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THE

REALISATION OF
RECITATIVE

BY

THE CELLO

IN

HANDELIAN OPERA

CURRENT AND HISTORICAL PRACTICES

Christopher Andrew Suckling

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ACKNOWLEDGEMENTS

This thesis is dedicated to my family, Kate and Imogen. Kate has provided great support, and much patience, especially as successive deadlines loomed. Our daughter Imogen has spent the first year and a half of her life with this thesis. She will be glad when I have fewer reasons to retreat to my study.

ABSTRACT

This thesis examines the author's practice of the chordal realisation of recitative by the cello in Handel opera. The realisation of recitative has a long pedagogical history from 1774–1877; it is, however, rarely part of current practice. The decline of realisation in the nineteenth century and its consequences for current practice is considered. The realisation of recitative first appears in cello pedagogy as a fully formed practice. Its origins are unclear. The first chapter demonstrates that the development of cello technique at the turn of the eighteenth century provided Italian émigré composer-cellists with the techniques to realise recitative. The use of the cello as a harmonising instrument is traced through its repertoire from the late seventeenth century to the unexpected pedagogical source of Geminiani's *The Art of Playing the Guitar*. An analysis of this important and neglected source for the cello is offered. Opera manuscripts that appear to reveal traces of realisation by the cello are examined. Initially promising Handel sources are debunked. Handel harpsichord scores suggest that the continuo group was more homogeneous than in current recorded practice. This is considered alongside the poor acoustics of eighteenth-century theatres, suggesting a motive for the realisation of recitative by the cello. Cello methods from 1741–1877 are analysed. They reveal an increasingly elaborate practice of realisation of recitative by the cello in the early nineteenth century. Tensions emerge in the methods between *Affekt*, technique, and stagecraft. The author's own practice is described. Common techniques between chordal realisation and current practice are examined. A method for acquiring a vocabulary of chords is offered that improves on those in the historical methods. Transcriptions of the author's realisations together with a report from rehearsals and performances of Handel's *Agrippina* at the Vlaamse Opera illustrate the author's practice. The thesis concludes with a response to critical reception to the author's practice.

NOMENCLATURE

RECITATIVE

Throughout this study 'recitative' is used as a shorthand for the style of Italian operatic recitative which found favour from the late seventeenth to early nineteenth centuries, today known synonymously as *secco* recitative, simple recitative, plain recitative, *recitativo semplice*, *recitativo parlante*, etc. That is to say recitative accompanied by a small ensemble of bass and chordal instruments—the continuo group—as opposed to that accompanied by the orchestra, commonly referred to as *accompagnato* or accompanied recitative. Where the context may be confusing, the qualifiers *secco*, *accompagnato* are used to provide clarity.[1]

BASSO AND CONTINUO

Basso is used as a generic term for the bottom line of an eighteenth-century score. It may or may not be figured and its instrumentation is rarely specified. Recitative is notated by one or more vocal staves and a *basso* staff. *Basso* is synonymous with continuo or their concatenation, *basso continuo*. Throughout this study, I will use *basso* to refer to the notated music and continuo to refer to the group of musicians who perform the *basso*.

THE REALISATION OF RECITATIVE

The shorthand 'the realisation of recitative' is used to refer to the realisation of the *basso* line of *secco* recitative by the continuo group. When the cello realises the recitative by only striking the bass note of each chord, this is referred to as 'simple' realisation by the cello.

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[1] *Secco* is used throughout as a description of recitative, rather than a term that differentiates between the Italian seventeenth-century style of harmonically correct *basso continuo* realisation and the eighteenth-century style with many added acciaccature, arpeggi, etc. Giulia Nuti, *The performance of Italian basso continuo: style in keyboard accompaniment in the seventeenth and eighteenth centuries* (Aldershot: Ashgate, 2007), 93.

ORCHESTRATION

The interpreter's choice of instruments to realise the *basso* is referred to as the 'orchestration' of the *basso*.[2]

CELLO AND CELLIST

This study is focused on the role of the cello within the continuo group and the associated techniques required for the realisation of recitative. I have adopted the convention of referring to the instrument, its music, and its techniques by the instrument name. Thus 'the cello enters *pianissimo* in bar 50' or 'the realisation of recitative by the cello'. The term 'cellist' is reserved for referring to specific individuals. The organological nomenclature and development of the instrument we commonly recognise as a 'baroque cello' is complex (see /Section 2.1). I use the term cello in a generic sense, reverting to historical terminology only when the instruments implied by those names have an impact on my arguments.

DECLAMATION

'Declamation' of recitative is used in two contexts. It can refer to the manner of delivery by the singers or, after Monson,[3] to the manner of realising the *basso*—for example, the placement, attack, and duration of chords.

CURRENT/CONTEMPORARY

The narrative for this study frequently switches between discussion of the historical and the present day. After Yare, 'contemporary' is used to situate an argument in its originating historical context, whereas

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[2]This nomenclature has become increasingly reflective of the generic use of the term orchestration through the current trend for substantial continuo groups consisting of several keyboard instruments and plucked and bowed string instruments. A recent example on disc is George Frideric Handel, *Agrippina*, René Jacobs, Akademie für Alte Musik Berlin, Harmonia Mundi HMC952088/90, 2011.

[3]Dale E. Monson, '*Semplice o secco:* continuo declamation in early 18th-century Italian recitative', *Studi Pergolesiani = Pergolesi studies* (Firenze), 1986, 107–115.

'current' refers to the practice of the present day. For example, 'current practice in recordings of Mozart opera often appears to be at odds with contemporary methods'.[4]

MODERN/PERIOD

'Modern' in scare quotes refers to non-historically informed performing traditions and techniques of the last forty or so years. In this context it makes no allusions to modernism or its associated concepts. 'Period' performance is my preferred nomenclature for the ever increasing and nebulous scope of 'early music', 'HIP', etc.[5]

AFFEKT

Throughout this thesis I employ the term *Affekt*, using it, in the absence of a suitably compact and unambiguous English equivalent, to refer to the emotional content of a musical gesture or phrase. This definition reflects current usage with which I am familiar from the rehearsal room.

My use of *Affekt* does not refer to the precise rhetorical devices of the *Affektenlehre* such as espoused by Mattheson. Various authors, both historical and current, have used different terms to convey my broader meaning. In the historical cello methods, Baillot, et al. used *effect*,[6] translated by Crouch as 'effect',[7] whilst in the scholarly literature relating to the cello and recitative, Darmstadt uses various compound nouns with the stem *Affekt*—*Affektzusammenhänge, Affektsituation, Affektzuständen*—as the context demands.[8]

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[4]Brinley Yare, 'Non-contemporary music in England and Germany (1700-1830) : history, perception and performance practice' (Ph.D., University of Sheffield, 1996).

[5]I am not attempting to imbue any particular meaning on an argument through the use of 'period' rather than 'HIP' or its many alternatives. 'Period' is merely the term I use most frequently in conversation with other musicians.

[6]Baillot et al., *Méthode de Violoncelle...* (Leipzig: C. F. Peters, [1805]), 137.

[7]Frederick W. Crouch, *A Compleat Treatise on the Violoncello* (London: Chappell & co, [1824]), 45.

[8]Gerhart Darmstadt, 'Zur Begleitung des Rezitativs nach deutschen Quellen des 18. Jahrhunderts: Eine Dokumentation', in *Basler Jahrbuch für historische Musikpraxis: 'Was der General-Baß sey?' Beiträge zu Theorie und Praxis. II*, vol. 19 (Winterthur: Amadeus, 1995), 75–158.

I am borrowing the term *tactus* from the early seventeenth century, because it evokes a strong sense of inner rhythm in recitative that is frequently ignored by current musicians.

My use of *tactus* is freer than its seventeenth-century meaning; it does not, for example, imply a constant beat of *c.* MM60 or proportional time signatures.[9] It does, however, express Leopold Mozart's instructions that the accompanist should maintain a regular beat under the *tempo rubato* of a virtuoso.[10]

This use of *tactus*, like that of *Affekt*, reflects current terminology in the rehearsal room. See Section 6.1.5 for further discussion.

MUSICAL NOTATION

Where pitches are referred to in the text, the Helmholtz pitch notation has been adopted (*Example 0.1*).

Example 0.1: *Helmholtz pitch notation for the pitch range of this thesis.*

SPELLINGS

Quotations from historical sources have been reproduced with their original spelling, abbreviations, and punctuation unchanged.

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[9] Andrew Lawrence-King, 'Rhythm – what really counts?', In *Andrew Lawrence-King | Text, Rhythm, Action!*, 2013, `http://andrewlawrenceking.com/2013/09/08/rhythm-what-really-counts/`, Retrieved 26 September 2014.

[10] Leopold Mozart, *A Treatise on the fundamental principles of violin playing*, ed. Edith Knocker (Oxford: Oxford University Press, 1948), 224.

INTRODUCTION

1.1 RECEIVED PRACTICE, HISTORICAL PRACTICE, AND NEW PRACTICES

Example 1.1: *Handel.* Tamerlano. *Act 3 Scene X, bb. 11–14.*

The received practice[1] of interpreting recitative from eighteenth-century Italian opera (of which Example 1.1 is a characteristic extract) employs a group of accompanying continuo instruments, generically a harpsichord and cello, perhaps with the addition of a second harpsichord or an organ, and plucked instruments such as theorbo and harp (as allowed for by fiscal restraints or local anachronisms). This form of recitative, and the manner of realisation of its accompaniment, is colloquially referred to as *secco* recitative;[2] the *basso* and its accompanying chords are performed shorter than their notated lengths (Example 1.2).

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[1]As has been passed to me as a cellist since I began playing baroque music in 1992.

[2]The term *secco* gradually became current as a stylistic description of recitative in the latter decades of the eighteenth century, initially to distinguish the Italian style—*secco*—from the French. The first example of *secco* being using as a technical term to differentiate recitative accompanied by the continuo group from *accompagnato*, is in a 1783 edition of Niccolò Jommelli's opera *L'Olimpiade*. See Monson, '*Semplice o secco:* continuo declamation in early 18th-century Italian recitative', 111.

Example 1.2: *Approximate lengths of bass notes in a typical realisation of Example 1.1.*

According to received practice, in well-accompanied recitative, the cello strikes the bass note, the gesture of the bow stroke matching that expressed by the arpeggiation of the realisation of the *basso* by the harpsichord. The resulting chord provides not only harmonic context to the recitative but also rhythmic impetus and the musical *Affekt*.[3]

The practice of a harpsichord realising the harmony to which a cello provides the bass has, over the last forty or so years, frequently been applied uniformly across genres; a broadly similar style of recitative accompaniment encompasses Italian opera from Handel to Rossini as well as German cantatas and English oratorio.[4] The most common variant to this manner of interpretation has been to dispose of the cello in repertoire from the latter decades of the eighteenth century onward, leaving only a keyboard to accompany the voice.

This is despite a body of pedagogical methods for the cello extending over one hundred years from 1774 to 1877[5] that testifies not only to

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[3]Throughout this thesis, I use *Affekt* to express the emotion of a musical gesture or phrase (reflecting current usage in rehearsal), rather than a specific rhetorical *Affektenlehre*. See Nomenclature in the front matter for further discussion of this usage.

[4]Only sacred and secular music of the French Baroque is approached in a different manner.

[5]These boundaries represent the publication dates of the first and last cello

the retained presence of the cello in the continuo group (and, indeed, to the occasional excision of the keyboard in the nineteenth century), but also to a more complex cellistic practice—the chordal realisation of recitative by the cello—that has remained largely ignored by current cellists.

The earliest method to describe the realisation of recitative, Baumgartner's *Instructions de musique, theorique et pratique, a l'usage du violoncello*, was written when published cello pedagogy was still in its relative infancy. Baumgartner, however, presents a mature exposition of a chordal practice. In addition to offering a sample realisation of a passage of recitative, Baumgartner provides a notated vocabulary of common chords together with instructions as to how to construct these chords and advice on how to master them. These techniques do not give the impression of a cellist feeling his way towards a new practice, rather Baumgartner writes with the confidence of a master initiating his amateur students into the mysteries of a professional craft.[6]

The unprecedented content and depth of Baumgartner's method prompts the first question this study addresses: what was the evolution of the practice of chordal realisation of recitative by the cello? It is straightforward to speculate as to the reasons behind the conspicuous absence of a description of this practice prior to Baumgartner's method of 1774. Nancy Eaton's survey of early cello pedagogy notes that in England

> Despite much interest and enthusiasm for the instrument and
> the presence of imported players, amateur playing was dom-

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methods to discuss the accompaniment of recitative—the *Instructions de musique, theorique et pratique, a l'usage du violoncello* of Jean Baumgartner and Guglielmo Quarenghi's *Metodo di Violoncello*.

   [6]Baumgartner reminds amateurs to be conscious of their abilities—'It is not always necessary to use a triple stop since you will be extremely constrained and liable to play false. Instead of playing a triple stop, use a double stop. // Be careful not to play a wrong chord; that would make a bad effect. If you do not know how to find or to play the chord quickly, then play the single note.' Jean Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du violoncello', chap. Appendix C in *The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods*, trans. C. D. Graves (Ann Arbor: University Microfilms, 1971), 192.

inant. The pedagogy it produced was unsophisticated, super-
ficial, and crude. The early tutors, brief and over simplified, do
not begin to take into account the problems of technique and
growing musical demands.[7]

The few literary descriptions of the practices of cellists from the first
half of the eighteenth century suffer from similar generalities.

The accompaniment of the recitative at the Italian opera was, how-
ever, the zenith of professional practice. Baumgartner was the first
writer to consider specifically the training of professional cellists:

> I have resolved to … render service not only to my students but
> also to other amateurs and to those who wish to make a pro-
> fession of the instrument … Since no one, as far as I know, has
> taken the pains to treat the practice and use of this instrument
> in depth[8]

Of particular interest to me, in accord with much of my work as a
cellist, is continuo practice in Handel's London. Is it possible to sug-
gest a conceivable practice for musicians such as Francesco Caporale,
the cellist for whom Handel wrote his great obbligatos in the 1730s?

The practical extension to this question is how a current cellist
might approach such historical practices. The cello methods of the
late eighteenth and early nineteenth centuries reveal tensions in
the realisation of recitative between *Affekt*, technical expediency,
harmonic completion, and acoustic necessity. The second part of this
study will attempt to resolve these tensions through the description
of a practice that can be applied to current productions of opera by
Handel and his contemporaries.

Although in formulating these questions theory and performance
have, to a certain extent, been delineated,[9] in practice my reading of
eighteenth-century sources has been greatly influenced by musical in-
tuitions drawn from both contemporary repertoire and current per-

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[7]Nancy Joan Eaton, 'Early Violoncello Pedagogy : A survey of eighteenth cen-
tury instructional treatises' (M.A., Yale University, 1963), 124.

[8]Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du vi-
oloncello', 174.

[9]This is particularly the case in previous studies (see Section 1.2.1).

formances. Literary material reflecting cello practice during the first half of the eighteenth century is scarce. Interpretation of fragmentary sources relies on not just an appreciation of the context of the statement, but also an instinct for the implications for cello technique, both contemporary and current. The reciprocal hazard of utilising such an analysis is that I interpret the sources to support my own pre-existing bias. The following pages offer a brief record of the evolution of my practice of the realisation of recitative prior to the commencement of research. These notes disclose the preconceptions that inevitably colour my reading of some sources; they also introduce some of the concepts surrounding the realisation of recitative by the cello that shaped the direction of my research and were refined during the course of the study.

1.1.1 My practice prior to this study

My initial exploration of chordal accompaniment was stimulated by an elaborate and fanciful interpretation of the *basso* in a recording of the Handel cantata, *La Lucrezia*.[10] Accompanying Magdalena Kožená, *Les Musiciens du Louvre* under the direction of Marc Minkowski employ multiple continuo instruments—harpsichord, organ, theorbo, viola da gamba, cello, and double bass—orchestrated in a highly flexible manner. The viola da gamba frequently provides a chordal accompaniment in a style that presumably takes its model from the arias of the contemporary Handel cantata, *Tra le fiamme*, even though none of the *secco* recitatives in either cantata shows any evidence of being accompanied by the viola da gamba.[11] Whilst I

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[10]George Frideric Handel, *Italian Cantatas*, Magdalena Kožená, Les Musiciens du Louvre, Marc Minkowski, Deutsche Grammophon DG 4690652, 1999.

[11]The opening bars of the autograph score of *Tra le fiamme*, (GB-Lbl R.M.20.d.13), contains a full realisation of the bass line for the viola da gamba, the staff of which is comprehensively figured whenever it switches from *obbligato* to continuo. The recitatives, however, maintain Handel's customary sparse figuration,with only two $^4_2$ chords and a solitary $_7$ being notated in the autograph. Whilst the contemporary oratorio *La Resurrezione* does contain a recitative chordally accompanied by gamba (*Notte funestra*), it is an *accompagnato* in which the gamba is joined by a pair of flutes. None of the *secco* recitatives in *La Resurrezione* offer any indication of realisation by the gamba. See King, 'Handel and the Viola da Gamba' for further discussion of Handel's use of the viola da gamba in Italy.

would now consider Minkowski's approach to be spurious, it remains an inspirational performance.

In common with other cellists, I first had the opportunity to perform in this manner when the keyboard was unexpectedly absent.[12] The repertoire on that occasion, Bach cantatas, I would now consider ill-suited to such an approach; recitative that in current practice[13] is frequently accompanied by the organ does not lend itself to an arpeggiated cello.[14]

My subsequent experimentation in Handel oratorios alongside a harpsichord was criticised by the keyboard player, Jan Waterfield, who observed that, preoccupied by the technical challenges of realising harmony and performing chords,[15] I was forgetting to accompany the voice and respond to the harmony. Waterfield's criticism re-articulated some of the most valuable advice for accompanying recitative on the cello. The first published method for the cello, Michel Corrette's *Methode, Théorique et Pratique...*, 1741 observes:[16]

> Quand le Violoncelle accompagne une Cantate il faut necessairement suivre la voix dans le rècitatif; ce qui demande beaucoup da capacité du côté du Violoncelle, car il faut frapper juste la note dessous celle qui port.e accord; autrem.t le rècitatif est toujours mal accompagné. ... il faut ... etque l'oreillè soit attentive a l'harmonie: ce quelle ne peut pas faire, si elle n'est accoutumée aux differens sons des accords et la maniere de

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[12]Hidemi Suzuki noted, under similar circumstances, that he knew 'the practice happened in the eighteenth century, but [had] never actually [done it]. Thrilling fun it was, indeed.' In common with other cellists interviewed by Paul Laird for his history of the baroque cello revival, Suzuki fails to expand on the practice, appearing to regard it only as a novelty. Paul R Laird, *The baroque cello revival: an oral history* (Lanham, Md.: Scarecrow Press, 2004), 298–299.

[13]As noted in the front material, throughout this thesis 'current' situates a practice in the present day.

[14]Ironically, it was researching the continuo practice of this repertoire that led Arnold Schering to write the first large twentieth-century discussion of realisation by the cello. See Arnold Schering, *Johann Sebastian Bachs Leipziger Kirchenmusik. Studien und Wege zu ihrer Erkenntnis*, vol. 36, bk. 2 (Leipzig: Veröffentlichungen der Neuen Bachgesellschaft, 1936), 106–118.

[15]Both skills for which postgraduate studies at the Royal Academy of Music had left me ill prepared.

[16]See Section 4.1 for a discussion of Corrette's comments on recitative.

préparer et sauver les dissonances ceque la composition enseigne.[17]

When the cello accompanies a cantata it is necessary to follow the voice in the recitative. This demands much sensitivity on the part of the cello because it must correctly strike the bow note which supports the chord, otherwise the recitative is poorly accompanied. … it is necessary … [to] have an attentive ear for harmony. This cannot be done if the ear is not accustomed to the sounds of different chords and the manner of preparing and resolving the dissonances which the composition calls for.[18]

Criticism and support from colleagues and friends, notably Paul McCreesh, Alison McGillivray and Jory Vinikour, has had a profound influence on the evolution of my approach to realisation, none more so than performing alongside Jan Waterfield. Her instinctive understanding of harmony and continuo playing has done much to refine my chordal realisation and ability as an accompanist; playing and discussing music with her has greatly increased my knowledge of the relationships between the instruments of the continuo group, and of the art of performing with singers.

Development of my chordal techniques was, however, sporadic until a 2008 production of Handel's opera *Tamerlano* at the *Teatro Real*, Madrid. This production began to give me confidence in my instincts. *Tamerlano* was my first opportunity to explore a chordal practice in a large theatre; immediately it became apparent how the acoustics of the house and the interactions within a full continuo group—two harpsichords, theorbo, and cello[19]—affected my playing and offered insights

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[17]Michel Corrette, *Methode, Théorique et Pratique...* (Paris, 1741), 46.

[18]Michel Corrette, *Methode, Théorique et Pratique. Pour Apprendre en peu de tems Le Violoncelle dans sa Perfection*, Paris, 1741, in *The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods*, trans. C. D. Graves (Ann Arbor: University Microfilms, 1971), 69–79.

[19]Fougeroux reported this composition of Handel's continuo group in 1728, the only extant record of the orchestration a Handelian continuo group. *Tamerlano* was premiered in 1724. See Winton Dean, 'A French Traveller's View of Handel's Operas', *Music & Letters* 55, no. 2 (1974): 177.

into how and why a chordal practice may have developed. Example 1.3 is representative of my realisations in this production.[20]

Example 1.3: *My chordal realisation of Example 1.1, representative of my perform-ances at the* Teatro Real *in 2008, shortly before commencing this study.*

The final motivation for this study came from my attempts to trans-late techniques developed in Madrid to the recording studio for a disc of Handel *Acis & Galatea* with the *Dunedin Consort & Players*.[21] The ease with which it was possible to construct a practice in the opera house was entirely absent in the recording studio. The physical prox-imity of the singers created a performing environment that was not conducive to the realisation of recitative by the cello. The tensions between live performance and recording, however, offered insights that later would assist refining my practice.

This thesis is my contribution to a process of rejuvenation that I have observed through my work as a period cellist over the last fifteen years. The attitude of musicians to the techniques of performance have diverged since period performance became assimilated by the main-stream, leading amongst some performers, as Richard Taruskin has

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[20]This particular scene can also be heard on a recording made later that year with the *Gabrieli Consort & Players.* George Frideric Handel, *Rolando Villazón – Handel Arias*, Rolando Villazón, Gabrieli Players, Paul McCreesh, Deutsche Grammophon DG 4778056, 2009.

[21]George Frideric Handel, *Acis and Galatea*, John Butt, Dunedin Consort & Players, Linn CKD319, 2008.

also observed, to a 'loss of the sense of experimentation and adventure that [they] had in the eighties and early nineties [which] is why performance practice as a movement has struck some academic observers as out of steam.'[22]

There are ensembles, the *Orchestra of the Age of Enlightenment* being in my opinion a prominent example, whose pioneering expansion of techniques and repertoire into the twentieth century has left their baroque performing practice outmoded and 'out of steam'. Much of the rejuvenation of baroque performing practice revolves around organological issues that have profound effects on the sounds we make and consequently how we approach our music—the work done on stringing by, amongst others Oliver Webber,[23] the exceptionally slow acceptance of genuine natural trumpets and pure intonation,[24] or the current turf war over the *violoncello da spalla* (see Section 2.1).[25] It has required a benevolent dictator to effect some of the changes made to the string section of, notably, the *Gabrieli Consort and Players* and the *Early Opera Company*; threats to identity and security further complicate performances with natural trumpets and the *violoncello da spalla*. This study is perhaps less spectacular, but it is likewise rooted in rediscovering sounds and our musical responses to them.

It is encouraging to note that the possibilities of the harmonising cello are of increasing interest to a generation of cellists who have recently left the conservatoires.[26] It is to them that I hope that my contribution to the renewed musicianship of period performance will

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[22]Richard Taruskin, 'Where Things Stand Now', chap. 1 in *Performers' Voices Across Centuries and Cultures*, by Anne Marshman (2011), 12.

[23]Oliver Webber, *Rethinking Gut Strings: a Guide for Players of Baroque Instruments* (Huntingdon: King's Music, 2006).

[24]Mike Diprose, 'Partial success', *Early Music Review*, no. 105 (February 2005).

[25]Marc Vanscheeuwijck, 'Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J. S. Bach', *Early Music*, 2010, 181–192.

[26]David Watkin reports that his *1st Edinburgh International Cello Continuo Clinic* in 2013 was held with 15 participants from UK, Ireland, France, Switzerland, Italy, Poland, and Denmark; the second iteration of the course was twice the length of the first. David Watkin, 'The 2nd Edinburgh International Cello Continuo Clinic', In *David Watkin*, n.d. http://www.davidwatkin.com/cpd_workshops_31.html, Retrieved 20 September 2014.

provide both inspiration and practical guidance.

1.2 LITERATURE REVIEW

1.2.1 The realisation of recitative by the cello

The realisation of recitative by the cello has a long, if sporadic, literary history. Early chronicles of the cello, contemporary with the height of elaboration of the practice, celebrate the virtuosity of accompaniment.[27] Wilhelm Joseph von Wasielewski, writing in 1888 as one of the first of the retrospective historians, quotes at length from the recitative instructions in the cello methods of Baillot, etc.[28] and Baudiot,[29] noting:

> Accompanying the recitative with the cello was customary far into our century. I heard it in Italy at the representation of the old operas up to the year 1873. I am unable to say if the practice is continued. It has been abolished in Germany for the last ten years.[30]

Von Wasielewski glosses over the potentially contradictory instructions found in Michel Corrette's method[31] and, whilst aware of Baumgartner's method,[32] appears unable to have obtained a copy. Von Wasielewski is, nevertheless, likely the last author to have witnessed first hand the realisation of recitative by the cello. It is unfortunate that he chose not to record what he heard in the manner of W. S. Rockstro's famous extract of Lindley and Dragonetti's performances (Example 1.4).

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[27]Richard Mackenzie Bacon, 'Of the Rise and Progress of the Violoncello', *The quarterly musical magazine and review* (London) XXIII (1824): 351–363; Richard Mackenzie Bacon, 'Of the Rise and Progress of the Violoncello', *The quarterly musical magazine and review* (London) XXIV (1824): 475–482.

[28]Baillot et al., *Méthode de Violoncelle...*

[29]Charles Nicolas Baudiot, *Méthode de violoncelle* (Paris: Pleyel, [1826–1827]).

[30]Wilhelm Joseph von Wasielewski, *The Violoncello and its history*, trans. Isobella S. E. Stigand (London: Novello, Ewer & Co., 1894), 42. The practice, in fact, was continued in Italy after 1873, as demonstrated by Guigliemo Quarenghi's 1877 method.

[31]Corrette, *Methode, Théorique et Pratique...*

[32]Jean Baumgartner, *Instructions de musique, theorique et pratique, a l'usage du violoncello* (The Hague: Daniel Monnier, 1774).

Example 1.4: *Rockstro, W. S.* Recitative *in Grove's Dictionary of Music and Musicians, Second Edition, vol. IV, p. 35.*

Rockstro's example is the only extant transcription of an eighteenth or nineteenth-century performance of the realisation of recitative by the cello.[33] It is at times elaborate, as described by contemporary critics of Lindley's playing. Edward Holmes's suggests that Lindley 'used to accompany recitatives at the London opera house elegantly and fancifully, with brilliant arpeggio chords and delicately sustained notes'.[34] It is, however, hard to evaluate the accuracy of Rockstro's transcription; he would have heard Lindley and Dragonetti whilst still in his teens, and his transcription was only published posthumously in 1908, over sixty years later, in the Second Edition of *Grove's Dictionary of Music and Musicians.*[35]

The treatment of Rockstro's excerpt by successive editors of *Grove's Dictionary* traces the vanishing importance of the cello in recitative. By the time of the Third Edition in 1928, Lindley's playing is severely criticised in a much reduced article on recitative by Nicholas Comyn Gatty:

> It is recorded that Lindley often embellished his share by the introduction of figures and ornamental passages; but, however ingenuous this may have been, it was entirely at variance with the effect intended by the composer, which was simply to give support to the vocal line and conjoin the modulations of the music.[36]

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[33]There are, of course, several pedagogical examples; see Chapter 4.

[34]Edward Holmes, *A Ramble among the Musicians of Germany, giving some account of the Operas of Munich, Dresden, Berlin, etc. By a Musical Professor* (London, 1828).

[35]*Recitative*, in *Grove's Dictionary of Music and Musicians*, ed. J. A. Fuller Maitland (London: Macmillan & co., limited, 1908), 33–36, by William Smith Rockstro.

[36]*Recitative*, in *Grove's Dictionary of Music and Musicians*, ed. H. C. Colles, vol. IV (London: Macmillan & co., Limited, 1928), s.v. '337', by Nicholas Comyn Gatty.

This criticism remains in place until the publication of the *New Grove Dictionary* in 1980 in which recitative is restored to its former importance and nineteenth-century interpretation is afforded a neutral summary. Rockstro's example, however, is relegated to the article on Robert Lindley, where it still languishes in *Grove Music Online*.[37]

Edmund van der Straeten's encyclopedic *History of the violoncello...* of 1915 shares much information with von Wasielewski; the two authors were known to correspond with each other and Count Valdrighi[38] regarding the biographies of early cellists. Like von Wasielewski, van der Straeten quotes from the methods of Baillot etc., and Baudiot.

The first systematic investigation of the realisation of recitative by the cello was as a byproduct of Arnold Schering's 1936 study *Johann Sebastian Bachs Leipziger Kirchenmusik. Studien und Wege zu ihrer Erkenntnis*. This volume gathers together for the first time many of the eighteenth and nineteenth-century cello methods that discuss recitative.[39] It is perhaps unfortunate that Schering choose to explore an operatic practice in the middle of an analysis of Bach cantatas; it aided the obfuscation of the practice in the late 1970s, a period in which attitudes to recitative were rapidly changing.[40]

Questions about the realisation of recitative were first raised in the English language by Gwilym Beechey in 1974. Exploring the writings of the Edinburgh based cellist, J. G. C. Schetky, Beechey notes that:

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[37]Lynda MacGregor and Christina Bashford, 'Lindley, Robert', In *Grove Music Online. Oxford Music Online*, 2011, `http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/16692`, Retrieved March 7 2011.

[38]Valdrighi unearthed much of the late-seventeenth-century cello repertoire, including the Gabrielli Ricecari. Luigi Francesco Valdrighi, 'Il violoncellista Tonelli e suor' Maria Illuminata Chorista ed Organista delle Clarisse di Carpi nel Secolo XVIII', in *Musurgiana*, 1 4 (Modena: G. T. Vincenzi e Nipoti, 1880).

[39]Heron-Allen's late-nineteenth century bibliography of string methods remains an invaluable source. There are, however, few annotations to guide to reader towards the content of the methods. He does, however, highlight the greatly neglected methods of Gunn (1802) and Quarenghi (1877). Edward Heron-Allen, *De Fiduculis Bibliographia: being an attempt towards a Bibliography of the Violin and all other instruments played with a bow in ancient and modern times* (London: Griffith Farran & Co., Limited, 1890–1894).

[40]Laurence Dreyfus, 'J. S. Bach's Experiment in Differentiated Accompaniment: Tacet Indications in the Organ Parts to the Vocal Works', *Journal of the American Musicological Society* 32, no. 2 (1979): 322–323.

Schetky's musical example prompts various questions. Is this the way in which recitative was generally performed in the eighteenth century? Was this the customary approach of the cellist in the accompaniment of secco recitative? Other cello tutors do not seem to raise or discuss this question, and Schetky did not mention this specialized aspect of the subject in the "Observations."[41] [42]

Beechey's sparse access to sources betrays the dearth of English scholarship of the cello.[43] Nevertheless, his questions are of interest, noting that the practices of Robert Lindley are unlikely to have evolved in isolation and considering the relevance of realisation to the rest of the eighteenth century. As noted at the end of Section 1.4 of this thesis, Beechey offers a musical suggestion for why the practice of realisation of recitative by the cello may have fallen into disuse: the speed of vocal declamation.[44]

Whilst recitative is not the main thrust of Beechey's article,[45] his questions remain largely unanswered and ignored by prevailing performing practices four decades later (see Section 6.1.5 for a discussion of vocal declamation and recitative).

Four years prior to Beechey's article, Peter Williams included a few references to cello practice in his substantial survey of keyboard sources.[46] Williams comments that 'the cellist has long notes rarely of independent interest',[47] indicative of practice contemporary to the study. Williams, who had access to important sources unavailable to Beechey (notably Baumgartner's *Instructions de musique, theorique et pratique, a l'usage du violoncello*), nevertheless, acknowledges the historical chordal practice of the cello:

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[41]Gwilym Beechey, 'J.G.C. Schetky and His "Observations" on Playing the Cello', *The Musical Quarterly* 60, no. 3 (1974): 463.

[42]See Section 4.2.5 for Schetky's example of the realisation of recitative.

[43]See George W Kennaway, 'Cello Technique and Performing Practices in the Nineteenth and Early Twentieth Centuries' (PhD diss., University of Leeds, 2009), 14-17.

[44]Beechey, 'J.G.C. Schetky and His "Observations" on Playing the Cello', 465.

[45]Schetky's discussion of recitative occurs in a separate volume from that which Beechey is analysing.

[46]Peter F. Williams, *Figured bass accompaniment* (Edinburgh: Edinburgh University Press, 1970).

[47]Ibid., 52.

> The sustaining bass instruments had two purposes: to play the
> bass line and, in the case of certain instruments, to play chords.
> Cellos and other bass instruments played chords in some early
> continuo groups and perhaps throughout the period whenever
> there were no keyboard instruments present.[48]

This statement, not backed by sources, perhaps results from a mis-reading of Agazzari's 1607 treatise[49] and a projection of the cello (a spurious instrument in the early seventeenth century) to a period and genre in which it did not yet occupy the role it came into by the eighteenth century.

The deficiencies in scholarship noted by Beechey were begun to be rectified in Rüdiger Pfeiffer in 1987.[50] Pfeiffer begins to draw together what will become the familiar eighteenth and nineteenth-century cello methods and speculates as to the origins of the practice, citing the infamous frontispiece to Corelli's Op. 5 sonatas—'Violino e Violone *o* Cimbalo'—and noting that the emancipation of the cello from a consort bass came out of Italy towards the end of the seventeenth century. His speculation that Italian cello practice may have grown out of chordal viol practices typified by the gamba writing in Handel's *La Resurrezione*, however, seems unlikely; *La Resurrezione* and the contemporary *Tra le Fiamme* include obbligato writing for the viol that was extraordinary for Rome in the first decade of the eighteenth century and almost certainly requiring the services of a visiting virtuoso, most probably Ernst Christian Hesse.[51]

Pfeiffer rescues an important source, the manuscript of Haydn's 1768 opera *Lo Speziale*, from the obscurity of the critical edition of the *Joseph Haydn Werke*.[52] Pfeiffer quotes Helmuth Wirth almost ver-

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[48]Williams, *Figured bass accompaniment*, 102.

[49]Agostino Agazzari, *Del Sonare Sopra'l Basso Con Tutti Li Stromenti Dell' Uso Loro Nel Conserto*, trans. Bernhard Lang (2003).

[50]Rüdiger Pfeiffer, 'Harmonisierende Rezitativ-Begleitung durch das Violoncello', in *Generalbassspiel im 17. und 18. Jahrhundert: Editionsfragen aus der Sicht vorliegender Ausgaben zum Jubiläumsjahr 1985*, vol. 32, Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts (Michaelstein/Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1987), 39–43.

[51]King, 'Handel and the Viola da Gamba', 64.

[52]Helmut Wirth, *Lo Speziale Dramma Giocoso Kritischer Bericht*, vol. XXV, Jospeh Haydn Werke 3 (München: G. Henle Verlag, 1962).

batim and adds little to the interpretation of a troublesome source (see Section 3.4).

Peter Walls, in his 1990 survey of string performing practice, is unable to rationalise the realisation of recitative:

> Playing continuo in recitatives presents special problems, and no absolutely clear guidelines can be given.[53]

The primary interest of Erich Tremmel's 1995 paper is the accompaniment of recitative in the nineteenth century.[54] To the cello methods previously described by other authors he adds anecdotal, literary, and administrative evidence supporting the wide variety of accompanying practices that existed across Europe, including the flamboyance of Lindley in London and Mendelssohn's realisations for two cellos. Like Pfeiffer, Tremmel speculates that pushing the practice back into the early eighteenth century would not lack 'historical legitimacy'.[55] This hypothesis is again rooted in the chordal traditions of other instruments; the English seventeenth-century lyra viol tradition and the same passage from *La Resurrezione.*

The German cellist Gerhart Darmstadt published in 1995 a comprehensive collection of German recitative sources from the eighteenth century, including those relevant to accompaniment by the cello, alongside extracts from some of the most important sources in other languages.[56] Darmstadt acknowledges the sparsity of eighteenth-century theoretical sources relating to the cello and suggests that performing material is much more important in deriving an overview of the practice of the cello. This, unfortunately, is beyond the scope of his study. Darmstadt describes the interpretation of the *basso* as providing the *Affekt* and harmonic context to the recitative through the application of 'strength, articulation, timbre, duration,

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[53]Peter Walls, 'Strings', chap. 3 in *Performance practice*, 1st American ed, by Howard Mayer Brown and Stanley Sadie, ed. Howard Mayer Brown and Stanley Sadie, The Norton/Grove handbooks in music (New York: Norton, 1990), 63.

[54]Erich Tremmel, 'Notizen zur Generalbaßausführung im 19. Jahrhundert', *Neues musikwissenschaftliches Jahrbuch* 4 (1995): 99–107.

[55]Ibid., 107.

[56]Darmstadt, 'Zur Begleitung des Rezitativs nach deutschen Quellen des 18. Jahrhunderts: Eine Dokumentation'.

degree of decay / inner connection to previous and following notes'.[57] Darmstadt comments on the appearance of chordal realisation in the last third of the eighteenth century, noting that it did not always meet with unanimous approval, requiring experienced and skilled cellists to execute. Unlike Pfeiffer and Tremmel, Darmstadt does not speculate on the origins of realisation of recitative by the cello.

Valerie Walden's 1998 book *One hundred years of the violoncello: a history of technique and performance practice, 1740–1840* has been described as the first major historical study of the cello in English since Edmund van der Straeten in 1915.[58] Walden adds to the available evidence supporting the cello as a harmonising instrument, presenting the cellist as a solitary touring accompanist to the great violinists of the eighteenth century. The book, however, is primarily a study of the cello methods, and, in the case of recitative, covers now familiar material. Although many of the methods would have been novel to an English-speaking audience, there is little further analysis or interpretation of the sources.

Clive Brown's 1999 overview of late-eighteenth and nineteenth-century performing practice offers a short but wide ranging discussion of recitative in the late eighteenth and nineteenth centuries. To the customary overview of nineteenth-century cello practice, he notes the gradual transference of musical direction from the keyboard to the violin and contributes a brief survey of vocal declamation as described by contemporary treatises. Brown asserts, without providing justification, that the orchestration of recitative in 'early part of the period' [eighteenth century] was 'keyboard instruments …, sometimes with one or more melody instruments on the bass-line.'[59]

Claudio Bacciagaluppi's 2006 study of nineteenth-century continuo playing[60] acknowledges his debt to previous literature, before

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[57]'Stärke, Tonansatz, Klangfarbe, Tondauer, Grad des Sich-Verlierens/ innere Verbindung zu vorhergehenden und folgenden Noten' Darmstadt, 'Zur Begleitung des Rezitativs nach deutschen Quellen des 18. Jahrhunderts: Eine Dokumentation', 135.

[58]Tilden A. Russell, 'Review: [untitled]', *Notes*, Second Series, 55, no. 4 (1999): 908.

[59]Clive Brown, *Classical & Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 601.

[60]Claudio Bacciagaluppi, '"Primo violoncello al cembalo": L'accompagnamento

developing a history of the continuo cello in nineteenth-century Italy, in particular through the relationship between *La Scala* and the Milan Conservatoire. This culminates in the publication of Quarenghi's method,[61] the last contemporary work to discuss the realisation of recitative. Bacciagaluppi describes nineteenth-century continuo realisation as 'the final refuge of the usage of the instrument that was popular in the previous century';[62] He does not, however, speculate as to how far back into the eighteenth century this practice extends. Bacciagaluppi makes the very important observation that it is not possible to study recitative without addressing issues such as 'the orchestral arrangement, number, balance and type of instruments (for example, the use of the three-stringed bass and the involvement or not of a 'harpsichord')'.[63]

Nathan Whittaker, cellist with, amongst others, the *Seattle Baroque Soloists*, has recently (2012) made a survey of sources of the cello as a chordal instrument.[64] It is the first work to describe in detail John Gunn's 1802 harmony method *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello* but, like Walden, is lacking in interpretation. Whittaker, however, provides a well organised summary of sources relating to chordal accompaniment by the cello.

The secondary literature on the realisation of recitative by the cello offers a consistent view of the practice. A body of pedagogical sources from the late eighteenth century and the first half of the nineteenth century has been collated. A picture of a diverse practice in the nineteenth century emerges, with realisation by the cello surviving at the whim of virtuosi or the strength of individual institutions. Speculation as to genesis of the practice is brief; little work links the cello as a harmonising instrument in other genres to the realisation of recitative.

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del recitativo semplice nell'Ottocento', *Rivista italiana di musicologia* 41, no. 1 (2006): 101–134.

[61]Guglielmo Quarenghi, *Metodo di Violoncello* (Milan: Editoria Musicale, 1877).

[62]Bacciagaluppi, '"Primo violoncello al cembalo": L'accompagnamento del recitativo semplice nell'Ottocento', 120.

[63]Ibid., 121.

[64]Nathan H. Whittaker, 'Chordal Cello Accompaniment: Proof and Practice of Figured Bass Realization on the Violoncello from 1660–1850' (Doctor of Musical Arts, University of Washington, 2012).

Interpretative discussion of the sources is minimal; obvious discrepancies between methods—for example, the placement of chords—are noted but there has been no attempt to suggest how a current cellist might apply historical sources to performance. The absence of sources from the first half of the eighteenth century has been problematic. Some authors attempt to speculate as to the origins of the practice of realising recitative, but no serious conclusions have been published.

1.2.2   The harmonising cello in recordings

It is only within the last twenty years that momentum has begun to gather for the cello as a harmonising instrument. BBC recordings made in the late seventies of Charles Farncombe's *Handel Opera* productions for Sadler's Wells[65] reveal the prevailing practices noted by Williams[66] prior to Winton Dean's re-introduction of *secco* recitative.[67] The cellist sustains the notated note values with a constant vibrato and no discernible shape to the bow stroke or gesture

The subsequent decades are dominated by the prevailing *secco* practice of which in Example 1.2 is typical. Since the turn of the century a more florid style of accompaniment introduced by René Jacobs has become popular on the Continent.[68] This manner of realisation is discussed in more detail in the Epilogue to this thesis. Jacobs' intricately arranged accompaniments are not, however, representative of a historical practice.

David Watkin has been at the forefront of inspiring other musicians, myself included, to experiment with the cello as a harmonising instrument. Watkin convinced Sir Charles Mackerras of the possibilities for the realisation of recitative, and enjoyed a fruitful partnership with the conductor recording Mozart opera.[69] In Britain,

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[65]George Frideric Handel, *Ezio*, Handel Opera Chamber Orchestra, Charles Farncombe, The British Library Sound Archive T1732, 1977.

[66]Williams, *Figured bass accompaniment*, 52.

[67]Winton Dean, 'The Performance of Recitative in Late Baroque Opera', *Music & Letters* 58, no. 4 (1977): 389–402.

[68]See, for example, George Frideric Handel, *Agrippina*, René Jacobs, Akademie für Alte Musik Berlin, Harmonia Mundi HMC952088/90, 2011.

[69]See, for example, Wolfgang Amadeus Mozart, *La Clemenza di Tito*, Scottish Chamber Orchestra, Charles Mackerras, Deutsche Grammophon DG 477 5792,

Watkin's recordings have since been joined by my own and those of Joseph Crouch. Jan Freiheit has performed and recorded in a similar manner for *Akademie für Alte Musik Berlin*, whilst the Italian cellist Claudio Ronco has been prominent in reviving a more florid style of nineteenth-century accompaniment; his work on eighteenth century repertoire alongside Stefano Veggetti predates that of Watkin, although is less well known in this country.[70]

Neither David Watkin nor Claudio Ronco discuss recitative in their writing, although they both realise recitative extensively in performance. They have, however, written on the cello as a harmonising instrument, responding to pioneering recording projects in which they have sought to reinvigorate the cello as an accompanying instrument capable of realisation.[71] Both cellists emphasise the emergence of the cello as an equal partner to the melody instrument. Watkin cites Alessandro Stradella's *12 Sinfonie à violino solo* as an example of the possibilities available to the cello as a harmonising instrument in the seventeenth century.[72] Ronco is less rigorous in his treatment of historical sources that might provide context to practices for Salvatore Lanzetti's cello sonatas. He does, however, ruminate on the ephemeral nature of recording and its implications for performance—for example, to extemporise or compose the *basso* realisation.[73] It is not an exaggeration to state that without the efforts of Ronco and Watkin, the cello as a harmonising instrument might still be a relic of previous centuries.

2006, CD.

[70]Claudio Ronco, *Recitativi con accompagnamento di Violoncello solo*, 2005, `http://users.libero.it/claudioronco/sampl-recit.htm`.

[71]Arcangelo Corelli, *12 sonate a violino e violone o cimbalo op.5*, Trio Veracini, Novalis 150 128-2, 1996; Salvatore Lanzetti, *Sonate a violoncello solo e basso continuo, op. 1*, Claudio Ronco et al., Nuova Era 7048, 1991.

[72]Some of the contrapuntal examples he offers require such advanced fingering as to suggest that some simplification may have been necessary were the cello the sole accompanying instrument. David Watkin, 'Corelli's Op.5 Sonatas: "Violino e violone o cimbalo"?', *Early Music* 24, no. 4 (1996): 657–658.

[73]Claudio Ronco, 'Itinerary of a recording', In *Claudio Ronco*, 1990, `http://users.libero.it/claudioronco/napolitanoingl.html`, Retrieved 6 March 2014.

1.2.3 The accompaniment of *secco* recitative

The study of *secco* recitative stretches back at least as far as 1811, when Gottfried Weber[74] asked if:

> Bey manchem Orchester is es Sitte, Stellen, wie die im 5tem Takte des oben angeführten Beyspiels, so auszuführen, dass der F7 Accord nicht auf die letze Sylbe des Sängers angegeben wird, unter welcher sie steht, sondern erst nachdem er mit dem Aussprechen seiner Phrase ganz fertig ist—also auch wieder nich so, wie es geschrieben steht, sondern als hiesse es:
>
> Ist dieses gut? ist es immer gut?[75]

> [In some orchestras it is customary to perform such passages as in the 5th beat of the example given above as if the F7 chord were not placed on the singer's last syllable, under which it stands, but rather only after he has totally finished proclaiming his phrase - that is again not as it is written, but as if it is read:
>
> Is this correct? Is it always correct?][76]

The practice of delaying cadences in Handelian recitative was cemented in the second half of the nineteenth century by Friedrich Chrysander's Herculean editing of the *Händel Gesellschaft*.[77]

The placement of cadential chords has been the recurring theme in twentieth-century recitative scholarship. In 2005, Dieter Gutknecht, author of the most recent article on this contentious issue, provided a history of this debate.[78] The revolutions in Handel performance in the

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[74]In a separate article, Weber provides a contemporary example of recitative accompaniment by the cello. Gottfried Weber, *Versuch einer geordneten Theorie der Tonsetzkunst. Dritte, neuerdings überarbeitete Auflage* (Mainz: B. Schott's Söhnen, 1830–1832), 140–141.

[75]Gottfried Weber, "Nachtschrift' to 'Begleitung des Recitativs", *Allgemeine musikalische Zeitung* XIII (1811): 98.

[76]Translated in Monson, '*Semplice o secco:* continuo declamation in early 18th-century Italian recitative'.

[77]George Frideric Handel, *Händel Gesellschaft*, ed. Friedrich Chrysander (Leipzig: Breitkopf & Härtel, 1858–1902), Chrysander's neat hand can be seen annotating many of the surviving Handel conducting and harpsichord manuscripts.

[78]Dieter Gutknecht, 'Performance practice of recitativo secco in the first half of the 18th century: A contribution to the debate over the interpretation of recitative, particularly in Handel's operas', *Early Music* 33, no. 3 (2005): 473–478, eprint: `http://em.oxfordjournals.org/cgi/reprint/33/3/473.pdf`.

late 1970s were dominated by Winton Dean. His 1977 paper (some of the conclusions of which can, in retrospect, appear reactionary) raises many of the interpretative decisions associated with the realisation of recitative (although the role of the cello is neglected). Dean concludes that Handelian cadences should be performed with the voice, Gutknecht noting that '[c]oming from such an authority on Handel, this recommendation was adopted almost without exception in contemporary practice.'[79]

The declamation of cadential chords is critical for the cellist to select from a vocabulary of realisations (see Section 6.2.3). The most significant theoretical change since Dean—in practice, Dean's declamation still prevails in Britain—is Dale Monson's observation of the increasing prevalence of delayed cadences in Italian opera from the 1720s onwards.[80] Gutknecht summarises Monson's observations:

1. Since some of the cadences in secco recitatives in Italian opera were notated delayed, this means that this manner of performance was well known.

2. The notation of a cadence as foreshortened does not necessarily mean that it was played according to what was written. This is especially the case with final cadences.

3. When a cadence on the beat was desired, in these cases often a $4-3$ progression appears; in other words, the clashing dissonance created by the major 3rd and the 4th was avoided.

4. The notation on the beat was conventional; conceivably in actual performance the cadence could be delayed.[81]

[79]Gutknecht, 'Performance practice of recitativo secco in the first half of the 18th century: A contribution to the debate over the interpretation of recitative, particularly in Handel's operas', 476; Gutknecht, however, elides from his quotations of Dean the observation that 'a good continuo-player will vary his procedure with the context', the very conclusion towards which Gutknecht is driving. Dean, 'The Performance of Recitative in Late Baroque Opera', 401.

[80]Dale E. Monson, 'The last word: the cadence in *recitativo semplice* of Italian *opera seria*', *Studi Pergolesiani =: Pergolesi studies* (Firenze), 1986, 89–106.

[81]Gutknecht, 'Performance practice of recitativo secco in the first half of the 18th century: A contribution to the debate over the interpretation of recitative, particularly in Handel's operas', 477.

Gutknecht expands on Monson's work by considering the *pasticcio* of Neapolitan operas produced by Handel in London. This evidence is rather dubious. Handel's scribes copied verbatim from their sources, including any annotations by Handel; the cadential figurations in Neapolitan manuscripts are frequently diametrically opposite to Handel's practice in his autographs. There is little clarity as to which notation, if either, represented performing practice in England (see Section 3.1.3).

Gutknecht also supports some of Dirk Möller's misreadings of the orchestration of recitative.[82] Perhaps seduced by the flamboyance of the current continental style of realisation (see Chapter 7), Gutknecht endorses the absence of *senza* markings in the *basso* at the beginning of recitatives as implying the continuation of the orchestration of the previous aria.

I am entirely in sympathy with Gutknecht's conclusions, that the continuo group must fulfil 'its important function of subdividing and commentating on the musical action',[83] but I disagree about the performance of this statement. There was undoubtedly a varied practice of cadential placement and harmonisation across Europe that evolved throughout the first half of the eighteenth century. This does not imply that for a certain composer, it is desirable to create a vocabulary of realisations from all of these styles. Rather, the variation necessary to support the structures of recitative come from the realisations of the continuo group within that composer's method.

1.3   THE CURRENT STUDY

This thesis is divided into two parts. The first half examines historical practices of the cello that provide context to the realisation of recitative in the first half of the eighteenth century, strengthening the supposition that Handel's cellists would have realised recitative. It also

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[82]Dirk Möller, 'Zur Generalbaßbesetzung in den Opern Georg Friedrich Händels', in *Göttinger Händel-Beiträge*, ed. Hans Joachim Marx, vol. II (Kassel: Bärenreiter-Verlag, 1986), 143.

[83]Gutknecht, 'Performance practice of recitativo secco in the first half of the 18th century: A contribution to the debate over the interpretation of recitative, particularly in Handel's operas', 491.

reveals the difficulties for the current cellist relying on later pedagogical material to reconstruct a practice from the first half of the eighteenth century; Part Two describes my own practice in Handel opera and oratorio, attempting to resolve some of the tensions between the sources discussed in Part One and offering a possible method to the current cellist for the realisation of recitative.

A brief prologue sketches the decline of the realisation of recitative by the cello in the nineteenth century. This general malaise coincided with the notated zenith of the practice in pedagogical material; the reverberations of this loss of knowledge are still felt today in the prevailing practices of cellists.

Chapter 1 presents the cello as a harmonising, extemporising accompaniment instrument, tracing its techniques from the turn of the eighteenth century to the 1760s. This overview establishes the ubiquity of the techniques and musicianship required to realise recitative throughout the eighteenth century. The chapter concludes with the analysis of an unexpected and previously neglected source, Francesco Geminiani's *The Art of Playing the Guitar…*, which contains the most comprehensive published example of the realisation of a *basso* on the cello.

Chapter 2 analyses operatic manuscript sources which suggest the realisation of recitative by the cello. Haydn's 1768 opera *Lo Speziale* is contemporary to the earliest pedagogical source to describe the realisation of recitative, Baumgartner's *Méthode…*. The inconsistent notation of the Haydn manuscripts are plausible examples of the practice but offer limited practical advice to the current cellist. A single example of an alphabetic notation in Handel's *Alessandro* is intriguing, but ultimately seems unlikely to be an instruction to the cellist. The analysis of these and supporting excerpts is influenced by instincts drawn from my own performances. A discussion of Handel's harpsichord scores in this light suggests an interpretation of both manuscript and iconographical sources which clarifies the function of the continuo group in recitative and provides motivation for the realisation of recitative by the cello.

The final chapter of Part One analyses the pedagogical methods

between 1741 and 1877 that discuss the realisation of recitative. Although the contents of these methods are well documented in the secondary literature, the musical consequences of the techniques described have yet to be discussed. An analysis of the performance implications of the late-eighteenth and nineteenth-century methods establishes underlying tensions between different historical approaches to the realisation of recitative.

The second part of the thesis describes my own practice of the realisation of recitative in Handel opera and oratorio. It forms the basis of a method for the accompaniment of recitative which marries the conclusions of the first part of the thesis with my musical intuition and performing circumstances that are favourable to the realisation of recitative by the cello. My own practice, whilst inspired by some of the practices described in the historical methods, is derived from first principles, facilitated by the limitations of the cello as a harmonising instrument and the relationship between members of the continuo group. The method is supplemented by a case study of my performing practices during the 2012 production of Handel's *Agrippina* for *Vlaamse Opera*.

The thesis concludes with an epilogue, my response to the reaction of music critics to the continuo group in the 2012 production of *Agrippina*. This reveals the conflicts between a historical practice conceived in the theatre and an interpretation designed for recording. A reconciliation of the two approaches may not be desirable, but suggests the basis for future research.

1.4 THE DEATH OF A PRACTICE

A discussion of the decline of the realisation of recitative by the cello is parenthetical to this thesis. It does, however, provide some historical context as to why this study is necessary.

The cello methods of the late eighteenth and early nineteenth centuries made a virtue of the cellist as accompanist. Of all the authors, the Darmstadt prodigy and principal of the *Edinburgh Musical Society*, J. G. C. Schetky, is perhaps the most vehement:

Accompanyment should be the first Object of the Violoncel-
list, the Instrument being principally invented and intended
for that purpose … I really believe that the visible want of good
Accompanyers is to be attributed to the neglect of this method,
for every Violoncellist ought to be thoroughly acquainted with
that part of the Instrument necessary for play in the Tenor Cliff
[sic], whereas every young Beginner generally aims at playing
in Altissimo, before he can play with propriety the lower notes
of the instrument … the Solo player be ever so eminent, as
such, he will fall considerably in the estimation of all real Con-
noisseurs when they find that he is not a good Accompanyer;
and indeed the Audience would soon be fatigued if the per-
formance consisted only in Solos or Concertos.[84]

Watkin recognises a similar trait in the twentieth century:

With examples from the very earliest days right up into
the C20th, it seems that since the cello's inception around
1670 there has only been a short period around the middle
of the C20th that cellists were not actively engaged in
attempting this kind of accompaniment in one form or
another. Margaret Campbell (The Great Cellists) writes
about the cello's 'Liberation from the Bass Line'. For a while
cellists became so obsessed with this meta-narrative, that
the tradition of adding improvised chords—perhaps even
ordinary accompaniment—became something of a lost art.[85]

Schetky, whilst writing and performing at the pinnacle of realisation
of recitative by the cello, is already predicting a decline in the art of ac-
companiment that would become terminal by the twentieth century.
George Kennaway cautions against a Darwinist view of the develop-
ment of cello technique and practices;[86] nevertheless, despite the great
variety of techniques and practices of the nineteenth century, by the

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[84]J. G. C. Schetky, *Twelve Duetts for Two Violoncellos With Some Observations on, and Rules for Violoncello Playing* (London: John Welcker, [*c.* 1780]), 1.

[85]David Watkin, 'Figured Bass', In *David Watkin*, n.d. http://www.davidwatk in.com, Retrieved 14 February 2014.

[86]Kennaway, 'Cello Technique and Performing Practices in the Nineteenth and Early Twentieth Centuries', 17.

middle of the century, cello pedagogy had largely evolved into an art of the virtuoso, and accompaniment was, at least in writing, almost extinct.

Towards the end of the eighteenth century, authors were increasingly concerned about the promulgation of the techniques required to realise recitative. The introduction to John Gunn's *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello* explains that

> Men of genius, possessing the entire command of the instrument have been able to penetrate into the pathless region, without having, however, left a single trace of their footsteps, whereby to direct their admiring, but discouraged followers.[87]

A few years later *Allgemeine musikalische Zeitung*, in an early discussion of the cello, comments on the beautiful effect made by the chordal accompaniment of recitative by the cello but laments that superficial knowledge of the arts of *Generalbass*, composition, and music, make the practice far rarer than it used to be.[88]

Whilst Gunn was almost certainly referring to James Cervetto and John Crosdill, the two great English cellists of the second half of the eighteenth century, it was Cervetto's pupil Robert Lindley who, in partnership with the double bassist Domenico Dragonetti at the Italian Opera, dominated English cello playing in the first half of the nineteenth century. Lindley's accompaniment of recitative was so prized that, according to contemporary reports:

> when there was a quarrel between the proprietors [of the opera] and the instrumentalists, so necessary was Lindley's accompaniment to the singers, that they absolutely refused to perform unless he was retained.[89]

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[87] John Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello* (London: Preston, 1802), 1.

[88] Anonymous, 'Einige Bemerkungen über das Violoncell', *Allgemeine musikalische Zeitung*, no. 38 (1809): 597–598.

[89] Bacon, 'Of the Rise and Progress of the Violoncello', 480.

Lindley and Dragonetti, however, had no apparent successors, at least none of any great talent.[90] As the anonymous contributor to *The Musical Times* acerbicly reminded readers at the turn of the twentieth century:

> one need not possess an abundance of grey hairs to remember the scrape which the leading violoncellist and contrabassist of the orchestra used to get into so far as regards their instruments, in the Costa days.[91]

Lindley's partnership with Dragonetti was dissolved by the latter's death in 1846. By coincidence this was also the year of publication of an edition of Handel's oratorio *Israel in Egypt* edited by Mendelssohn for the *Members of the Handel Society*.[92] In common with the other illustrious editors of this sixteen volume edition, Mendelssohn provided a piano reduction of the score. Uniquely, Mendelssohn also included an organ continuo part, explaining in his preface that 'I have written it down in the manner in which I would play it, were I called upon to do so at a performance of this Oratorio.'[93] Mendelssohn was impressed by the ability of English organists to realise a bass line:

> These works ought of course never to be performed without an Organ, as they are done in Germany, where additional wind instruments are introduced to make up for the defect. In England the Organist plays usually ad libitum from the Score, as it seems to have been the custom in Handel's time, whether he played himself, or merely conducted and had an Organist under his control. Now as the task of placing the chords in the

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[90] Henry Phillips recalls that the few other cellists to essay the realisation of recitative failed in their attempts. Henry Phillips, *Musical and Personal Recollections During Half a Century* (London: C. J. Skeet, 1864), I, 128.

[91] Anonymous, 'Occasional Notes', *The Musical Times and Singing Class Circular*, no. 717 (November 1902): 727; Sir Michael Costa directed both the King's Theatre and the Royal Italian Opera, which he founded, from 1830 to 1881. See Nigel Burton and Keith Horner, 'Costa, Sir Michael', In *Grove Music Online. Oxford Music Online*, 2011, `http://www.oxfordmusiconline.com/subscriber/article/grove/music/06635`, Retrieved June 6, 2011.

[92] George Frideric Handel, *Israel in Egypt*, ed. Felix Mendelssohn-Bartholdy, The Works of Handel ... Printed for the Members of the Handel Society (London: Cramer, Beale & Co., for the Handel Society, 1845).

[93] Ibid., vi.

fittest manner to bring out all the points to the greatest advantage, in fact of introducing, as it were, a new part to Compositions like Handel's is of extreme difficulty.

Mendelssohn was also evidently aware of the realisation of recitative by the cello in the late eighteenth and early nineteenth century, even if he appears to have misunderstood it. Mendelssohn replaces the *Organo* part in the recitatives with staves for two cellos which accompany the voice using pairs of double-stops to form a four-part chord (Example 1.5). Mendelssohn apparently developed this technique during the 1830s; he accompanied the recitative in his 1829 revival of the *St. Matthew Passion* from the pianoforte, but by the 1841 revival he had added two cello lines to accompany the recitative.[94] Other oratorio parts used by Mendelssohn, for example those of the *Messiah* performances at the Gewandhaus,[95] exhibit similar realisations. Presumably Mendelssohn believed that the accompanying chords should be sustained for their notated length rather than performed in the *secco* style. The introduction of two cellos to the recitative may have allowed him to reconcile this practice with the English style of Lindley and Dragonetti, with whom he mingled in London in 1829.[96] It also suggests that extemporised realisation of recitative by the cello was no longer current in Leipzig when Mendelssohn presented a series of historical concerts in 1838 and 1841.

In France, composers also felt it necessary to notate realisations for the cello. Meyerbeer's opera *Les Huguenots* (1836) contains *secco* recitative for the character Marcel alongside realised staves for cello and bass (Example 1.6). It seems curious that Meyerbeer needed to spe-

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[94]Klaus Winkler, 'Romantic emotions. Mendelssohn's arrangement of Bach's St Matthew Passion', In *[t]akte*, 2009, `http://takte-online.de/index.php`, Retrieved 11 June 2011.

[95]Anonymous, 'Occasional Notes', 727.

[96]R. Larry Todd, 'Mendelssohn(-Bartholdy), (Jacob Ludwig) Felix', In *Grove Music Online. Oxford Music Online*, 2014, `http://www.oxfordmusiconline.com/subscriber/article/grove/music/51795`, Retrieved March 4, 2014; This practice survived in pockets into the twentieth century. Arnold Schering reports that in 1904–1905 Arthur Nikisch accompanied the recitatives of the *St. Matthew Passion* by 'mostly three- to four-part cello chords (sometimes short, sometimes sustained) without organ' and that 'young historians' such as Schering could not persuade him that this was an anachronistic practice. See Schering, *Johann Sebastian Bachs Leipziger Kirchenmusik. Studien und Wege zu ihrer Erkenntnis*, 118.

Example 1.5: *Handel.* Israel in Egypt. *Edited by F. Mendelssohn-Bartholdy. p. 22.*

cify the realisations; it is highly likely that the principal cello of the Opéra, Louis Norblin, would have been able to realise recitative in this manner. His colleague in the Opéra orchestra, Charles Baudiot, was also principal cello at the Imperial Chapel and boastful of his extemporising abilities in his *Méthode*.[97] It would be surprising if Norblin, who deputised for Baudiot at court, had not also mastered these techniques.[98] In light of this supposition it is tempting to speculate that the realisations were added for publication, the ability to realise recitative being limited to a very few cellists.[99]

Only in Milan, at the institutions of *La Scala* and the Conservatoire did the tradition of *primo violoncello al cembalo*—the principal cello responsible for realising recitative—survive into the latter decades of the nineteenth century.[100] Successive professors at the Conservatoire, who also took the seat of principal cello at *La Scala*—Giuseppe Sturioni from the foundation of the conservatoire in 1808, Vincenzo Merighi from 1823 to 1849, and Guigliemo Quarenghi from 1849—reinforced the skills required to realise recitative through their choice of pedagogical material. Merighi introduced the method of Dotzauer, the last German method to discuss recitative, whilst Quarenghi eventually published his own method, the final cello method to offer instruction on how to accompany recitative.

Concurrent with the declining abilities of cellists to realise recitative in France, Germany, and England was a change of emphasis in pedagogical material. The last method to discuss accompaniment in depth, with the isolated exception of Quarenghi, was that of the great German cellist Bernhard Romberg, published in 1839 towards the end of his life. Romberg affords quartet playing equal stature to the highly virtuosic techniques found elsewhere in the method; the fundamental skill required of a quartet cellist is a feeling for and understanding of

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[97]Baudiot, *Méthode de violoncelle*, 192.

[98]Bacciagaluppi, '"Primo violoncello al cembalo": L'accompagnamento del recitativo semplice nell'Ottocento', 119–120.

[99]Bacciagaluppi suggests that the success at audition of the second cello at the Théâtre Italien in 1819 was due to his ability with recitative. See ibid., 119–122. The autograph of *Les Huguenots* has not survived; further research into early manuscript copies may shed light as to the providence of the realisations in the first print edition.

[100]See ibid., for a full discussion.

Example 1.6: *Meyerbeer.* Les Huguenots. *No. 27, p. 831.*

harmony. The same decade as Romberg wrote his method, Norblin's student and eventual successor at the Paris Conservertoire, Auguste Franchomme, chose to disseminate his techniques through highly virtuosic solo studies and caprices, rather than a pedagogical method. The publication of preparatory and virtuoso études became increasingly common throughout the nineteenth century, before a more analytic style of pedagogy became common in the early twentieth century. It is revealing that George Kennaway's study of nineteenth- and early-twentieth-century cello technique and performing practices, which surveys over eighty cello methods amongst many other sources, omits any discussion of accompaniment.[101]

The decline of the cello in recitative also coincides (in England) with the rising dominance of the keyboard player. Mendelssohn, as noted above, commented on the ability of English cathedral organists to realise ad libitum from a score. This tradition remained strong throughout the remainder of the nineteenth century; the following announcement in *The Musical Times and Singing Circular* ran in 1902, advertising the Prout edition of the *Messiah*:

> The first performance of Professor Prout's new edition of the 'Messiah' is announced to take place at Queen's Hall on Wednesday evening, the 12th … Dr. W. H. Cummings accompanying the recitatives *secco* on the pianoforte, while Professor Prout will conduct the performance.[102]

By the time of the second half of the twentieth century and the beginning of the modern Early Music revival, instrumental techniques and roles had already been assigned; even musicians as revolutionary as Nikolaus Harnoncourt, himself a cellist, and who must have been aware of realisation of recitative by the cello,[103] neglected to revive the practice. In Britain in the 1970s, the cello was still expected to sus-

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[101]Kennaway, 'Cello Technique and Performing Practices in the Nineteenth and Early Twentieth Centuries'.

[102]Anonymous, 'Occasional Notes', 727.

[103]Harnoncourt rather dubiously cites Baumgartner in his arguments for *secco* recitative in the *St. Matthew Passion*. See Nikolaus Harnoncourt, *The musical dialogue : thoughts on Monteverdi, Bach, and Mozart*, trans. Mary O'Neill (Portland: Amadeus Press, 1988), 81.

tain the *basso* as notated.[104] When Winton Dean swept such practices aside, he dismissed the abilities of cellists to perform recitative:

> In modern performances, at least in small theatres, his co-operation is hardly necessary, and if it acts as a brake should be dispensed with.[105]

Gwilym Beechey, discussing Schetky in 1974, suggests a contemporary reason for the 'disappointing treatment' of recitative by the cello, observing that:

> recitatives of Italian opera, which, according to nineteenth- and twentieth-century traditions, usually move at lightning speed and leave little opportunity for the accompanists to supply anything apart from sharp and fleeting chords.[106]

It is only recently that Beechey's complaints have begun to be addressed.

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[104]Williams, *Figured bass accompaniment*, 52; This style of realisation can be heard in a live BBC broadcast from Sadler's Wells of the first performance since Handel's day of *Ezio*. Handel, *Ezio*.

[105]Dean, 'The Performance of Recitative in Late Baroque Opera', 392.

[106]Beechey, 'J.G.C. Schetky and His "Observations" on Playing the Cello', 465.

Part I

Historical contexts to the realisation of recitative

> […] such precious motets, accompanied ingeniously by the lively fire of the violoncello handled with marvellous tricks by Sig. Gio. Perroni. — *Ruggero, 1711*[1]

> Accompanyment should be the first Object of the Cellist, the Instrument being principally invented and intended for that purpose. — *Schetky, 1780*[2]

The eighteenth-century cello was an instrument synonymous with accompaniment. Although its techniques were largely undocumented until the second half of the century, they can be deduced through its repertoire, iconography, and anecdotes. These sources reveal that the Italian professional cellists of early-eighteenth-century London had both the technical proficiency and musicianship required to realise recitative.

This chapter offers a selection of excerpts from the cello repertoire, supplementing those already in the secondary literature,[3] which demonstrate the early appearance of techniques that facilitate ex-

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[1] Ruggero, quoted in U. Kirkendale, *Antonio Caldara: life and Venetian-Roman oratorios*, ed. Warren Kirkendale, Historiae musicae cultores (Firenze: Leo S. Olschki Editore, 2007), 79.

[2] Schetky, *Twelve Duetts for Two Violoncellos With Some Observations on, and Rules for Violoncello Playing*, 1.

[3] David Watkin was the first cellist to report in detail on the harmonising cello, although Marc Vanscheeuwijck drew attention to the possibilities in the same year. More recent work by Vanscheeuwijck, Whittaker, Medlam, and Sanguineti have begun to disentangle the techniques and repertoire of the early cello. See Watkin, 'Corelli's Op.5 Sonatas: "Violino e violone o cimbalo"?'; Marc Vanscheeuwijck, 'The Baroque Cello and Its Performance', *Performance Practice Review* 9, no. 1 (1996): 78–96; Giuseppe Maria Jacchini, *Sonate a violino e violoncello e a violoncello solo per camera*, ed. Marc Vanscheeuwijck (Forni, 2001); Giovanni Battista degli Antonii, *Ricercate sopra il violoncello o clavicembalo ; e, Ricercate per il violino*, ed. Marc Vanscheeuwijck (Forni, 2007); Marc Vanscheeuwijck, 'In Search of the Eighteenth-Century "Violoncello": Antonio Vandini and the Concertos for Viola by Tartini', *Performance Practice Review* 13, no. 1 (2008); Whittaker, 'Chordal Cello Accompaniment: Proof and Practice of Figured Bass Realization on the Violoncello from 1660–1850'; Charles Medlam, *Approaches to the Bach Cello Suites. A Hand-book for Cellists* (London: Fretwork Editions, 2013); Alessandro Sanguineti, 'Unearthing Forgotten Treasures: Anonymous Arias with Obbligato Violoncello at the Estense Library, Modena', *Performance Practice Review* 18, no. 1 (2013): 1.

temporised realisations as accompaniment, and the ubiquity of these techniques throughout the eighteenth century.

Section 2.1 offers a brief introduction to the heterogenous nature of the cello in the first half of the eighteenth century, highlighting the close relationship between the instrument, its technical capabilities and the music written for the cello. Section 2.2 describes the development of the cello as an accompanying instrument and the associated techniques—notably arpeggios, *batteries*,[4] and double stops— required to perform a full harmonisation.

Excerpts of these techniques from throughout the eighteenth century provide context to a curious and entirely neglected source of extemporised accompaniment by the cello, Geminiani's tutor *The Art of Playing the Guitar or Cittra*.[5] Three quarters of the way through this method, written for a briefly fashionable exotic instrument, lie two pages that provide the most complete surviving example of the techniques of extemporised divisions and chordal realisation of the *basso*. Section 2.3 of this chapter analyses Geminiani's method and its relationship to cello methods and repertoire; *The Art of Playing the Guitar* represents an earlier contribution to English pedagogy of the cello than previously assumed and offers a level of technical and musical sophistication not seen in English writing for the cello until the closing years of the eighteenth century.

2.1   THE CELLO IN THE FIRST HALF OF THE EIGHTEENTH CENTURY

The form of instrument that we know as the 'baroque' cello only became standardised, like so many things in music, around the time of the French Revolution.[6] It is clear that the eighteenth-century cello was in fact a set of instruments of varying sizes played with diverse

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[4]Rapid divisions of a chord, frequently crossing strings between alterate notes. Example 2.17 is typical of this technique.

[5]My thanks to Alison McGillivray for alerting me to the existence of this obscure work.

[6]Vanscheeuwijck, 'Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J. S. Bach', 183; Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech*, ed. Reinhard G. Pauly, trans. Mary O'Neill (Portland, OR: Amadeus Press, 1995), 13.

techniques, that survived suprisingly late into the century. Quantz, Leopold Mozart, and Boccherini[7] all advocated the use of both large and small cellos in the second half of the eighteenth century; the 1762 publication of the *Breitkopf thematic catalogue* contains a list of eleven collections for 'Violoncello Piccolo ò Violoncello da Braccia',[8] probably contributed by C. F. Abel.[9]

To reconstruct the possibilities of early cello technique, it is necessary to reconcile the relationship between the form of the instrument and its repertoire. Vanscheeuwijck illustrates complexity of this task with a summary of instruments and techniques common in the eighteenth century:

> Whether the instrument was held *da gamba, da spalla, da braccio*, across the player's lap, or standing on the floor, on a stool, with some sort of endpin, or hung with a rope around the neck or shoulders; whether it had four, five or six strings; whether the bow was held overhand or underhand; whether the left-hand position was diatonic or chromatic; or whether the strings were tuned in 5ths or in a combination of 4ths and 5ths … — all these factors are to be ascertained on the basis of situational, regional and even local practices, through information gathered from the various types of sources and, very importantly, from the repertoire as well. In short, scholars and performers have in recent years finally begun to address a number of these specific questions related to the traditionally monolithic approach to what the cello may have been before it became the later 18th-century instrument so long considered to be 'the' Baroque cello.[10]

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[7]Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752), 212; Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Johann Jacob Lotter, 1756), 3; Elisabeth Le Guin, *Boccherini's Body. An essay in carnal musicology* (Berkeley: University of California Press, 2006), 293.

[8]Johann Gottlob Immanuel Breitkopf, *The Breitkopf thematic catalogue...*, ed. Barry S. Brook (New York: Dover Publications, 1966), 77–78.

[9]Mark M. Smith, 'Joh. Seb. Bachs Violoncello piccolo: Neue Aspekte–Offene Fragen', trans. Richard Hornung, *Bach-Jahrbuch* 84 (1998): p63–81.

[10]Vanscheeuwijck, 'Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J. S. Bach', 182.

Dissemination of research and performing practice related to the various forms of the cello has provoked emotional responses. Much of the early popularisation of the *violoncello da spalla* was driven by performers and luthiers (notably the partnership between violinist Sigiswald Kuijken and Dmitry Badiarov,[11] who built on the research of Gregory Barnett[12]) for whom the novelty of the shoulder held instrument has been a musical and commercial success (Example 2.1, perhaps with a certain degree of satire—Cafarelli's cat is also singing—depicts Lanzetti unusually playing *da spalla*[13]). There has been, not surprisingly, substantial resistance from cellists who see their core repertoire under threat, not least the sanctified Bach cello suites.[14]

Analysis of anonymous late-seventeenth-century arias with obbligatos held in Modena[15] and mid eighteenth-century concertos by Tartini[16] have begun to develop a consensus on the relationship between repertoire, certain aspects of technique, and instrument. This research leaves open the possibility for variations in manner in which the instrument was held—*da gamba*, *da spalla*, or possibly both, even for the same repertoire—but suggests that much music written for the tenor range (*a*–*b'*) of the instrument was performed on smaller instruments with an additional fifth string (tuned to either *d'* or *e'*).

My own work in preparation for performances and a recording of

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[11]Dmitry Badiarov, 'The Violoncello, Viola da Spalla and Viola Pomposa in Theory and Practice', *The Galpin Society Journal* 60 (April 2007): 121–145.

[12]Gregory Barnett, 'The Violoncello da Spalla: Shouldering the Cello in the Baroque Era', *Journal of the American Musical Instrument Society* 24 (1998): 81–106.

[13]Medlam, *Approaches to the Bach Cello Suites. A Hand-book for Cellists*, 74.

[14]Although Charles Medlam, for many years one of the foremost exponents of the baroque cello in Britain, speaks eloquently for the use of the *violoncello da spalla* in the Bach suites. Medlam, *Approaches to the Bach Cello Suites. A Hand-book for Cellists*, 38–47, 74, 79–80; Medlam perhaps goes too far in suggesting Vivaldi concertos and sonatas as candidates for the *da spalla*, it having been convincingly demonstrated that Vandini, the cellist who taught at the Ospedaletto, played *da gamba*. Vanscheeuwijck, 'In Search of the Eighteenth-Century "Violoncello": Antonio Vandini and the Concertos for Viola by Tartini'.

[15]Sanguineti, 'Unearthing Forgotten Treasures: Anonymous Arias with Obbligato Violoncello at the Estense Library, Modena'.

[16]Vanscheeuwijck, 'In Search of the Eighteenth-Century "Violoncello": Antonio Vandini and the Concertos for Viola by Tartini'.

Example 2.1: *Anonymous.* Concert Italien. *Paris, [c. 1750]. Public Domain.*

Handel's oratorio *L'Allegro, il Penseroso ed il Moderato*[17] is sympathetic to this conclusion. The mellifluous obbligato 'But, oh! sad virgin' (Example 2.2), demands a cello with a fifth string, not merely because of its technical demands (though most recordings testify to these), but because of the *Affekt*[18] of the aria. In common with the other oratorio obbligatos Handel wrote for Francesco Caporale[19] the cello represents music in its mythical state . A lyrical quality is present in all these obbligatos; 'But, oh! sad virgin' also requires a fleetness and lightness of timbre that is imbued on the instrument by the thinner strings required by a smaller cello.

An engraving from *c.* 1740, popularly known as *Handel Rehearing an Oratorio* (Example 2.3), depicts a cellist, presumably Caporale, standing next to Handel holding a small cello on a stool, an instrument with perhaps five strings.[20] The size of the instrument is given context

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[17]George Frideric Handel, *L'Allegro, il Penseroso ed il Moderato*, Paul McCreesh, Gabrieli Consort and Players, Winged Lion SIGCD392, 2015.

[18]See Nomenclature in the front matter for clarification of my use of the term *Affekt*.

[19]'Gentle air, melodious strains' from *Athalia*, 'Softly sweet in Lydian measures' from *Alexander's Feast*, and 'What passion cannot music raise and quell' from *Ode to St. Cecilia.*

[20]The number of strings on Caporale's cello is not necessarily reliable; elsewhere

Example 2.2: *Handel*. L'Allegro, Il Penseroso ed Il Moderato. *'But, oh! sad virgin', bb. 1–8.*

by the violone directly to its left and a cello, held by a spike, partially viewed from the rear as the frame obscures the rest of the engraving. Holding a small cello in this manner is seen elsewhere in the early iconography of the instrument; a 1704 print by Bernard Picart (Example 2.4) demonstrates this technique. Possible models for Caporale's cello include instruments with back lengths of 66–67cm[21] made around 1720 by the great English luthier Barak Norman of which at least two survive.[22] Five string instruments may have survived late into the eighteenth century. A 1774 caricature of Giacobbe Cervetto (Example 2.5) shows him with a five string cello,[23] whilst Boccherini's 'violonchelo chico' may have also had five strings.[24]

Contemporary reports of Caporale's characteristics as a player are limited to the correspondence between James Harris (who, as an accomplished amateur, played next to Caporale) and the Earl of Shaftesbury. These suggest a rhythmic strength in his playing:

> He is as exact in his time as Caporali who plays the base [sic][25]

> I last night at the Castle heard Geminiani play 2 of his last solo's turned into concerto's; he performed finely, but not without loud stamping to the ripieno's, & Caporali did not escape, with whom I played but left the solo parts to him.[26]

Burney's later recollections should perhaps be treated with care, given his revisionist approach to the reputation of musicians;[27] he

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in the engraving is also a viola with five strings.

[21]A more usual back length in the 1740s was 72–75cm.

[22]Anonymous, 'Cozio Archive — Barak Norman', Tarisio, 2014, `http://taris io.com/cozio-archive/browse-the-archive/makers/maker/?Maker_ID=954`, Retrieved 1 September 2014.

[23]In contrast to Example 2.3, there can be no doubt about the number of strings on Cervetto's cello—the fifth peg is just visible entering the scroll.

[24]Christian Speck, 'Boccherini as cellist and his music for cello', *Early Music* XXXIII, no. 2 (May 2005): 191–210.

[25]The Earl of Shaftesbury describing the singer Annibali. Donald Burrows and Rosemary Dunhill, *Music and theatre in Handel's world: the family papers of James Harris, 1732-1780* (Oxford: Oxford University Press, 2002), 22.

[26]James Harris describing Geminiani's chastisment of the orchestra. This seems rather ironic in the light of anecdotes about Geminiani struggling to find work in Naples due to his wayward rhythm. ibid., 219.

[27]Enrico Careri, *Francesco Geminiani (1687–1762)* (Oxford: Clarendon Press, 1993), 45.

Example 2.3: *Detail from 'a circular composition with an audience listening to a concert delivered by numerous stringed and wind instruments grouped around a harpsichord. c.1740. The print is laid on a XIXc backing sheet on which an owner has written the name 'Handel'.' British Museum, 1856,0712.210. © Trustees of the British Museum.*

makes two references to the qualities of Caporale's tone:

> CAPORALE the favourite violoncello player of these times was of the band … PASQUALINO and the elder CERVETTO, the rivals of Caporale at this time, had infinitely more hand, and knowledge of the finger-board, as well as of Music in general; but the tone of both was raw crude, and uninteresting.[28]

> though no deep musician, nor gifted with a very powerful hand, he was always heard with great partiality, from the almost single merit, of a full, sweet, and vocal tone.[29]

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[28]Charles Burney, 'A General History Of Music: From The Earliest Ages to the Present Period', 1789, 655, `https://play.google.com/store/books/details?id=M-9CAAAAcAAJ`, Retrieved 13 August 2014.

[29]Ibid., 643. Burney's perception of a lack of depth in Caporale's musicianship

Example 2.4: *'Two noble men, standing whole-length; the one at right is playing cello; the figures are simply outlined on a white background; counterproof.' 1704. Etching. British Museum, 1871,1209.2234. © Trustees of the British Museum.*

Burney's description of a 'full, sweet, and vocal tone' resonates with my own experiences performing obbligatos on small, five string instruments. I have, however, struggled to use the same instrument for the *basso*, finding its lower octave lacking weight and penetration. Quantz remarked on this difficulty in 1752:

> Der auf dem Violoncell nicht nur accompagniert, sondern auch Solo spielet, thut ser wohl, wenn er zwei besondere Instrumente hat; eines zum Solo, das andere zum Ripienspielen, bey großen Musiken. Das leßtere muß großer, und mit dickern Seiten bezogen seyn, als das erstere. Wollte man mit einem kleinen und schwach bezogenen Instrumente beydes berrichten; so würde das Accompagnement in einer zahlreichen Musik gar keine Wirtung thun.[30]

> [Those who not only accompany on the violoncello, but also play solos on it, would do well to have two special instruments, one for solos, the other for ripieno parts in larger ensembles. The latter must be larger, and must be equipped with thicker strings than the former. If a small instrument with thin strings

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perhaps lies with his legacy as a composer; the sonata which survives is significantly inferior to the work of contemporary cellists.

[30]Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 212.

Example 2.5: *'Three-quarter length portrait slightly caricatured, of 'Cervetto', or Giacomo Bassevi the 'cellist (1680-1783), noted for his large nose, playing the 'cello.' 1 January 1774. Etching. British Museum, J,2.70. © Trustees of the British Museum.*

were employed for both types of parts, the accompaniment in a large ensemble would have no effect whatsoever.][31]

A similar lack of bass in instruments held *da spalla* should caution against them being deployed too widely as continuo instruments. Although Mattheson famously recommends the *violoncello da spalla* as an accompanying instrument because of clarity of its bass,[32] current reconstructions have yet to offer a cello with a bass that a current performer would regard as satisfactory—one which both articulates

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[31]Translated in Johann Joachim Quantz, *On playing the flute; a complete translation with an introduction and notes by Edward R. Reilly*, trans. Edward R Reilly (London: Faber, 1966), 241.

[32]Johan Mattheson, *Das neu-eröffnete Orchestre* (Hamburg: B. Schiller, 1713), 285.

clearly and provides sufficient depth of tone to support the rest of the ensemble . Badiarov's tacet admission of his failure to achieve a historical stringing for his instruments is testimony to the work still to be done on *violoncello da spalla*.[33]

A small cello with a fifth string, whilst expanding the possibilities for realising recitative—allowing, for example, fewer transpositions below the notated bass line (see Section 4.2.1)—is unlikely to be a suitable instrument for use in a large theatre, lacking a sufficiently penetrating and supportive bass register (see Section 3.2).

The body of obbligatos written by Handel for Caporale does, however, speak to the extemporising ability of Handel's cellist, regardless of how Burney might denigrate his musicianship. Each solo has at least one *ad libitum* passage whilst during *Parnasso in Festa* Caporale is granted an entire movement 'Solo Violoncello', existing only as a title in both the conducting and harpsichord scores. Whether this was an improvised solo by Caporale, a performance of Caporale's own composition, or a lost Handel work for solo cello is unknown.[34]

Iconography from London at the beginning of the eighteenth century supports the use of a larger, four stringed instrument held *da gamba* in the continuo group (Examples 2.6 and 2.7), a style of instrument that remains consistent in the iconography of the opera pit throughout the eighteenth century (see Examples 3.33 and 3.11), and which the current, standardised 'baroque cello' closely resembles. Ricci painted several of these rehearsal scenes, popularly believed to be for Haym's production of *Pyrrhus and Demetrius*. The old cellist in Example 2.6 appears barely competent, his feet hardly touching the floor as he struggles to read the score.[35] The young cellist in Example

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[33]Badiarov rather shockingly extols the virtues of the synthetic strings with which he has recently setup his instruments. Dmitry Badiarov, 'Violoncello da spalla — story of a rediscovery', The Strad, 2013, `http://www.thestrad.com/latest/blogs/violoncello-da-spalla-story-of-a-rediscovery`, Retrieved 1 September 2014.

[34]Burney notes that in the aria 'Rival ti sono' from *Faramondo*, written for the castrato Caffarelli, 'he is left *ad libitum* several times, a compliment which Handel never paid to an ordinary singer'. Quoted in Beverly Jerold, 'How composers viewed performers' additions', *Early Music* XXXVI, no. 1 (2008): 102–103.

[35]This painting is reminiscent of a grotesque satire in Corrette's *Method for learning to play the contra-bass* (1773): 'I believe it senseless to remind those who wear spectacles and who play close to the clavecin about the importance of being able to

2.7 appears much more competent. He, and even more likely, the cellist sporting a jockey's cap in a third version of the scene (in the private collection of Viscount Knutsford Munden) are presumably the thirty year old Nicola Haym.[36]

Bowing technique is more variable; the underhand grip depicted around 1709 by Ricci appears to have given way to an overhand grip by 1730s London (Examples 2.3, 2.8, and 2.9). This passes unnoticed in contemporary commentary; Vanscheeuwijck observes that the first description of an overhand bow technique is in Corrette's 1741 *Méthode*,[37] contemporary with Examples 2.3, 2.8,[38] and 2.9. An exceptionally late proponent of the underhand grip, who presumably continued to play in this manner into the nineteenth century, was J. G. C. Schetky. A contemporary biography of Schetky also remarks on tone and articulation:

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see. I recall having attended a concert in a small town of England where I saw a trio of [persons wearing] spectacles at the clavecin. Since the performers were out of eye range of the music stand, they made clashing sounds among themselves. The singer was a castrato, newly-arrived from Italy, who could never find his pitch easily but who, with three pairs of spectacles on his nose, could see when he straddled the hump on the back of the clavecin player. His advantage of being able to see, however, did not last long because of the situation of the archlute player. Sitting near the audience and wearing a telescope on his nose, this player could not see much of the others either. Unfortunately, he had a wooden leg; and, since he played to the finale and though he could see no better than the other two, in spite of the telescope he wore on his nose, he was compelled to beat time, sometimes on the back of the castrato and sometimes on the hunchback. As he signaled the turn of the page for the da capo in Hebrew manner, his wooden leg skidded, sounding like the fall of Phaeton. An amateur concert-goer in the audience cried, 'Bravo! Bravo!'" (Translation: Carol Reglin Farrar). Bernard Gordillo, 'Voices from the 18th Century: Michel Corrette on 'those who wear spectacles'', In *Bernard Gordillo*, 2010, http://bernardgordillo.com/voices-from-the-18th-century-michel-corrette-on-%E2%80%98those-who-wear-spectacles%E2%80%99/, Retrieved 12 September 2014.

[36]Nicola Francesco Haym, *Complete Sonatas Part 1*, ed. Lowell E. Lindgren, Recent Researches in the Music of the Baroque Era 116 (Middleton, Wisconsin: A-R Editions, Inc., 2002), x; Richard Leppert, 'Imagery, Musical Confrontation and Cultural Difference in Early 18th-Century London', 14, no. 3 (1986): 323–345.

[37]Vanscheeuwijck, 'Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J. S. Bach', 182–183.

[38]Frederick, Prince of Wales' teacher between 1734 and 1737 was Charles Pardini, who came over from Italy in 1714, presumably with an underhand bow grip. It is unclear when he affected the change in his technique, although Mercier's scene is a fabrication, the Prince of Wales being out of the country when it was painted. Peter Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge: The Boydell Press, 2010), 60.

Example 2.6: *Ricci, M.* Rehearsal of an opera. c. *1709. Yale Center for British Art, Paul Mellon Collection, B1981.25.524. Public Domain.*

Example 2.7: *Ricci, M.* Rehearsal of an opera. c. *1709. Yale Center for British Art, Paul Mellon Collection, B1981.25.523. Public Domain.*

Schetky machte mit dieser Bogenhaltung Staccato, vorwärts und rückwars, zog dagegen im Adagio den Ton aus seinem Instrumente, wie man das süsse Oehl aus der reifen Olive presst, und im Allegro gieng es mit einer Fertigkeit über die Saiten hinweg, dass man zehn Augen nöthig gehabt hätte, um sein Viprato zu bemerken, ob man gliech nur ein Ohr dazu bedurfte.[39]

[With this bowhold Schetky made staccato upwards and downwards, but in Adagio he drew the sound out of his instrument as one presses the sweet oil from the ripe olive, and in allegro there was such a dexterity in going over the strings that one would have needed ten eyes to notice his viprato [sic], although one only needed one ear for it][40]

The author continues, extolling the virtues of the underhand grip in recitative:

Im Accompagnement zum Recitativ war diese Bogenhaltung in ihrer vollen Kraft. Die Pflicht des Cellisten ist im Accompagnement des Recitatives die Hauptnote in der Höhe anzugeben, aber den Akkord mit dem Grundton zugleich hören zu lassen. Mit diesem Amte hat die verstorbene Gambe dem Violoncello ein Legat vermacht. Der Cellist, welcher im Recitativ nur die Bassnoten herunterstreicht, versteht dir Pflicht seines Instrumentes nicht, oder ist höchstens ein Fiedler, dem der Generbass *terra incognita* ist. Schetky kannte diese Pflicht. Sänger und Sängerinnen, die auf dem klippenvollen Meere des Recitativs ängstlich herumwogten, wurden durch sein Accompagnement vor dem Stranden gesichert.[41]

[In the accompaniment of recitative this bowhold was displayed to its full advantage. The duty of the cellist in the

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[39]Anonymous, 'Christoph Schetky der Violoncellist', *Allgemeine musikalische Zeitung*, no. 3 (1799): 34.

[40]Translated in Brown, *Classical & Romantic Performing Practice 1750-1900*, 538. My own practice reveals substantial differences in articulation and timbre between the two bow grips; this has proved particularly illuminating in seventeenth-century repertoire.

[41]Anonymous, 'Christoph Schetky der Violoncellist', 34–35.

accompaniment of Recitatives is to play the main note [of the voice] above, but at the same time allow the chord with the bass note to be heard. In this role, the deceased viol has bequeathed the cello a legacy. The cellist, who strikes only the bass notes in the recitative, does not understand the duty of his instrument, or is at most a fiddler, for whom thorough bass is *terra incognita*. Schetky knew this duty. Singers, anxious of recitative's rocky seas, were, by his accompaniment, secured on the shore.]

This description agrees with Schetky's own teachings on the accompaniment of recitative (see Section 4.2.1). Schetky was, however, the exception. Whilst some Italians, notably Vandini, continued to play in this manner into the 1770s,[42] all other late-eighteenth- and early-nineteenth-century cellists famed for their realisation of recitative played with an overhand grip to no apparent detriment.

Example 2.8: *Mercier, P. Frederick, Prince of Wales and his sisters (The Music Party). 1733. National Portrait Gallery, NPG 1556. © National Portrait Gallery, London.*

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[42]Burney notes that Vandini was reported to play 'in such a manner as to make his instrument *speak*.' Charles Burney, *The Present State of Music in France and Italy* (London: T. Becket & Co., 1773), 142.

Example 2.9: *John Faber the Younger after Philippe Mercier.* John Hebden. *1741. British Museum 1902,1011.1515. © Trustees of the British Museum.*

2.2 THE CELLO AS AN ACCOMPANYING INSTRUMENT

There is substantial anecdotal evidence to support the realisation of the *basso* by the cellist throughout the eighteenth century. In his youth, Geminiani was reputed to be greatly impressed by the playing and accompanying of Franciscello,[43] declaring in an oft-repeated anecdote that appears to originate with Burney:[44]

> *Franceschilli*, a celebrated performer on the violoncello at the
> beginning of this century, accompanied one of the cantatas

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[43] Also known as Francischilli and Francesco Alborea.

[44] Whilst an anecdote from Geminiani's youth, reported by Burney, may be of some suspicion, the qualities of Franciscello's playing are reported by Quantz in both his *Versuch* and his autobiography. See Section 4.2.1.

at Rome so admirably, while [Alessandro] Scarlatti was at the harpsichord, that the company, being good Catholics and living in a country where miraculous powers have not yet ceased, were firmly persuaded it was not Franceschilli who had played the violoncello, but an angel that had descended and assumed his shape.[45]

Careri dates this anecdote to between April 1704 and August 1707; in June 1711, Guiseppe Perroni is reported to have accompanied motets 'ingeniously by the lively fire of the violoncello handled with marvellous tricks'.[46] Many of the early masters of the instrument, especially those who travelled to London—amongst them Nicola Haym, Fillipo Amadei, and Giovanni Bononcini—were also fine composers.[47] A relationship between the extemporisation of bass lines and composition is suggested by Johann Ernst Galliard's 1716 description of Bononcini's 'fine inventions in his *basses* (to which he was led by an instrument upon which he excells)'.[48]

Not all reports of cellists' extemporisation were so glowing. Marcello, writing in 1720, satirised the 'Virtuoso of the Violoncello' who 'in Arias will break the bass at his pleasure, changing it every evening, although the variation will have nothing to do with his part, or with the violins'.[49] The 1746 rules of the collegium musicum in the Thuringian town of Greiz permits cellists only to ornament their

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[45]Burney, quoted in Careri, *Francesco Geminiani (1687–1762)*, 4–5.

[46]Ruggero, quoted in Kirkendale, *Antonio Caldara: life and Venetian-Roman oratorios*, 79.

[47]Enrico Careri has demonstrated the breadth of skills expected of Italian instrumentalists at the beginning of the eighteenth century—performing, teaching, composing, and publishing. See Enrico Careri, 'The profession of musician in early-eighteenth-century Rome', in *Florilegium musicae: Studi in onore di Carolyn Gianturco*, vol. 2 (Pisa: ETS Pisa, 2004), Amadei, Bononcini, and Handel collaborated in 1721 on the opera *Muzio Scevola*, each of them writing an act each. At the beginning of the nineteenth century, the decline in such skills was closely linked to the decline in the realisation of recitative by the cello. Anonymous, 'Einige Bemerkungen über das Violoncell'.

[48]Quoted in Lowell Lindgren, 'Bononcini's 'agreable and easie style, and those fine inventions in his *basses* (to which he was led by an instrument upon which he excells)', chap. 6 in *Aspects of the secular cantata in late Baroque Italy*, ed. Michael Talbot (Farnham: Ashgate, 2009), 159.

[49]"nell' Arie spezzerà il Basso a capriccio, variandolo ogni sera, benchè la Variazione non abbia punto che fare con la Parte del Musico, o co' Violini.' Benedetto Marcello, *Il teatro alla moda* (Milan: Francesco Agnelli, 1720), 47.

parts in small ensembles. In an orchestra 'the basses must not play more notes than the composer has written, nor may they improvise arpeggios between the notes.'[50] Quantz (1752) and Baumgartner (1774) continue the German criticism of extemporisation by cellists, Baumgartner admonishing that '[i]t is absolutely forbidden to add ornaments, passages and other things in the accompaniment. If you do so, you will show your ignorance.'[51] Johann Georg Sulzer, writing at the same time as Baumgartner, concurs: the cellist improvising ornamentation to the *basso* is like an 'old man who bedecks himself with jewels and ribbons.'[52] The need for rebuke suggests a continuing, and not altogether successful practice, mastered only by the foremost of musicians. Early historical writings on the cello praised cellists who had reached the 'summit of their art'.[53] Gunn reports that:

> The frequenters of the Italian Opera some years ago, have often admired the unrivall'd powers of one in recitative; and the praises of the other in Cappriccios … "It is my good fortune … frequently to hear the extempory flights of an astonishing performer on the Violoncello, which, if they could be written down and publish'd, would not only prove a valuable treasure to the Amateurs of that manly instrument in England, but to the most brilliant professors on the continent."[54]

Gunn is undoubtedly referring to James Cervetto and John Crosdill who vied for the position of principal cello in the opera orchestra in the 1780s. Crosdill replaced Cervetto in 1782, to the concern of one reporter:

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[50]Quoted in John Spitzer and Neal Zaslaw, 'Improvised Ornamentation in Eighteenth-Century Orchestras' [inEnglish], *Journal of the American Musicological Society* 39, no. 3 (1986): 533.

[51]Translated in Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 201. Despite this, Baumgartner actively encouraged chordal playing in orchestral accompaniment. p195.

[52]Quoted in Spitzer and Zaslaw, 'Improvised Ornamentation in Eighteenth-Century Orchestras', 534.

[53]Baillot et al., *Method for the Violoncello...*, 2nd ed., ed. Arnold Merrick and T. Binfield (London: R. Cocks & Co., [c.1850]), 31.

[54]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 1.

The professional ability of both these masters is indisputed: all we would say is, that for the accompanyment of the recitative, no violoncello could be more perfectly excellent than Cervetto's. We wish Crosdill may be as good: we are aware that he can if he pleases.[55]

Cervetto regained his seat later in the decade, his pre-eminence as an accompanist giving him the faintest of edges over his rival:

CERVETTI. The palm of excellence for performance on the violoncello hangs doubtful between this gentleman and CROSDILL. Both are excellent, but each has peculiar excellencies.

If it may be possible to discriminate, we may venture to say, that CROSDILL has more fire and fancy, CERVETTI more science.

In Accompaniment, the most delicate part of instrumental performance, and the most decisive proof of masterly talents, he shines pre-eminent. His manner of supporting the harpsichord, and filling up the pauses of recitative, is most delightful. In this department, he is the master-spirit of the present Opera band.[56]

Surveys by Bacon (1824), von Wasielewski (1888), and van der Straeten (1915) all remark on cellists who were noted for their accompaniment, von Wasielewski reminding readers that this was 'a talent at that time highly prized, for the cellists who accompanied the vocal recitatives played an important part.'[57]

Explicit descriptions of the realisation of recitative are significantly less common. Marcello cryptically complains that

Il Virtuoso di Violoncello … Accompagnerà sempre i Recitativi all' *Ottava alta* (particolarmente de *Tenori*, e *Bassi*)[58]

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[55] Anonymous, Giardini, the first violin, *Morning Post and Daily Advertiser*, 3048 1782,

[56] Purcell, 'Instrumental Performers', *Morning Star*, 68 1789,

[57] Wasielewski, *The Violoncello and its history*, 69. Wasielewski's subject is the Viennese cellist Caspar Cristelli, who by 1757 was composer at court of the Archbishop of Salzburg.

[58] Marcello, *Il teatro alla moda*, 47.

[The virtuoso of the violoncello … will always accompany the recitative at the high octave (particularly the Tenor and the Bass)]

A report from St. Petersburg in the early 1760s explicitly notes the performance of chords by the Italian cellist at the opera:

Mann vermisste dabei gar sehr den bisherigen grossen Violoncellisten Gioseppe Daloglio, der mit seinemn durchdringenden Ton den Sängern ganze Accorde vorzustossen, und sie damit im Ton zu halten pflegte …

Giuseppe dall'Oglio, the great violoncellist … took care, with his beautiful tone, to support the singers with some big chords and, thus, to keep them on pitch[59]

It is almost certain that these chords refer to the accompaniment recitative; only in recitative would there be insufficient sound from the orchestra to demand extemporised chords from the cellist (see Section 3.2).

The strongest suggestion for the realisation of recitative in the first half of the eighteenth century comes from the great castrato Farinelli. His recollections of the 1747 season at the Buen Retiro theatre in Madrid note that the Neapolitan cellist Domingo Porretti was highly valued for his ability as an accompanist:[60]

(quien componiendo con su violoncelo, y sus dedos toda la orchestra) no es menester de otros instrumentistas.[61]

[(who composes with his cello and his fingers the complete orchestra); other instrumentalists are not necessary.]

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[59]Quoted in Spitzer and Zaslaw, 'Improvised Ornamentation in Eighteenth-Century Orchestras', 564–565.

[60]Porretti, employed by the Real Capilla from February 1734, was one of the most important cellists working in Spain in the mid eighteenth century; his duties included the daily accompaniment of Farinelli and the musical education of the royal children. Porretti's accomplishments as a musician were rated alongside Farinelli and Domenico Scarlatti by Queen Bárbara de Braganza. Magarita Torrione, 'La Casa de Farinellien el Real Sitio de Aranjuez: 1750-1760 (nuevos datos para la biografía de Carlo Broschi)', *Archivo Español ded Arte* LXIX, no. 275 (1996): 326.

[61]Quoted in Jaime Tortella, *Luigi Boccherini: Dictionary of Persons, Places, and Terms* (Madrid: Asociación Luigi Boccherini, 2010), 333.

Notated examples of an extempore practice are equally rare and, where they do exist, are frequently fragmentary. Francesco Gasparini is unusually explicit in the preface to his *Cantata da camera per voce sola*, published in 1695:

> Però dove si trovano sopra il Basso alcune chiavi di Canto, ò Violino si soneranno con la mano destra in forma d'intavolatura. Ivi potranno ancora sodisfarsi l'Arcileuto, e Violoncello.

> [But where, over a bass, a soprano clef or a violin clef have been placed, these are to be played with the right hand in the form of *intavolatura*. These can be of use also to the archlute and the violoncello.][62]

Example 2.10 reproduces one of Gasparini's divided passages. The techniques required to perform such *batteries* are consistently found in cello writing across genre from the end of the seventeenth century onwards (see Section 2.2.2). The range of the divisions, although not high, would sit comfortably on the top two strings of a five string cello, whilst the *basso* does not particularly tax the lower end of the instrument. These passages can readily be performed on four or five string instruments, both small and large. A cello held *da gamba* seems more likely than *da spalla*. Gasparini presumably would have performed these works with Roman cellists such as Haym,[63] who is likely seen playing *da gamba* in Example 2.7.

David Watkin has cited two works contemporary with Gasparini's cantata as supporting extemporised accompaniment by the cello.[64] Neither Giovanni Maria Bononcini's *Arie*, Op. 4, for *violino e violone o spinetta* (Bologna, 1671) nor Tomaso Pegolotti's *Trattenimenti armonici da camera* for *violino solo, e violoncello* (Modena, 1698) offer notated examples of the practice; both, however, stress their prefer-

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[62]Quoted in Nuti, *The performance of Italian basso continuo: style in keyboard accompaniment in the seventeenth and eighteenth centuries*, 123-124.

[63]Lindgren, 'Bononcini's 'agreable and easie style, and those fine inventions in his *basses* (to which he was led by an instrument upon which he excells)', 147.

[64]Watkin, 'Corelli's Op.5 Sonatas: "Violino e violone o cimbalo"?', 648–649.

Example 2.10: *Gasparini, F.* Cantate da camera a voce sola, Op. 1. *'Dove sei dove t'ascondi'. p. 43.*

ence for accompaniment by the cello.[65] Bononcini's preface states that the cello is 'more appropriate', having a 'better effect' than a keyboard instrument.[66] Pergolotti neglects to even mention a keyboard in his title, suggesting that the cellist adds extra notes 'if the texture is found too sparse'.[67] Careful consideration of these sources is required before applying their techniques to a large cello held *da gamba*. Giovanni Maria Bononcini's[68] son, Antonio Maria Bononcini was a known *spallist*; G. M. Bononcini certainly expected that instrument to perform his work. A sketch on the inside cover of the first violin part of G.

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[65]Nomenclature for the early cello was variable, not settling on the modern term in Britain until the 1720s. In late-seventeenth-century Italy, the terms *violone* and *violoncello*, amongst others, were often interchangeable. See Stephen Bonta, 'Terminology for the Bass Violin in Seventeenth-Century Italy', chap. V in *Studies in Italian sacred and instrumental music in the 17th century* (2003), for a discussion of the interchangeable names for the instrument during the development of the cello.

[66]'Si deve avvertire, che sarà miglior efetto il Violone, che la Spinetta, per essere i Bassi più proprij dell'uno, che dell'altra' Quoted in Watkin, 'Corelli's Op.5 Sonatas: "Violino e violone o cimbalo"?', 649.

[67]'... Se grata, e sonora non ti sarà l'armonia di sì poche Note, tocca agli Acuti del tuo perfetto inelletto superare il Basso della mia povera cognitione in tal'Arte e cosi accorderai lo sconcertato in tempi giusti, e sospiri uniformi ...' Quoted in ibid.

[68]Giovanni Maria Bononcini was the brother of Giovanni Bononcini who was active in London.

M. Bononcini's *Varii fiori … sonate da camera* depicts the sonatas being performed by violin, theorbo, and A. M. Bononcini playing the *violoncello da spalla*.[69]

Watkin notates some realisations from the middle of the eighteenth century. Tartini's violin sonatas, published between the 1730s and 1760s, occasionally contain added notes in the bass part that make little sense to a keyboard player, but would be of assistance to a cellist extemporising a second accompanying voice (Example 2.11).[70] Such notation is rare, perhaps a relic of the compositional process or an aide memoire to the cellist that has subsequently been copied verbatim by the typesetter.

Example 2.11: *Tartini, G.* Sonate, Op. 2. *Sonate III, Grave andante, bb. 16–22.*

There can be no doubt that such works were conceived for a leg held instrument; Tartini's lengthy professional relationship with the cellist Antonio Vandini is well documented.[71] Vandini clearly played *da gamba* (Example 2.12); although Burney found his underhand bowgrip anachronistic, he passed no comment about an unorthodox manner of holding the cello.[72]

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[69]Medlam, *Approaches to the Bach Cello Suites. A Hand-book for Cellists*, 46-47.
[70]Watkin, 'Corelli's Op.5 Sonatas: "Violino e violone o cimbalo"?', 649–650.
[71]Vanscheeuwijck, 'In Search of the Eighteenth-Century "Violoncello": Antonio Vandini and the Concertos for Viola by Tartini'.
[72]Burney, *The Present State of Music in France and Italy*, 142.

The touring virtuoso accompanied solely by a cello was common throughout the eighteenth century; performing with an unknown local harpsichordist on an instrument of unknown quality would not have been an attractive prospect to the itinerant virtuoso. When the Duke of Bedford invited the violinist Nicola Cosimi to London in 1700, he was joined by his cellist, Nicola Haym.[73] Geminiani, at the height of his London fame in the late 1720s, favoured the cellist Charles Pardini, also a native of Lucca.[74] Watkin also notes the partnership during the 1720s between the cellist Lanzetti and the violinist Veracini and, in the 1760s, between the violinist Manfredi and the virtuoso cellist and composer, Boccherini. Baumgartner, before writing the first method for realising recitative at the cello, gave recitals with the virtuoso violinist Heinrich de Hey.[75]

Similar realisations to those in the Tartini sonatas are found in the cello sonatas of Stefano Galeotti, published in 1762 (Example 2.13). The figures are only realised in the most cellistically simple of passages; the *basso* is technically undemanding, rarely departing from first position and even more infrequently taking up thematic material. The solo part, however, is a virtuosic *tour de force*, situated in the tenor, alto, and soprano clefs. The solo part appears worthy of Boccherini's 'violonchelo chico' or the five string cello played by Giaccobe Cervetto's cariacature (Example 2.5); the accompaniment suggests the depth of a larger four string instrument. Similar writing is found in the cello duets by Stephen Paxton (Example 2.14).

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[73]Lowell Lindgren, 'Haym, Nicola Francesco', In *Grove Music Online. Oxford Music Online*, 2011, http://www.oxfordmusiconline.com, Retrieved 10 June 2011.

[74]Lowell Lindgren, 'Italian Violoncellists and some Violoncello Solos Published in Eighteenth-Century Britain', chap. 5 in *Music in eighteenth-century Britain*, ed. David Wyn Jones (Aldershot: Ashgate, 2000), 139–140.

[75]Herbert Seifert, 'Baumgartner, Johann Baptist', in *Die Musik in Geschichte und Gegenwart*, by Friedrich Blume and Ludwig Finscher (Kassel: Bärenreiter, 1999), 530.

Example 2.12: *Ghezzi, P. L.* Antonio Vandini. *CC BY 4.0, Performance Practice Review.*

Example 2.13: *Galeotti, S.* Sei sonate per violoncello solo e basso. *Sonate I, Largo, bb. 17–24.*
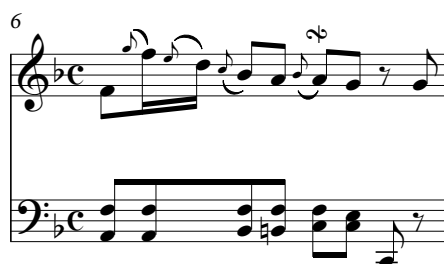
Example 2.14: *Paxton, S.* Eight Duetts for a Violin and Violoncello or Two Violoncellos. *Duetto I, Cantabile, b. 6.*

2.2.1 Cello obbligatos in Rome and England

Arias with cello obbligatos, a Roman tradition that stretches back to the operas of Alessandro Stradella in the 1670s,[76] exploit the virtuosity of the cellist to marry the emancipated melodic strength of the cello with its ability to realise harmony. Whilst the obbligatos Handel wrote for Caporale in England from 1734 onward are most likely suited to a small cello, exploring the lyrical tenor region of the instrument (see Section 2.1), those written in Rome and Venice between 1706 and 1710 utilise the full compass of the instrument, perhaps suggesting they were written for a larger cello. Whether lyrical—'Caro Figlio!' from *La Resurrezione*, written for Filippo Amadei,[77] or 'Pereto lasciai la lute' from *Delirio amoroso*, written for Perroni[78]—or virtuosic— 'Non hò cor che per amarti' from *Agrippina*, perhaps written for Giacomo Taneschi or P. Zuane Verandi[79]—the obbligatos are frequently composed around arpeggiaic figurations (Examples 2.15 and 2.16).

In London, early cello obbligatos are found in Pepusch's *Magnificat* and *English Cantatas*.[80] An undated print of the cantata *Alexis*, written *c.* 1710, contains an aria, 'Sounds tho' Charming', with two bass lines, the top one labelled 'Cimbalo' and the lower 'Violoncello' (Example 2.17). This is perhaps an engraver's error. Pepusch presumably wrote his obbligatos for Haym, with whom he enjoyed a close relationship,

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[76]Stefano La Via, 'Un'aria di Händel con violoncello obbligato e la tradizione romana', in *Händel e gli Scarlatti a Roma* (1988), 50.

[77]Ibid., 52.

[78]Julie Anne Sadie, 'Handel: in pursuit of the viol', *Chelys* 14 (1985): 6.

[79]Ibid.

[80]John Christopher Pepusch, *Six English Cantatas* (London: J. Young, [1710]), My thanks to Robert Rawson for pointing out this souce.

Example 2.15: *Handel.* La Resurrezione. *'Caro figlio!', bb. 1–9.*

Example 2.16: *Handel.* Agrippina. *Act 1 Scene XII, 'Non hò cor che per amarti', bb. 18–24.*

Example 2.17: *Pepusch, J. C. Six English Cantatas. 'Alexis', p. 6, bb. 1–17.*

first at Drury Lane and later at Cannons.[81] The *batteries* in the upper line sit comfortably in the obbligato tenor range of the cello and bear a striking resemblance to Gasparini's divisions for the cello (Example 2.10), with which Haym was undoubtedly familar from Rome. It also seems unlikely that the cello would play an octave below the harpsichord (bars 1–4); I would peform this aria with the cello playing the middle line with the harpsichord on the *basso*.

2.2.2 Further examples of arpeggios and *batteries* from 1689–1780

The *batteries* employed by Gasparini (Example 2.10) and Pepusch (Example 2.17), together with arpeggios, are a ubiquitous feature of the cello repertoire in the late seventeenth and eighteenth centuries, and, from 1741, a technique consistently taught in tutors (see Table 4.1). The left hand technique demanded by arpeggios is identical to that required to perform chords in recitative, whilst the flexibility required by the right arm to execute arpeggios and *batteries* bequeaths the cellist realising recitative with exceptional control and variation. The following examples illustrate the prevalence of the technique in solo, cham-

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[81]Malcolm Boyd, Graydon Beeks and D. F. Cook, 'Pepusch, Johann Christoph', In *Grove Music Online. Oxford Music Online*, 2014, `http://www.oxfordmusiconline.com/subscriber/article/grove/music/21274`, Retrieved 11 September 2014; Haym, *Complete Sonatas Part 1*, xi.

ber, and vocal repertoire.

Domenico Gabrielli, Ricercari*, 1689*

Domenico Gabrielli's *Ricercari* are probably the first substantial works published for solo cello. Although short improvisatory and dance-like pieces by Giuseppe Colombi and Giovanni Battista Vitali exist in manuscripts that are likely older, the *Ricercari* are far more substantive, both in terms of musical structure and instrumental technique.[82] The opening of *Ricercar 5º* is constructed of left hand chordal patterns realised by athletic leaps across several strings (Example 2.18).[83]

Example 2.18: *Gabrielli, D.* Ricercar 5º.

Arcangelo Corelli, Sonate Op. V*, 1700*

The new-found equivalency between violin and cello allow for the development of a sonata genre in which violin and cello are equal partners, both thematically and in their responsibilities to the harmony

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[82]Antonii, *Ricercate sopra il violoncello o clavicembalo ; e, Ricercate per il violino*, 27–28.

[83]Brent Wissick has put the case for the *Ricercari* to be played *da spalla*. Although I concur that they require a Bolognese tuning of C G d g, their consistent use of the low register of the instrument leaves me unconvinced. Brent Wissick, 'The Cello Music of Antonio Bononcini: Violone, Violoncello da Spalla, and the Cello "Schools" of Bologna and Rome', *Journal of Seventeenth-Century Music* 12, no. 1 (2006).

through ornamentation (violin) and realisation (cello). In Sonate XII, the famous *La Follia* variations, Corelli employs a variety of figurations for both violin and cello throughout the sonata (Example 2.19)

Example 2.19: *Corelli, A.* Sonate Op. 5. *No. 12, 'La Follia'. bb. 328–334.*

Nicola Haym, Sonate Op. *2, 1704*

Example 2.20, the second sonata by Haym in which the cello supplants the violin as the second voice, displays the confidence with which the composer and original soloist views the status of his instrument.

G. F. Handel, La Lucrezia, *1706;* Ode to St. Cecilia, *1739*

Two periods of Handel's writing for the cello are marked by substantial obbligatos—Italy from 1706–1708, inspired by the cellists Amadei and Perroni, and London from 1733–1740, inspired by Caporale. Arpeggios and *batteries* are present during both periods (Examples 2.21 and 2.22). The figurations in 'What passion cannot music raise and quell' are strongly reminiscent of Gasparini's divisions (Example 2.10).

J. S. Bach, St. John Passion, *1724*

'Lasset uns den nicht zerteilen' is one of the most extended passages of *batteries* in the cello repertoire, requiring great suppleness and stamina in both arms (Example 2.23). Following on from Charles Medlam's work on the Bach cello suites,[84] it is not inconceivable that this obbligato is intended for *violoncello da spalla*. It is significantly more demanding to perform on the current 'baroque' cello than the majority of Bach's continuo writing.[85]

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[84]Medlam, *Approaches to the Bach Cello Suites. A Hand-book for Cellists.*

[85]The recital which accompanied the defence of this thesis included the first Bach *Suite a Violoncello Solo Senza Basso*, the Prelude and Sarabande of which are famously chordal. Even if these suites were written for the leg-held instrument commonly known today as the 'baroque' cello (Medlam argues strongly that they

Example 2.20: *Haym, N.* Sonata a tre Op. 2. *No. 11, Allemanda, bb. 3–8.*

F. J. Haydn, Cello Concerto in C Major, Hob.VIIb:1, c. *1765*

Example 2.24 was written for Joseph Weigel, Haydn's close friend and cellist at Esterhàza, who presumably realised the chordal recitative notation in *Lo Speziale* (see Section 3.4).

were not), their dissemination prior to the nineteenth century was extremely limited. See Medlam, *Approaches to the Bach Cello Suites. A Hand-book for Cellists*, 79–81; The suites are, however, at the centre of every current cellist's repertoire. Whilst the suites are not historically related to the realisation of the *basso*, they offer the current cellist inspiration for solving the technical challenges of realisation and an understanding of the implication of harmony through 'incomplete' realisations. See Anner Bylsma, *Bach, The Fencing Master: Reading aloud from the first three cello suites* (Amsterdam: Bylsma's Fencing Mail, 1998), 30–33, for a characteristically quixotic example.

Example 2.21: *Handel*. La Lucrezia. *'Il suol che preme', bb. 11–28.*

Stephen Paxton, Duetts*, 1780*

By the end of the eighteenth century, the virtuosity of the English cellists was equal to that of the violin; throughout the duets, each part in Example 2.25 imitates the other..[86]

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[86] A possibly apocryphal story relates how, in the presence of Marie Antoinette, Jean-Louis Duport read at sight a Viotti violin sonata (accompanied by John Crosdill), after the composer had failed to arrive on time. Edmund Sebastian Joseph van der Straeten, *History of the violoncello…* (London: Travis & Emery, 2008), 277.

Example 2.22: *Handel.* Ode to St. Cecilia. *'What passion cannot music raise and quell', bb. 73–78.*

Example 2.23: *Bach, J. S.* St. John Passion. *'Lasset uns den nicht zerteilen', bb. 6–11.*

Example 2.24: *Haydn.* Cello Concerto in C Major, Hob.VIIb:1. *Moderato, bb. 71–72.*

Example 2.25: *Paxton, S.* Eight Duetts for a Violon and Violoncello or Two Violincellos. *Duetto I. Cantabile.*

2.3   GEMINIANI AND *THE ART OF PLAYING THE GUITAR*

2.3.1   Francesco Geminiani

Francesco Geminiani is familiar to current students of Baroque string playing. His earlier work, *The Art of Playing on the Violin*,[87] published in London in 1751, remained singularly popular amongst Geminiani's didactic works throughout the remainder of the eighteenth century, and sits alongside contemporary works by Quantz and C. P. E. Bach in the canons of current pedagogy.

Aside from discussion of *The Art of Playing on the Violin*, twentieth century Geminiani scholarship was lacking until Enrico Careri's study of Geminiani's life and works, published in 1993, offered the first synthesis of biographical and analytical studies.[88] Careri concludes with the plea for a critical edition of Geminiani's works. Twenty years later, this is finally coming to fruition.[89] Careri harbours the suspicion that modern neglect of Geminiani is the continued reflection of Charles Burney's criticisms in his *General History of Music* (1776–89). Careri emphasises Burney's complaints of 'rhythmic and melodic irregularity, asymmetry of musical phrasing, and above all 'a confusion in the effect of the whole, from the too great business and dissimilitude of the several parts.'[90] Burney may have admitted in a letter to Thomas Twining, that 'Handel, Geminiani & Corelli were the sole Divinities

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[87]Francesco Geminiani, *The Art of Playing on the Violin* (London: J. Johnson, for the Author, 1751).

[88]Careri, *Francesco Geminiani (1687–1762)*.

[89]Francesco Geminiani, 'Francesco Geminiani Opera Omnia', Ut Orpheus Edizioni, 2012, `http://www.francescogeminiani.com`, Retrieved 7 February 2012.

[90]Careri, *Francesco Geminiani (1687–1762)*, 51.

of my Youth', but Burney's letter almost immediately betrays his modernist desires.[91]

Geminiani arrived in London in 1714, possibly after observing Arcangelo Corelli and Alessandro Scarlatti in Rome and Naples.[92] London was extremely receptive to Italian musicians, particularly to one who could claim to have been the pupil of Corelli.[93] In just over a decade, Geminiani had established himself as an authority equal to Handel and Bononcini through his reputation as a performer, composer, and teacher.[94] Despite this, Geminiani consistently refused the patronage that would have granted his security for the remainder of his life. Freedom from regular employment, however, compelled Geminiani to seek other audiences. From 1733, he would spend the rest of his life travelling between London, Dublin, and Paris.

Geminiani's travels to France profoundly influenced his style.[95] Works published subsequent to 1739 are those that are found by Burney to be 'confused', and despite Geminiani's high opinion of his later sonatas and concertos, they met with little public acclaim.[96] Perhaps as a consequence of this, Geminiani spent the last fifteen years of his life publishing methods and reworking earlier compositions. Geminiani's six methods are typified by 'the extreme brevity of their non-musical text, which is generally limited to a preface and sometimes consists merely of a few brief introductory rules.'[97] They nevertheless illuminate aspects of late Baroque performing practice such as *basso* realisation, the use of vibrato, and dynamics. The methods are frequently unique in their approach (notably the *Guida Armonica*, a kind of compositional dictionary), which could disrupt their wider reception, an important consideration as Geminiani was

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[91] Enrico Careri, 'The Correspondence between Burney and Twining about Corelli and Geminiani', *Music and Letters* 72, no. 1 (February 1991): 45.

[92] Careri, *Francesco Geminiani (1687–1762)*, 7–8.

[93] According to Roger North, Corelli's Op. 1 had "cleared the ground of all other sorts of musick whatsoever. By degrees the rest of his consorts [that is, sonatas], and at last the concieros [op. 6 of 1714] came, all which are to the musitians like the bread of life." Haym, *Complete Sonatas Part 1*, xiii.

[94] Careri, *Francesco Geminiani (1687–1762)*, 18–19.

[95] Ibid., 96.

[96] By contrast, the earlier Op. II and Op. III concertos enjoyed continued popularity throughout the eighteenth century.

[97] Careri, *Francesco Geminiani (1687–1762)*, 161.

responsible for raising subscribers for the first English editions of all his methods. Geminiani's prefaces are consequently never lacking in self-confidence, seeking to maximise his readership. *The Art of Playing on the Violin*, for example, advertises its contents as being:

> All the Rules necessary to attain to a Perfection on that Instrument, with great variety of Compositions, which will also be very useful to those who study the Violoncello, Harpsichord &c.[98]

The Art of Playing on the Violin is, however silent on the art of accompanying. The current cellist must look to an unexpected source, *The ART of / Playing the / GUITAR or CITTRA / Containing / Several Compositions with a BASS for the / VIOLONCELLO or HARPSICHORD*, which, at first glance, appears the least promising of Geminiani's writings.

2.3.2 The English Guitar or Cittra

The Cittra, or English Guitar, a member of the cittern family, arrived in England around 1755 and achieved rapid popularity with amateur musicians before declining in the early-nineteenth century.[99] Peter Holman locates the development of the English Guitar within the mid eighteenth-century cult of exotic instruments, suggesting that its origins were within the English Moravian communities.[100] The guitar can be seen held in the famous *Portrait of Miss Ann Ford, later Mrs. Philip Thicknesse* painted by Thomas Gainsborough in 1760, the year of Geminiani's method for the instrument.[101] Ann Ford, the pioneering female musician and concert promoter,[102] significantly augmen-

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[98]Geminiani, *The Art of Playing on the Violin*, front cover.

[99]Philip Coggin, "'This Easy and Agreable Instrument': A History of the English Guittar', *Early Music* 15, no. 2 (1987): 205–209.

[100]Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch*, 147.

[101]Reproduced in ibid., Plate 15. Two similar instruments survive in the Edinburgh University Collection of Historic Musical Instruments.

[102]Ann Ford was also famed for her playing of the musical glasses and other exotic instruments. Her greatest talent was as a gambist; she was considered second only to C. F. Abel in England during the second half of the eighteenth century. See ibid., 235–243.

ted the range of techniques employed by the English Guitar in her *Lessons and Instructions for the Guitar*, published in 1761.[103]

2.3.3   The Art of Playing the Guitar

Geminiani's introduction to his *Examples*, terse even for his habitually rudimentary explanatory material, make his intentions clear:

> And have endeavour'd to improve it by adding more Harmony and Modulation to the usual manner of performing on it. …
> For the disposition and number of its Strings, render it able of a very full and compleat Harmony, as may be seen by the following compositions.[104]

Beyond such preparatory remarks, however, Geminiani reveals nothing about the techniques of playing the guitar, pausing only to describe his notational system, a form of tablature unseen in other English Guitar methods.[105] Philip Coggin has suggested that this form of notation allows Geminiani to realise his intention of expanding the harmonic capabilities of the instrument as 'the most appropriate fingers could be determined to enhance this contrapuntally conceived writing.'[106] Whilst Geminiani's late Baroque style was frequently more contrapuntal than that of his contemporaries, the *Examples* in *The Art of Playing the Guitar* represent Geminiani's simplest writing. The guitar is treated solely as a melodic instrument, homophonically enhanced by chords when technically convenient—chords involving multiple open strings or the simple barring of one finger across several strings predominate.

The music is presented on three staves labelled *Violino*, *Chitara o Cetra*, and *Violoncello e Cembalo*, reflecting Geminiani's desire to

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[103]Coggin, "'This Easy and Agreable Instrument': A History of the English Guittar", 215.

[104]Francesco Geminiani, *The Art of Playing the Guitar or Cittra...* (Edinburgh: R. Bremner, for the Author, 1760), 1. The English Guitar had six courses of metal strings tuned *c–e–g–c'–e'–g'*, allowing for the exceptionally easy realisation of major triads.

[105]Coggin, "'This Easy and Agreable Instrument': A History of the English Guittar", 212.

[106]Ibid., 213.

maximise the number of subscribers to his method. Geminiani's proposal for the method, published in the *Caledonian Mercury* on 23 July 1760 noted that:

> Those who want to have a just notion of THOROUGH-BASS,
> will likewise receive great benefit from these compositions.
> The Violin and Violincello parts make very good violin solos,
> and have no dependance on the guitar.[107]

Bruno Tonazzi, whose 1972 study of the tutor represents the only critical literature on the work, notes that the violin part is 'typically violinistic in its conception, and beyond this, with very advanced technique.' By contrast, the guitar writing 'with the exception of the execution of certain embellishments, presents limited technical difficulties.'[108] These embellishments are not even present in the guitar part, being restricted to the violin. Geminiani comments in his introduction that he:

> shall not here trouble the Reader with explaining the different
> graces Viz.t a Shake, Beat, Appogiatura &c. but refer those to
> the Instructions of a good Master or the genious of the Performer.[109]

Example 2.26 demonstrates the limited ambition of the guitar part. Whilst the arpeggiaic nature of the melody perhaps excuses further harmonisation, the guitar simply doubles the proxy violin part. The guitar neither duplicates the bass line nor completes the harmonies implied by the melody and bass. The sole chord in this example, technically trivial to produce, is musically weak, creating a clumsy accent on the third beat of a bar that has both its harmonic and rhythmic emphasis on the second beat.

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[107]Christopher Hogwood, 'Francesco Geminiani Newspaper References', 2012, h ttp://newspapers.francescogeminiani.com/index.php, Retrieved 7 February 2012.

[108]'tipicamente violinistica e concepita, que e là, con tecnica alquanto avanzata. ... eccetto che nell'esecuzioni di certi abbellimenti, presenta limitate difficoltà tecniche.' Bruno Tonazzi, 'L'arte di suonare la chitarra o cetra di Francesco Geminiani', *Il Fronimo: Rivista trimestrale di chitarra e liuto* 1, no. 1 (1972): 18–19.

[109]Geminiani, *The Art of Playing the Guitar or Cittra...*, 1.

Example 2.26: *Geminiani. The Art of Playing the Guitar, p. 14. An editorial stave bracketed to the guitar provides a transcription of the tablature.*

The *Grave* from *Example III* demonstrates further deficiencies in Geminiani's writing for the guitar (Example 2.27). This movement contains some of the thickest violin textures in the method, and whilst the guitar can easily perform fuller chords than the virtuosic violin part, the voicing of successive guitar chords is barely influenced by the harmonic rhythm of each phrase. The lower voice of the violin part, by contrast, is contoured to support the melody. Where the violin is not capable of fully realising the harmony, for example the 9–8 suspension between bars 4 & 5, Geminiani compensates by the addition of both a plain shake and a 'Swelling the Sound'.[110]

The two examples of genuinely contrapuntal writing in the method, of which the *Canone Inf.ᵗᵒ* from *Example VI* is one (Example 2.28), retain the strictly monophonic guitar writing, although at least in this movement Geminiani's use of chords coincides with emphases in the violin part (notated by plain shakes).

As the method progresses, the writing for guitar, despite its increased use of (often misplaced) chords, remains predominantly monophonic in common with the majority of the English Guitar repertoire,[111] and seems ill-equipped to achieve Geminiani's intention to 'render it able of a very full and compleat Harmony'.[112]

Technical deficiencies in the compositions are limited to the writing for the guitar—the violin and cello parts constructed with greater skill—but the music is uninspired, in contrast with Geminiani's previous pedagogical works.[113] Tonazzi only saw fit to transcribe half of the twelve *Examples* for classical guitar[114] whilst Careri merely touches 'very briefly' on the work, noting, with criticism far more damning than that of Burney, that the music is 'without a doubt inferior to any other known compositions by Geminiani … they are totally devoid of

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[110]Geminiani, *The Art of Playing on the Violin*, 6.

[111]Coggin, "This Easy and Agreable Instrument': A History of the English Guittar', 217.

[112]Geminiani, *The Art of Playing the Guitar or Cittra...*, 1.

[113]*Lady Bothwell's Lament*, for example, from Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick* (London, 1749), 28–29, is a particularly beautiful instance of Geminiani's pedagogical writing.

[114]Francesco Geminiani, *6 Sonate per chitarra o violino, violoncello e cembalo de 'The Art of Playing the Guitar or cittra'*, ed. Bruno Tonazzi ([S.I.]: Zerboni, [*c.* 1972]).

Example 2.27: *Geminiani, F.* The Art of Playing the Guitar, *p. 17.*

Example 2.28: *Geminiani, F.* The Art of Playing the Guitar, *p. 29.*

any musical interest.'[115]

It is here that Geminiani's *The Art of Playing the Guitar* would have languished, a footnote to the history of a briefly fashionable instrument, were it not for his treatment of the *basso*. Uniquely amongst his compositions, Geminiani differentiates between cello and harpsichord throughout the method. Example 2.29 illustrates brief passages of divisions for the cello, notated *Viol.*, before returning to a homogeneous *basso*, marked *tut.* The notation in bar 3 instructs the keyboard to play the unembellished bass line. Subsequent bars appear to call for a solo cello, although the continued notation of the figured bass would allow a harpsichordist to maintain the accompaniment in the absence of a cello. The divisions generally appear as a response to decorative

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[115]Careri, *Francesco Geminiani (1687–1762)*, 195.

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motifs in the violin and help delineate the structure of Geminiani's phrases.

Example 2.29: *Geminiani, F.* The Art of Playing the Guitar, *p. 26.*

These embellishments are merely a prelude for pages 40–41, the third and final movement of the eighth example in *The Art of Playing the Guitar* (Examples 2.30 and 2.31). For this minuet, titled [*Affetuoso*], Geminiani adds an extra staff dedicated to the cello. The cello begins almost in unison with the harpsichord, two brief double stops in bars 2 and 4 strengthening the harmony when the melody rests. During bars 9–16, the second couplet of the minuet, the cello gradually becomes more active. Articulations are added, suggesting rhythmic counterpoint with the violin, before the most dissonant moment of the

minuet, the diminished triad in bar 13, is decorated with descending divisions (this bar is also a rare example of a guitar chord underlining both a harmonically and rhythmically significant beat, although it is probably mere good fortune that the open strings of the guitar can assist the realisation of this chord). The subsequent cadential progression is reinforced by the introduction of a second voice for the cello that completes the harmonies implied by the melody and bass.

Example 2.30: *Geminiani, F.* The Art of Playing the Guitar, *p. 40.*

The transition to the extended repetition of the second half of the minuet in bars 16–17 is the only occasion in the movement when the cello deviates from the harmony of the bass. This is most likely an

Example 2.31: *Geminiani, F.* The Art of Playing the Guitar, *p. 41.*

engraver's error. Both the title page ('with a BASS for the / VIOL-ONCELLO or HARPSICHORD'[116]) and the advertisement for subscribers ('The Violin and Violincello parts make very good violin solos'[117]) suggest that violin and cello was one of several combinations of instruments for which Geminiani envisaged this music. A lone cello in these bars, transposed a third above the bass, makes little sense.

This first presentation of the minuet demonstrates two of the three techniques Geminiani uses to realise the bass line at the cello. Melodic

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[116]Geminiani, *The Art of Playing the Guitar or Cittra...*, title page.
[117]Hogwood, 'Francesco Geminiani Newspaper References'.

divisions of the bass are seen throughout *The Art of Playing the Guitar* (see Example 2.29). In the *Affetuoso*, Geminiani adds a chordal accompaniment that, as when writing multiple voices for the violin (Example 2.27), maintains careful part-writing, ensuring that the additional voice resolves by step (bars 14–15), or via transposition at the octave (bars 2–3 and 15–16).[118]

The rest of the piece consists of an extended repetition of the second half of the minuet, followed by a recapitulation of the whole minuet. During the decorated repetition of the *Affetuoso* (bars 29 onwards), Geminiani leaves the violin part unaltered but introduces a more florid method of accompaniment by the cello. A series of arpeggiaic figures not only realise the harmony but also provide a rhythmic counterpoint to the melody, developing the syncopated motif of the second half of the minuet. The tessitura of the arpeggios and their associated articulations create an angular, dislocated element to the cello line. The resultant emphases on either the second (bars 29 and 31) or the fourth quaver of the bar (bars 30 and 33) are juxtaposed against the regular, triple time two bar phrases of the violin. When, in the second half of the minuet (bars 45 onwards), the metre is disrupted by the syncopated violin across the two bar phrase, the cello reverts to a more regular triple time rhythm, albeit one whose articulations (bars 45 and 47) or tessitura (bars 46 and 48) still emphasise the weakest beats of the melody's phrase. It is only in the peroration (bars 60 onwards) that the cello finally aligns rhythmically with the violin, exultantly embellishing the bass with an arpeggio encompassing almost the entire range of the instrument.

The addition of abstruse rhythmic counterpoint to the minuet is typical of Geminiani's compositional style. It is one of the attributes of his music that have made his Op. V cello sonatas increasingly endearing to current cellists and audiences; this unsettling, asymmetrical style, however, did much to reduce the popularity of Geminiani's

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[118]I have very recently been made aware of *Thompson's Church Bass Primer* (1778), a volume so rare that I have been unable to locate a publicly accessible copy. I am informed that amongst practical advice for harmonising hymns on the church bass (a large, frequently crude cello) is permission to relax correct part writing—the resolution of voices, consecutive fifths, etc.

later works in the eighteenth century.[119]

The introduction of rhythmic counterpoint necessitates the occasional deviation of the cello part from the underlying bass part, although the embellishments of the cello on the whole, trace the tessitura of the *basso*. Octave transposition of the bass notes (bars 29–34)[120] and implied suspensions (bars 60–61), as well as concealing the original counterpoint between melody and bass within a more complex line (bars 29–33), allow the cello to emphasise the newly introduced rhythmic counterpoint without detriment to the realisation of the harmony. It is with the cello, not the guitar that Geminiani has succeeded in his aim of rendering a 'very full and compleat Harmony'.

2.3.4 *The Art of Playing the Guitar* as early English cello pedagogy

The Art of Playing the Guitar is a curious place for the inclusion of both cello divisions and, apropos of nothing, the most complete example of a cello realisation of the *basso* in the eighteenth-century repertoire. The method exhibits Geminiani's competing proclivities—commercial nous and pedagogical zeal.

The year of publication of *The Art of Playing the Guitar*, 1760, also saw Geminiani's final appearance as a violinist, in Dublin on 3 March. Little is known regarding the subsequent final two years of his life, and as Geminiani's will has yet to be discovered, his financial position is uncertain.[121] *Faulkner's Dublin Journal* reveals three art auctions at Geminiani's room in the first two months of 1760 as well as the forthcoming publication of the *The Art of Playing the Guitar*.[122] Unlike his mature musical compositions and the more arcane methods,[123] in proposing to publish *The Art of Playing the Guitar*, Geminiani was fast to respond to emergent trends in British musical life. Coggin suggests that the earliest tutor for the English Guitar was published in 1755, with the principal method, by Geminiani's pupil and

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[119]Careri, *Francesco Geminiani (1687–1762)*, 44.
[120]c.f. Baumgartner's subsequent advice on realising recitative, Section 4.2.1.
[121]Careri, *Francesco Geminiani (1687–1762)*, 43–44.
[122]Hogwood, 'Francesco Geminiani Newspaper References'.
[123]Notably Francesco Geminiani, *Guida Armonica, Op. 10* (London: John Johnson, for the Author, 1752).

publisher, Robert Bremner, dating from 1758.[124] Geminiani, publishing at his own expense, reminds his reader that:

> The Use of the lesser Guitar or Citera, being lately revived amongst us … has already render'd it extreamly fashionable in the polite world'[125]

Hoping to attract subscriptions from an extensive a market as possible, he continues:

> N.B. These Compositions are contrived so, as to make very proper Solos for the Violin; and as all the Shifts and Graces requisite to play in a good taste are distinctly mark'd, it must be of great use to those who aspire to play that Instrument.[126]

His advertisement for subscribers in the *Calendonian Mercury* in July 1760 and, after publication, in the *Edinburgh Evening Courant* also notes that:

> Those who want to have a just notion of THOROUGH-BASS, will likewise receive great benefit from these compositions. The Violin and Violincello parts make very good violin solos, and have no dependance on the guitar.[127]

It is perhaps surprising that, having included such an unusual cello part, Geminiani didn't go further in his advertisement, perhaps along the lines of:

> Additionally an expand'd part for the Cello is included, such that students and lovers of that Instrument may understand the proper manner by which to Accompany the Violin.

The inclusion of cello divisions and realisations perhaps suggest that Geminiani had further pedagogical intentions beyond the 'harmonic' capabilities of the English Guitar. His earlier keyboard

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[124]Coggin, "This Easy and Agreable Instrument': A History of the English Guittar', 210.

[125]Geminiani, *The Art of Playing the Guitar or Cittra...*, 1.

[126]Ibid.

[127]Hogwood, 'Francesco Geminiani Newspaper References'.

method, *The Art of Accompaniment*, originally published in Paris in 1754 before being revised and expanded for English publication two years later,[128] was criticised by Burney as 'if practised, would be intolerable to singers and solo-players, who wish to be heard through the tinkling of the harpsichord.'[129] This method, which contains even more extensively divided bass lines than *The Art of Playing the Guitar*,[130] is praised by F. T. Arnold, who suggests that 'Geminiani, the pupil of Corelli, speaks as a Soloist, telling us how he likes to be accompanied.'[131] *The Art of Accompaniment* forms the pedagogical basis from which Geminiani develops the techniques employed by the cello in *The Art of Playing the Guitar*.

In 1760, however, the market for cello methods had yet to be established. Discounting the single sheet of *The Gamut for the Violoncello*, published anonymously in 1745–6,[132] the first English method for the cello is that of Robert Crome, published in 1765,[133] which coincides with the rapid expansion in availability of printed methods for the instrument throughout Europe.[134]

Nancy Eaton criticises the 'unsophisticated, superficial, and crude' early cello methods, attributing John Gunn with the introduction of scholarly pedagogy to England in the 1790s;[135] Gunn himself lamented the lack of suitable pedagogical material for the art of accompaniment by the cello. In the introduction to his essay on the application of harmony to the cello, Gunn states that 'The subject of this present Essay has been ever a desideratum in the study of this noble instru-

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[128]Francesco Geminiani, *The Art of Accompaniment...* (London: J. Johnson, for the Author, 1756).

[129]Quoted in Careri, *Francesco Geminiani (1687–1762)*, 190.

[130]See, for example, Geminiani, *The Art of Accompaniment*, 20.

[131]Quoted in Careri, *Francesco Geminiani (1687–1762)*, 191. Careri adds that Geminiani attempted to rebut Burney's expected criticism in his introduction.

[132]Straeten, *History of the violoncello...*, 318.

[133]Robert Crome, *The Compleat Tutor for the Violoncello...* (London: C. & S. Thompson, 1765).

[134]For a list of influential eighteenth and early-nineteenth-century methods for the cello, see Valerie Walden, *One hundred years of the violoncello: a history of technique and performance practice, 1740–1840* (Cambridge: Cambridge University Press, 1998), 300–301.

[135]Eaton, 'Early Violoncello Pedagogy : A survey of eighteenth century instructional treatises', 124–125.

ment.'[136] Baumgartner's inclusion of recitative and orchestral playing was unique for its time; his introduction explains that since 'no one ... has taken the pains to treat the practice and use of this instrument in depth', it would 'be useful and render service not only to my students but also to other amateurs and to those who wish to make a profession of this instrument and do not have the occasion or the means for instruction.'[137] However, to the English amateur who made up the readership of *The Art of Playing the Guitar*, the skills required to realise a bass line at the cello had yet to be formally disseminated.

The *Affetuoso* from *The Art of Playing the Guitar* is the most awkward of all the method's *Examples* for the cellist to negotiate. In the key of F minor, it relies on an agile left hand technique and offers limited opportunity for the use of open strings to support successive double and triple stopped chords. In choosing to realise this movement, Geminiani fully illustrates the capabilities of the cello as an accompanying instrument. Like his earlier *The Art of Accompaniment*, Geminiani's realisation may have been an attempt to encourage a style of cello playing with which he would have been happy to have been accompanied. Whatever its ambition, *The Art of Playing the Guitar* forms as an early, but isolated example of advanced cello pedagogy that would not be equalled in England until the end of the century.[138]

2.3.5 Geminiani's cello technique and the eighteenth-century sonata

Although the cello writing in *The Art of Playing the Guitar* was precocious, not just for English, but also European cello pedagogy, the techniques employed by Geminiani to realise the bass line would have been familiar to the amateur cellist from the predominantly

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[136]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 1.

[137]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 174.

[138]Although J. G. C. Schetky emphasises the principal role of the cellist as an accompanist in 1780—see Schetky, *Twelve Duetts for Two Violoncellos With Some Observations on, and Rules for Violoncello Playing*, he provides little guidance as to the techniques required.

Italian sonatas published for the instrument in Britain from 1725. Lowell Lindgren lists fifteen sets of sonatas that predate Geminiani's method.[139] Lindgren comments that the prevalence of two-part pieces, suitable for performing with a teacher, alongside an early emphasis on the lyrical character of the top part is indicative 'that the cello solos printed in eighteenth-century Britain were aimed at the musical amateur, so that tuneful melodies and a lack of textural complexities were considered cardinal virtues.'[140] In this light, it is unsurprising that Geminiani's *VI Sonate di Violoncello e Basso Continuo, Op. V* (1746),[141] which he himself held in high esteem, were found 'laboured, difficult and fantastical'.[142] These sonatas, which Careri contrasts with the earlier, more popular works of Vivaldi and Marcello, are typical of Geminiani's later compositional style: 'the asymmetry of their phrases, their general lack of a cantabile character, the complexity of their harmony, the absence of literal repetitions, and their disdain for harmonic or melodic sequences spinning out a single phrase.'[143]

The cello sonatas contain multiple examples of the techniques used by Geminiani to realise the *basso* in *The Art of Playing the Guitar*, as well as other realisation techniques common in the eighteenth-century cello repertoire. The accompanying *basso* is frequently of equal motivic importance to the melody, inviting the use of a second cello in addition to the published suggestion of harpsichord.

Example 2.32 demonstrates Geminiani's typically syncopated thematic material, utilising the tessitura of the figures to accentuate their asymmetry. Examples 2.33 and 2.34 introduce chordal realisation to the solo part; the resolution of the Italian sixth in the final

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[139]Lindgren, 'Italian Violoncellists and some Violoncello Solos Published in Eighteenth-Century Britain', 150–153.

[140]Ibid., 130.

[141]Francesco Geminiani, *Sonates pour le Violoncelle et Basse Continue* (Paris: Gravées à la Haye, 1746).

[142]Careri, *Francesco Geminiani (1687–1762)*, 104; There were dissenting voices. Thomas Harris, whose brother had played under Geminiani, wrote that 'I think too there is great merit in his Solo's for the violoncello, & if they are not the best adapted to the instrument (as some masters of the violoncello have told me) they are clearly the best compositions, ever published under that name' Burrows and Dunhill, *Music and theatre in Handel's world: the family papers of James Harris, 1732-1780*, 295.

[143]Careri, *Francesco Geminiani (1687–1762)*, 105.

bar of the *Adagio* of Sonata VI is particularly intricate. The Grave of Sonata IV contrasts the abrupt chordal writing of solo part with the disjointed arpeggiaic bass exhibiting very similar articulations to those seen in the *Affetuoso* from *The Art of Playing the Guitar*. Although *Batteries*, seen in the bass part of Example 2.35, are not employed by Geminiani in *The Art of Playing the Guitar*, Section 2.2.2 has previously demonstrated the ubiquity of the technique.

Example 2.32: *Geminiani, F.* Sonates pour le Violoncelle et Basse Continue Op. V. *No. II, Presto, bb. 1–6. Syncopated thematic material.*

Example 2.33: *Geminiani, F.* Sonates pour le Violoncelle et Basse Continue Op. V. *No. VI, Adagio, bb. 1–6. Chordal realisation.*

Example 2.34: *Geminiani, F.* Sonates pour le Violoncelle et Basse Continue Op. V. *No. IV, Grave, bb. 1–4. Chordal realisation juxtaposed with arpeggiaic realisation.*

These techniques are not only found in Geminiani's idiosyncratic style, but throughout the more popular Italian sonatas published in London in the first half of the eighteenth century. Marcello employs

Example 2.35: *Geminiani, F. Sonates pour le Violoncelle et Basse Continue Op. V. No. VI, Allegro, bb. 12–21*. Batteries.

similar technical writing in his *Six Solos for a Violoncello with a Thorough Bass for the Harpsichord* .[144] The unsettling rhythmic counterpoint of Geminiani was never contemplated by Marcello, whose articulations and tessitura support rather than subvert the harmonic rhythm (Example 2.36).

The *Largo* from the second sonata (Example 2.37) displays strong imitative writing between melody and bass, demanding a second cello on the *basso*.[145] The opening suspensions offer either cello the opportunity to realise the harmonic framework. Nicola Haym demonstrated the realisation of such possibilities around the turn of the eighteenth century.[146] (Example 2.38).

Suspensions are handled in a similar manner fifty years later in a collection of sonatas for two cellos by a variety of Italian cellists, published in London in 1748.[147] These sonatas exhibit several of the techniques employed by Geminiani in *The Art of Playing the Guitar* including the careful resolution of multiple voices and further examples of the arpeggiaic diminutions ubiquitous in later eighteenth-century methods for the cello (Examples 2.39 and 2.40).[148] The sonata of Wenceslaus Joseph Spourni leaves the figuration of the arpeggios to the discretion of the cellist.

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[144]Benedetto Marcello, *Six Solos for a Violoncello with a Thorough Bass for the Harpsicord Opera Seconda* (London: Printed for I. Walsh, [1732]).

[145]Ronco, 'Itinerary of a recording'.

[146]Nicola Francesco Haym, *Complete Sonatas Part 2*, ed. Lowell E. Lindgren, Recent Researches in the Music of the Baroque Era 117 (Middleton, Wisconsin: A-R Editions, Inc., 2002), 76.

[147]Giovanni Bononcini and etc, *Six Solos for Two Violoncellos, composed by Sigr Bononcini and other eminent Authors* (London: Printed for J. Simpson, [1748]).

[148]Lindgren suggests that the sonata by St Martini may have been the one 'that Pasqualino played at Hickford's on 20 April 1733'. Spourni's nationality is unclear. Lindgren, 'Italian Violoncellists and some Violoncello Solos Published in Eighteenth-Century Britain', 152.

Example 2.36: *Marcello, B.* Six Solos for a Violoncello. *Sonata II, Andante, bb. 1–17.*

2.3.6 *The Art of Playing the Guitar* for the current cellist

To the current cellist exploring eighteenth-century accompaniment, the most prominent question evoked by *The Art of Playing the Guitar* is to what extent the techniques described by Geminiani can be applied to the realisation of a *basso* composed between thirty and sixty years earlier. It was tempting for early scholars of Geminiani's music to see his presumed apprenticeship with Corelli as reason enough to apply Geminiani's extraordinarily detailed notation from 1739 onwards as models of interpretation and ornamentation for music from 1700 onwards. Peter Walls, however, cautions that these are not necessar-

Example 2.37: *Marcello, B.* Six Solos for a Violoncello. *Sonata II, Largo, bb. 1–10.*

Example 2.38: *Haym, N.* Sonata in G Major. *I-Mc Noseda Ms. G-65-2, Adagio.*

Example 2.39: *St Martini, G.* Sonata. *Andante, bb. 7–11.*

ily the same interpretations of the Italian Geminiani who earned the nickname 'Il furibondo' from Tartini. Rather, these later works represent an Italian style modulated by French and English influences.[149] Indeed, Geminiani advertises his final public performance, in March 1760 (the year of publication of *The Art of Playing the Guitar*) as one in which:

> By particular Desire he will perform a Concerto and Solo
> on the Violin, as he would endeavour by every Method in
> his Power to express the Sensibility he has of the Favour and
> generous Regards he met with in this Kingdom.[150]

Similarly, Charles Avison described Geminiani's playing in 1752 as having 'such a Genteelness and Delicacy in the Turn of his musical

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[149]Peter Walls, "Ill-compliments and arbitary taste'? Geminiani's directions for performers', *Early Music* 14, no. 2 (1986): 224.

[150]Hogwood, 'Francesco Geminiani Newspaper References'.

Example 2.40: *Spourni., W. J.* Sonata. *Allegro, bb. 26–33. The minim and semibreve chords are performed* arpeggiando.

Phrase, (if I may so call it) and such a natural Connection in his expressive and sweet Modulation throughout all his Works, which are every where supported with so perfect a Harmony'.[151]

It is necessary to appreciate the complex synthesis of stylistic influences that characterise Geminiani's unique and unsettling later style before liberally applying his principles to older Italian composers.

For the cellist, however, the situation appears clearer. Whilst both the Op. V sonatas and the realisations in *The Art of Playing the Guitar* exhibit the asymmetry typical of Geminiani, the techniques essayed in the method are familiar from the early-eighteenth-century repertoire. When distilled from the idiosyncrasies of Geminiani's compositional style, *The Art of Playing the Guitar* provides a comprehensive account of the accompaniment techniques available to the eighteenth-century cellist.

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[151]Quoted in Careri, *Francesco Geminiani (1687–1762)*, 46.

These techniques were not novel to the eighteenth-century professional cellist. They represent, however, an important, if isolated, development in cello pedagogy—an attempt to communicate to amateurs a manner of accompaniment that was a fundamental part of the musicianship of the professional cellist from the late seventeenth century onwards. With sensitivity to rapidly changing styles of composition, these techniques can serve as an inspiration to the current cellist accompanying eighteenth-century Italian sonatas. The technical abilities required to realise recitative are a subset of these skills. It is clear that the Italian professional cellists working in London in the first half of the eighteenth century were more than capable of commanding their instruments; their abilities as composers gave them a harmonic and stylistic facility to which most current cellists can only aspire.

THE REALISATION OF RECITATIVE FROM

HANDEL AND HAYDN MANUSCRIPTS

Notated examples of the techniques described in Chapter 2 for the realisation of a *basso* by the cello are scarce. Prior to the development of a written pedagogy for the cello (see Chapter 4), instances which describe the realisation of recitative are even rarer. This is hardly surprising. Many eighteenth-century performing parts were owned by the theatres and were lost with them in the fires and bankruptcies that afflicted opera houses.[1] Even if parts had survived to the current day, there is little reason to expect to find markings specific to the cello. For much of the eighteenth century the cellist read over the shoulder of the keyboard player (Examples 2.7 and 3.1 bookend operatic practice at each end of the century. See also Examples 2.3, 3.11, and 3.33); the small amount of figuring found in recitative in opera scores would have been more than sufficient for a cellist of the required calibre to realise the *basso*.

This chapter initially explores surviving manuscripts from Handel operas and oratorios, analysing them for indications as to the performing practices of the continuo group. Instructions specifically notated for the cello are entirely absent.[2] When read alongside acoustical studies and current performances, however, Handel harpsichord scores offer important insights into the practices and function of his continuo groups. From this it is possible to suggest musical and practical impetuses for the realisation of recitative by the cello. The analysis of Handel manuscripts concludes with an investigation of a promising alphabetic notation in the autograph score of Handel's opera *Alessandro* which is, as far as I am aware, a unique example of a chordal notation that is not staff notation or figured bass in Handel manuscripts.[3]

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[1]This was, for example, the likely impetus behind Handel's collection of archive, and later, conducting scores. See Hans Dieter Clausen, 'The Hamburg Collection', chap. 2 in *Handel collections and their history*, ed. Terence Best (1993), 12.

[2]It is only from Handel's obbligatos for the cello that one can begin to deduce specifics of performing practice for that instrument (see Section 2.1).

[3]This notation was first highlighted by Richard G. King. Richard G. King, 'Who

Example 3.1: *Detail from* The Prospect Before Us. *'The interior of the Pantheon, reconstructed as a theatre, seen from the stage on which, in the foreground, are two opera dancers holding garlands of roses. The house is crowded; in the foreground (left and right) are three tiers of stage-boxes filled with admiring spectators. Behind the stage are the heads and shoulders of the orchestra.' 1791. British Museum, J,2.86. © Trustees of the British Museum.*

The second part of this chapter describes the unique notation in the autograph and manuscript copies of Haydn's opera *Lo Speziale*, first performed for the inauguration of the new theatre at Eszterháza Castle in 1768.[4] These manuscripts form the most substantial example of a possible practice of realisation of recitative for the cello, and provide some context for Baumgartner's contemporary *Instructions* (see Section 4.2.5).

Does What? On the instrumentation of the basso continuo in the performance of recitative in Handel's operas and oratorios' (2013), American Handel Society Festival: unpublished conference paper.

[4]H. C. Robbins Landon, *Haydn : chronicle and works. Haydn at Eszterháza, 1766-1790* (London: Thames / Hudson, 1978), 151.

The majority of Handel's performing material has not survived. The instrumental parts and conducting scores of his early London period were owned by the theatres and lost with them.[5] From 1720, it appears that Handel arranged with the Royal Academy of Music to retain ownership and custody of his conducting scores.[6] The greater part of these are now in the Hamburg Collection of Handel manuscripts, housed at the Staats- und Universitäts-Bibliothek Carl von Ossietzky. The customary English nomenclature for the collection—*conducting scores*—is somewhat of a misnomer. Conducting scores, working documents used by Handel to correct errors, construct substantial revisions for revivals, and arrange *pasticci* of other composers' works, show few signs of actually being used in performance. They are of value for elucidating Handel's compositional processes, producing modern editions, etc., but provide less information as to Handel's practice as a performing musician.

Of more interest to the cellist are the harpsichord scores—copies often in half score[7]—many of which show substantial annotations of the kind with which a current performer would be familiar. Repeats are highlighted, reminders are added to move swiftly from one movement to the next, pauses, dynamics and instrumentation are annotated, and bass figures are expanded upon and corrected. These manuscripts suggest what was common knowledge for Handel's musicians including, as they predominantly read over the shoulder of the keyboard player, his continuo cellists.

3.1.1 The 'harpsichord score' for Alexander's Feast, GB-Lcm MS.900

The harpsichord score for *Alexander's Feast*, first used in 1736, is commonly thought to be the sole surviving harpsichord score from Han-

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[5]Clausen, 'The Hamburg Collection', 12.
[6]Ibid., 15.
[7]Usually a vocal line and the *basso*

del's oratorios. Hans Dieter Clausen suggests that the usage of the oratorio scores was different from that of the opera manuscripts; they were solely performing parts with no archival value to Handel.[8] The part for *Alexander's Feast* is unique in having the names of the players who used the score inscribed on the first page.[9] 'Harpsichord. / Sigr. Pasqualini', is inscribed in ink, under which is written in pencil 'Mr Walsh / Mr Walsh / Mr Walsh and Caporale'. It has previously been assumed that this collection of names indicate that the score was the harpsichord part of Pasqualini, a keyboard player that it has been difficult to identify.[10] I suggest that this group of names belongs to at least two separate performances with two separate cellists. The pencilled cellist is undoubtedly Francesco Caporale. The presence of Caporale as principal cello at the first performance of *Alexander's Feast* and of the solo written for him is attested to in contemporary documents. On 24 January 1736, the 4th Earl of Shaftesbury writes to James Harris:

> You'l think I am grown a very frequent correspondent[,] though my writing at present is to communicate to you a little of the pleasure I received this morning, part of which I spent with Handel. … Handel was in high spirits & I think never play'd & sung so well[;] he play'd over almost his whole new piece which is not yet transcrib'd from his own hand. … Tis to be perform'd next month at Covent Garden … There is a fine song of Strada's with an ad libitum at the end for Corporale which pray remember too.[11]

No record of a continuo player named 'Mr Walsh' has been discovered; this score may be a solitary record of one of Handel's key-

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[8]Clausen, 'The Hamburg Collection', 19.

[9]The conducting scores are frequently annotated with the names of the singers and provide a record of changes to the allocation of roles in revivals. The complicated manuscript history of Handel's *L'Allegro, il Penseroso ed il Moderato* is a good example. See Donald Burrows, 'Reconstructing Handel's performances of *L'Allegro*', *The Musical Times* 154, no. 1922 (Spring 2013): 69–76.

[10]See Donald Burrows, 'Handel's oratorio performances', chap. 18 in *The Cambridge Companion to Handel* (Cambridge: Cambridge University Press, 1997), 278; Patrick J. Rogers, *Continuo Realization in Handel's Vocal Music* (Rochester: University of Rochester Press, 1989), 56.

[11]Burrows and Dunhill, *Music and theatre in Handel's world: the family papers of James Harris, 1732-1780*, 12.

board players in the 1730s.

The name in ink, 'Sgr. Pasqualini' is most likely the cellist Pasqualino di Marzis who, according to Burney, alongside Giacobbe Cervetto, 'Abaco, Lanzetti, … and Caporale, about this time, brought the violoncello into favour, and made us nice judges of that instrument.'[12] Pasqualini was in Ireland from *c.* 1736–*c.* 1746[13] during which time he appeared as a principal cello:

> Apr 8, [1736] Dublin
>
> On Thursday last was preached a Charity Sermon at St. Andrew's, by the Rev. Dean Madden, for the benefit of Mercer's Hospital: at the same time was perform'd a Grand Te Deum, Jubilate, and an Anthem, composed by the famous Mr. Handel. Mr. Dubourg, play'd the first Violin, Signor Pasqualini the first Bass.[14]

It would seem likely that 'Sgr. Pasqualini' appears inked over 'Mr Walsh and Caporale' because he was the cellist in the subsequent Dublin performance held, after several postponements, on 2 March 1742, sharing the score with an unnamed harpsichordist.[15]

That both Caporale and Pasqualini performed from this part (and not, for example, over the shoulder of Handel) is confirmed by the inclusion of the obbligato cello part, in addition to the voice and *basso*, of the arioso 'Softly sweet, in Lydian measures'. By contrast, the harpsichord score for the 1730 *pasticcio Ormisda* (D-Hs MA/1036) lacks the cello obbligato to the aria 'Timido Pellegrin', the cello line only being present in the conducting score (GB-Lbl Add.MS.31551).

The lack of annotations in the harpsichord/cello score for *Alexander's Feast* is revealing. The score was constructed whilst *Alexander's Feast* was still being composed, indeed it predates the conducting

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[12]Burney, 'A General History Of Music: From The Earliest Ages to the Present Period', 646.

[13]Lindgren, 'Italian Violoncellists and some Violoncello Solos Published in Eighteenth-Century Britain', 143.

[14]Anonymous, 'Tuesday 6 – Saturday 10 April', *Pue's Occurances*, 1736,

[15]It appears that Handel switched from directing from the harpsichord in the London performance—testified to by the existence of a fully realised organ part—to directing from the organ in Dublin. See Burrows, 'Handel's oratorio performances', 278–279.

score,[16] and thus is densely packed with corrections, insertions, pastings, as well as containing alterations for the Dublin performance. Despite being used by two of Handel's principal cellists, there are no markings that would have specific meaning to a cellist. There is the occasional instruction to the keyboard player; pencilled next to the title of the Overture are the words 'don't figure it', perhaps reflecting the *tasto* instruction in the surviving organ part.[17] The recitatives, in common with all of the Handel harpsichord scores are very lightly figured with the occasional accidental, $_6$ and $^4_2$ chord. There is a complete absence of any indication of the instrumentation of the recitatives or their manner of performance. The recitatives in *Alexander's Feast* are few, short, and in keys not exceeding three sharps. Little notational assistance is required for a current performer, let alone one of Handel's musicians.

Alterations to the harpsichord score also reveal some of the technical abilities expected from both the cellists and the keyboard players in Handel's ensemble (and, depending on the notation in the other, lost parts, potentially the whole orchestra). The aria 'With ravish'd ears the monarch hears', notated in D major, has the pencil annotation at the top of the page 'in C: in C'. This is not an isolated example. The harpsichord score for *Ormisda* has the aria 'Passaggier che in selva' prefaced with the annotation 'Un Tono Basso'. The ability to transpose at sight, whilst a staple of the organ scholar, is not a routine part of current string pedagogy in the United Kingdom.[18] The harpsichord scores of *Alexander's Feast* and *Ormisda* offer a small insight into the musical and technical agility expected of a cellist in Handel's London. They do little, however, to distinguish performing practices amongst the instruments of the continuo group.

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[16]Rogers, *Continuo Realization in Handel's Vocal Music*, 55.

[17]The providence of the pencilled marking is, however, uncertain.

[18]I have only once had the opportunity to employ this skill professionally, during a recording of Handel arias with the tenor Rolando Villazon. The aria 'Piu che pensa' from *Serse*, already a technically and musically demanding accompaniment, was requested a tone higher. Lacking the time to transcribe parts, the orchestra transposed at sight with the red light on. Our ability to do so remains a matter of great pride for the *Gabrieli Consort & Players*. Handel, *Rolando Villazón – Handel Arias*.

3.1.2 The Fitzwilliam 'cello' part of '*Athalia*'

The *Catalogue of the Music in the Fitzwilliam Museum, Cambridge* lists within a volume of Handel fragments (GB-Cfm MU MS 265), primarily in J. Chr. Smith Sr.'s hand, 'pp. 53–60. … These pages are a Cello part for one of the performances [of *Athalia*] when such alterations were introduced',[19] noting that the Italian recitatives and arias were at present unpublished.[20] Winton Dean later correctly identified the cello part as being from *An Oratorio*, the *pasticcio* Handel assembled for his lucrative benefit at Covent Garden on 28 March 1738.[21] Dean notes that the Fitzwilliam volume is incorrectly bound; the order of pages should be pp. 53–54, 61-66, and 55–60. This is reflected in Burrow's subsequent reconstruction of Part I of *An Oratorio* (Table 3.1).

Table 3.1: *The running order of Part I of Handel* An Oratorio.

Put thy trust in God	Chorus
Mi palpita	Recitative? Accompangnato? Arioso?
La speranza la costanza	Aria
Chi con core	Recitative
The mighty pow'r	Chorus
Cor fedele spera sempre	Aria
Offra un core devoto	Recitative
Bianco giglio	Aria (opening fragment)

Clausen has previously drawn attention to this source, noting that the cello part, with its fully notated recitatives, short score arias, and chorus bass line was very similar to the presumed layout of the *Violonc: Conc:ᵒ*—the continuo cello—part for *Didone Abbandonata*, the *pasticcio* produced by Handel the previous year. In a statement of accounts submitted by Smith Sr. the *Violonc: Conc:ᵒ* part is almost twice

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[19]J. A. Fuller Maitland and A. H. Mann, *Catalogue of the Music in the Fitzwilliam Museum, Cambridge* (London: C. J. Clay & Sons, 1893), 224–225.

[20]This fragment is the sole discovered source for these recitatives and arias which were subsequently reused in revivals of *Israel in Egypt* and *Esther*. George Frideric Handel, *Israel in Egypt*, ed. Annette Landgraf, Hallische Händel-Ausgabe (Kassel: Bärenreiter, 1999), 583.

[21]See Donald Burrows, 'Handel's 1738 *Oratorio*: A Benefit Pasticcio', in *Ein Lebensinhalt: Gedenkschrift für Bernd Baselt (1934–1993)*, ed. Klaus Hortschansky and Konstanze Musketa (Halle: Halle an der Saale, 1995), for a discussion of the circumstances surrounding the benefit.

the length of the leader's part, suggesting that at the very least recitatives must be included in full, if not also the vocal parts of the arias (Table 3.2).[22]

Table 3.2: *Smith Sr.'s accounts for the parts of* Didone Abbandonata.

89 -	Vio. 1mo Conc:o
45 -	Vio. 2do Conc:o
26 -	Viola
53 -	Hau: 1mo
15 -	H - 2do
3 -	Corno 1mo
3 -	C:o 2do
177 -	Violonc: Conc:o
20 -	Bassoon
50 -	Vio: 1mo
48 -	Do
50 -	Do
45 -	Vio: 2do
45 -	Do
15 -	Hau 1mo
684 =	8. 11. 0

We can only speculate as to why the cello part for *Didone Abbandonata* departed from the apparent prevailing practice of reading over the shoulder of the keyboard player (see Section 2.1).

It is easy to see why Mann, Dean, and Clausen classified the '*Athalia*' score as a cello part; the figuring is exceptionally sparse, even in the context of Handel's harpsichord scores. Were this genuinely a continuo cello part it might finally help differentiate recitative practices between harpsichord and cello.

There are only three figures in the entire fragment, each of which is harmonically significant. The sharpened sixth in bar sixteen of the elaborately ornamented recitative 'Mi palpita' (Example 3.2) completes the diminished seventh chord prepared in the preceding two bass notes, anticipating the *f♯'* in the soprano.

The aria 'Cor fedele spera sempre' contains one cautionary ♭ in bar 15, warning the player about the remote and unusual chord of E♭

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[22]Hans Dieter Clausen and George Frideric Handel, *Händels Direktionspartituren, "Handexemplare"*, (Hamburger Beiträge zur Musikwissenschaft. Bd. 7.) (Hamburg: Verlag der Musikalienhandlung Karl Dieter Wagner, 1972), 60.

Example 3.2: *Handel.* An Oratorio. *'Mi palpita'. GB-Cfm MU.MS.265, p. 61.*

minor, despite the concurrent $g\flat''$ in the soprano (Example 3.3). The opening bar of the recitative 'Offra in core' reminds the player that the first chord is D major, the vocal line not having an $f\sharp$ in the bar (Example 3.4).

Example 3.3: *Handel.* An Oratorio. *'Cor fedele'. GB-Cfm MU.MS.265, p. 57.*

The remainder of 'Offra in core' and the other recitative in the fragment, 'Chi con core' (Example 3.5), are both trivial to realise at sight without annotating the part with additional figures. However, in the context of the surviving harpsichord scores, at the very least the accidentals in the F♯ minor cadences might be expected to be present in the figuring.

These two recitatives suggest two competing practices for the cello. The presence of the sharp at the beginning of 'Offra in core' might imply that the cello was expected to realise chords with this recitative. I have, however, frequently sketched figures in parts to indicate the gesture even when I have not been realising the chords. A ma-

Example 3.4: *Handel.* An Oratorio. *'Offra in core'. GB-Cfm MU.MS.265, p. 60.*

jor chord requires, as Corrette implies, a very different attack from a minor chord.[23] The absence of any other figures would suggest a level of harmonic virtuosity by the cellist in excess of that demonstrated by Handel's keyboard players, particularly in the relatively awkward key of F♯ minor; perhaps the cellist did not realise the recitatives.[24]

Such arguments, however, are moot. Despite the lack of figures, the parts look suspiciously like a harpsichord score. The first page of the fragment, p.53, is the middle of the chorus 'Put thy trust in God' which, for the first two beats of the page, is written in full score before the remainder of the page is reduced to the bass line and a single vocal entry as a cue. The subsequent page of the chorus is then further contracted to only the bass line. The opening of the chorus is missing from the Fitzwilliam fragment. Burrows has noted that:

> The first bar of the continuo part links precisely to a pencil
> line near the end of the autograph of the Chapel Royal an-
> them: the continuo part runs on paper of the same size and
> format as the autograph, and my guess is that Handel actu-
> ally used the autograph-plus-continuo part as his performance

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[23]Corrette, *Methode, Théorique et Pratique...*, 46.

[24]The absence in figures in the choruses and arias do not add weight to either of these possibilities; Marcello suggests that the contemporary cellist would be more inclined to divide the *basso* than to add chords as later espoused by Baumgartner. Marcello, *Il teatro alla moda*, 47; Baumgartner, *Instructions de musique, theorique et pratique, a l'usage du violoncello*, 200.

Example 3.5: *Handel.* An Oratorio. *'Chi con core'. GB-Cfm MU.MS.265, p. 66.*

score for Part One. Other pre-existing materials were prob-
ably used as "conducting" copy later on, perhaps with a similar
newly-written continuo part for sections of Part Three.[25]

The Fitzwilliam fragment certainly appears used; the bottom right
hand corner of the opening page is creased to facilitate a rapid page
turn (the harpsichord/cello score of *Alexander's Feast* shows similar
wear and tear), and the opening two lines of p.55 are crossed out in

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[25]Burrows, 'Handel's 1738 *Oratorio*: A Benefit Pasticcio', 17–18. The Chapel
Royal anthem is GB-Lbl RM. 20.g.1., f. 24r, pencil line after bar 1: musical continu-
ation at GB-Cfm MU MS 265 p53.

pencil. Burrows' suggestion of the part's usage seems most probable. If indeed this is one of the most likely candidates for an oratorio score from which Handel actually performed, then it sheds significant light on the amount of information Handel required during performance, and his great virtuosity at realising a bass line, even in comparison to his contemporaries. Despite its initial appearance as a cello part, however, the Fitzwilliam fragment provides no new information to differentiate the performing practices of the cello from the harpsichord.

3.1.3 The sources and scores of Handel's *pasticci*

Although the majority of Handel's harpsichord scores would not have been used by the continuo cellist—*Alexander's Feast* being a notable exception—they are, as discussed in Section 3.1.1, indicative as to the amount of knowledge assumed by Handel of his musicians; for example, the harpsichord score to *Serse* (see Section 3.1.4) contains a number of corrected figures in the bass, along with additional figures not notated in the autograph or conducting score.

Handel's harpsichord scores, although they are unable to differentiate between performing practices within the continuo group, are indicative of the musicianship expected by Handel of his players. Figured bass is scarce, although the harpsichord score to *Serse* contains a number of corrected figures along with additional figures not notated in the autograph or conducting score. f. 90r is typical (Example 3.6); the 6 above the *c*♯ is notated by the scribe and corrected to a♯6, presumably by the keyboard player, who also added the 6 below the *d*. There are similar alterations on ff. 68, 69, and 70.

Example 3.6: *Handel.* Serse. *Act 2 Scene IX, 'Arsamene, ove andate?'. D-Hs MA/1052, f. 90r, bb. 15–16.*

Handel's compositional use of figures appears to be, at most, a mnemonic from which to complete the orchestration from a first draft consisting of vocal parts and *basso*.[26] Further practical and cautionary figures might subsequently be added by Handel or his musicians to the conducting and harpsichord scores, but these remain very sparse.[27]

One class of scores contains exceptional figuring, the conducting and harpsichord scores that derive from the *pasticci* arranged by Handel. The sources for the *pasticci* scores are of a very different nature to the manuscripts that formed part of Handel's compositional process; rather than the working autographs of the composer, the *pasticci* sources are archival copies of finished works, frequently supplemented by suitcase arias from the cast. *Ormisda*, for example, probably contains recitatives from Orlandini's version alongside the repertory of Fabri (who sang the title role), Merighi, and Bernacchi.[28]

These sources are much more densely figured than Handel's autographs; most obvious is the prevalence of 4-3 suspensions over many recitative cadences. Handel's copyists clearly transcribed verbatim from the assembled sources. Terence Best observed that '[T]hey copied what they were told to copy. … [M]ostly they didn't alter or add to the music, at least not consciously.'[29] The presence of these suspensions in Handel's manuscripts have been used by some to advance the argument that Handel would routinely have performed this particular figuration.[30] When the recitatives, however, are rewritten *in situ* by Handel, such as occurs in *Ormisda*, the 4-3 figuration is firmly crossed out, with the new bass line reverting to Handel's

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[26]Burrows, 'Handel's oratorio performances', 281; this is in contrast with, say, Bach for whom the figures were often an early and integral part of the compositional process. Jan Waterfield, *Personal communication* (2013).

[27]Handel did oversee denser figuring for the publication of 'Rodelinda'. Despite his elaboration in the arias, the recitatives remained untouched. See Rogers, *Continuo Realization in Handel's Vocal Music*, 44-51.

[28]The soprano Maria Strada, however, was more reliant on the material Handel collected on a tour of Italy in 1729, talent spotting both singers and repertoire. Reinhard Strohm, *Essays on Handel & Italian Opera* (Cambridge: Cambridge University Press, 1985), 170–173.

[29]Quoted in Rogers, *Continuo Realization in Handel's Vocal Music*, 65.

[30]Dieter Gutknecht compares the figuring in Leo's 'Catone in Utica' with Handel's 'Catone' Gutknecht, 'Performance practice of recitativo secco in the first half of the 18th century: A contribution to the debate over the interpretation of recitative, particularly in Handel's operas'.

customary density of figures (Example 3.7). The ₄₋₃ suspension remains absent from the harpsichord score (D-Hs MA/1036, f. 11r). This is consistent with the many cadences to which a cautionary ♯ is added to the dominant chord in the harpsichord scores. It also agrees with the very few realisations of Handel recitative in his hand, including the alphabetic notation in *Alessandro* (see Section 3.3).

Example 3.7: *Handel.* Ormisda *Act 1 Scene IV. GB-Lbl Add.MS.31551, f. 17v. The light grey bass notes and figures are heavily scored out, being replaced by the black bass notes.*

The figuring in the unaltered sections of recitative are transcribed directly from the sources, presenting the keyboard with a far more complete figuring than was evidently required. It could be argued that the absence of further scoring out of ₄₋₃ suspensions in the *pasticci* imply that the harpsichordist realised these chords as a matter of course. Equally, Handel's harpsichordist may have been so comfortable in his idiom that the extraneous Italian markings of the *pasticci* were simply ignored.

The decision on whether to perform a ₄₋₃ suspension is important to the current cellist realising recitative; a ₄₋₃ cadential progression on the cello is intrusive, the proximity of the realisation to the bass resulting in a lack of clarity and overly melodic sound (Example 3.8). Even if realised by the harpsichord, they should be avoided by the cello (see Section 6.2.3).

3.1.4 The harpsichord score of *Serse*

To the current performer, the harpsichord score of *Serse* (D-Hs MA/1052) feels familiar. Awkward *dal segnos* are ringed, *segues* across page breaks are highlighted, pause markings that the keyboard player was presumably forgetting are enlarged. There are also the
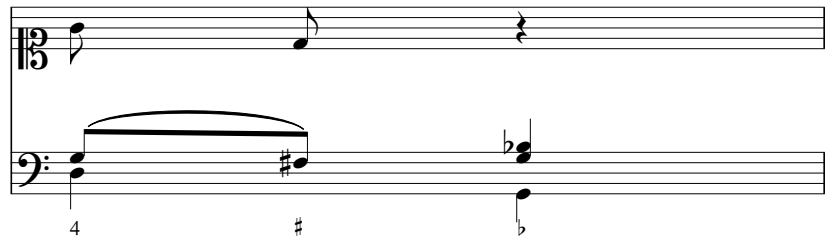
Example 3.8: *A 4-3 cadential progression realised on the cello.*

occasional interpretational notes—extra dynamics and pauses—that are not present in the autograph or the conducting score, as well as corrections and additions to the figuring of the *basso*.

The *tacet* markings in the *Adagio* sections of 'Se bramate d'amar' from Act 2 Scene IV (Example 3.9) are finally annotations which suggest changes in the orchestration of the continuo group. Yet surely nowhere else in the opera is there a moment where it would be more trivial for the second harpsichordist to remember not to play. The *Allegro* breaks off mid phrase and the tempo stretches with the change of emotion.[31] The sudden need for the harpsichordist to make an annotation at this point suggests that the second harpsichord dropping out mid aria was not a common practice.

Example 3.9: *Handel.* Serse. *Act 2 Scene IV, 'Se bramante d'amar'. D-Hs MA/1052, f. 76r.*

Handel frequently takes care over the orchestration of the *basso* in arias and orchestral movements. The *basso* of the *Act 1 Sinfonia*, for example, reads *Violini pizzicati / et Contra Bassi pizz: / Bassons*

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[31]The previous, more extended *Adagio*, characterised by a chain of suspensions, contains unusually dense figuring in the conducting score. The harpsichord score omits these figures, but the pencilled *tacet* markings were still considered necessary.

piano [32] Throughout Handel's operas there is a variety of bass line instrumentation in the arias—*violonc: solo, violoncelli soli, Senza Contrabass, Con Basson, Senza Bassons, Largo e piano Senza Lute*, etc.—but there is not a single similar marking in the recitatives. Arias in the harpsichord scores also contain substantial blocks of bar rests where Handel had evidently decided that one harpsichord was sufficient. The scores, however, contain every note of recitative. Taken together these markings are suggestive of a continuo performing practice—that the second harpsichord constantly accompanied the recitatives. Pierre Jacques Fougeroux reported that two harpsichords, an archlute, and a cello accompanied the recitative,[33] and whilst Fougeroux's reliability has been challenged,[34] his characterisation of the manner of performance—'this orchestra made a big noise … the twenty-four violins … extremely brilliant and beautiful execution … the poor manner of accompaniment in cutting the sound of each chord'[35]—is in agreement with an anonymous French writer a decade later—'the recitatives dry … the orchestra is good'.[36] Neither writer, unfortunately, gives any further description as to the nature of the accompaniment of the recitative.

It is clear that Handel's musicians did not require the volume and detail of rehearsal and performance markings customary for current

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[32]*Violini*, unusually, in this case refers to the cellos. *Violonc:* is the most frequently occurring abbreviation for the cello.

[33]Dean, 'A French Traveller's View of Handel's Operas', 177.

[34]Fougeroux's listing of trumpets amongst the orchestra has been particularly criticised. It should, however, be borne in mind that the sound made by today's 'baroque' trumpet, an instrument invented in the 1970s, is very different from the timbre and articulation of the ventless trumpet used in Handel's orchestra. In particular, its blend with other instruments, notably oboes playing with short, early-eighteenth-century staples, is much closer than if working with the majority of current 'period' instruments. It is quite conceivable that Fougeroux, if distracted by the boisterousness of an eighteenth-century audience, could have misheard strident oboes for trumpets. See a series of articles by Mike Diprose in *Early Music Review* for further discussion of the early trumpet, starting with Diprose, 'Partial success'.

[35]'Cet orchestre fait un grand fracas ... Les vingt quatre violons ... Ce qui est extremement brillant et d'une belle execution ... La mauvaise maniere d'accompagner en Coupant Le Son de Chaque accord'. Dean, 'A French Traveller's View of Handel's Operas', 178.

[36]'les recitatifs dur ... la simphonie est bonne.' Ilia Chrissochoidis, 'Handel Reference Database', 2013, The opera was 'Serse', `http://ichriss.ccarh.org/HRD/`.

musicians. It remains a possibility, voiced by Dean and Stahura[37] that it was intuitively clear to Handel's second harpsichordist when to play during recitative, the assumption being that each harpsichord accompanied a different character. Handel does occasionally employ this technique in arias. The duet 'I'll proclaim the wond'rous story', inserted in his 1732 revision of *Esther*, is annotated by very specific instructions to the continuo groups to alternate with Esther and the Israelite woman—*Cembalo I, con li Bassi, Cembalo II, e Bassi* and *Cembalo I e II con li Bassi*.[38] Like the *tacet* markings in 'Se bramante d'amar', this would seem a particularly obvious device for the second harpsichordist to realise, yet it is clearly a special enough case to deserve careful annotation. It seems unlikely that extemporised antiphonal accompaniment of recitative would been practised without extensive annotations in the harpsichord scores.[39]

3.2 THE ACOUSTICS OF EIGHTEENTH-CENTURY THEATRES AND THE CONTINUO GROUP

The continuous accompaniment of recitative by both harpsichords, as suggested by the *Serse* manuscript, is further supported by both current performing experiences and acoustical studies. Prior to studying the manuscripts in the Hamburg Collection, I had been working on a production of Handel's opera *Agrippina* for *Vlaamse Opera*, Gent (see Section 6.4.2). I was struck by the necessity for foldback microphones

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[37]Dean, 'The Performance of Recitative in Late Baroque Opera', 392; Mark W. Stahura, 'Handel and the orchestra', chap. 16 in *The Cambridge Companion to Handel*, by Donald Burrows (Cambridge: Cambridge University Press, 1997), 247–248.

[38]David Vickers, 'Handel's performing versions : a study of four music theatre works from the "Second Academy" period' (Ph.D., Open University, 2007), 272. The autograph of Serse also contains similar markings in the aria 'Val più contento core' but they are missing from the conducting and harpsichord scores. Unlike 'I'll proclaim the wond'rous story', this aria is not a duet; Handel was evidently considering highlighting the repetitive texts before deciding against the effect.

[39]Practice in London appears to be at odds with that in Italy in which the few extant parts labelled "2° cembalo" contain sinfonias and arias, but not recitatives. Antiphonal accompaniment would presumably also require two continuo cellos. John Spitzer and Neal Zaslaw, *The birth of the orchestra : history of an institution, 1650-1815* (Oxford: Oxford University Press, 2004), 150.

in the pit in what is a relatively small theatre,[40] and the difficulties the singers experienced hearing the instruments in arias accompanied solely by the continuo group.

We, however, used only one harpsichord, positioned stage right. Handel's manuscripts, iconography, and orchestral lists from eighteenth century suggest that two harpsichords, one on either side of the stage was common. Examples 3.10 and 3.11 depict the Teatro Regio in Turin *c.* 1752. This arrangement was popular throughout the eighteenth century; similar layouts were found in orchestra pits throughout Europe (Examples 3.1, 3.33, and 3.12).[41] The opera in Turin was led from 1770 by the violinist Gaetano Pugnani, allowing the continuo groups to be distributed at either side of the theatre. In Dresden, the composer Johann Gottlieb Naumann presumably presided from the harpsichord positioned centre stage. Even when only one harpsichord was employed, such as depicted in the Zwinger opera house, Dresden around 1728 (Examples 3.13 and 3.14. The theatre at Zwinger was one of the largest in Europe), the *bassi* were still split stage left and stage right (the continuo group for this performance appears to be harpsichord, a lute and a theorbo, and a bassoon. Spitzer and Zaslaw have identified a cello facing the stage in front of the harpsichord. The side view, Example 3.14 does not support the presence of a continuo cellist. As they point out, however, the paintings may be of an imaginary rather than real production).[42]

Despite the presence of split continuo groups and *bassi*, singers in the eighteenth century evidently had real difficulties hearing the orchestra. The development of the science of acoustics in Italian theatres is traced in a remarkable paper by Patrizio Barbieri who interleaves the

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[40]The capacity of the Gent Opera is 1002. When the current theatre opened in 1840 it could accommodate 1800–2000 spectators. Anonymous, 'De gebouwen', In *Opera Ballet Vlaanderen*, 2014, Retrieved 16 September 2014.

[41]See Francesco Galeazzi, *Elementi Teorico-Practici di Musica*, 2nd ed. (Ascoli: Francesco Cardi, 1817), 257–259, for a detailed description of the layouts in Dresden and Turin depicted in Example 3.12.

[42]These paintings are popularly identified as a performance of Antonio Lotti's *Teofane* from 1719. Michael Walter, however has noted that opera house does not resemble the opera house in 1719 and must date from 1728 or later. Quoted in Spitzer and Zaslaw, *The birth of the orchestra : history of an institution, 1650-1815*, 225.
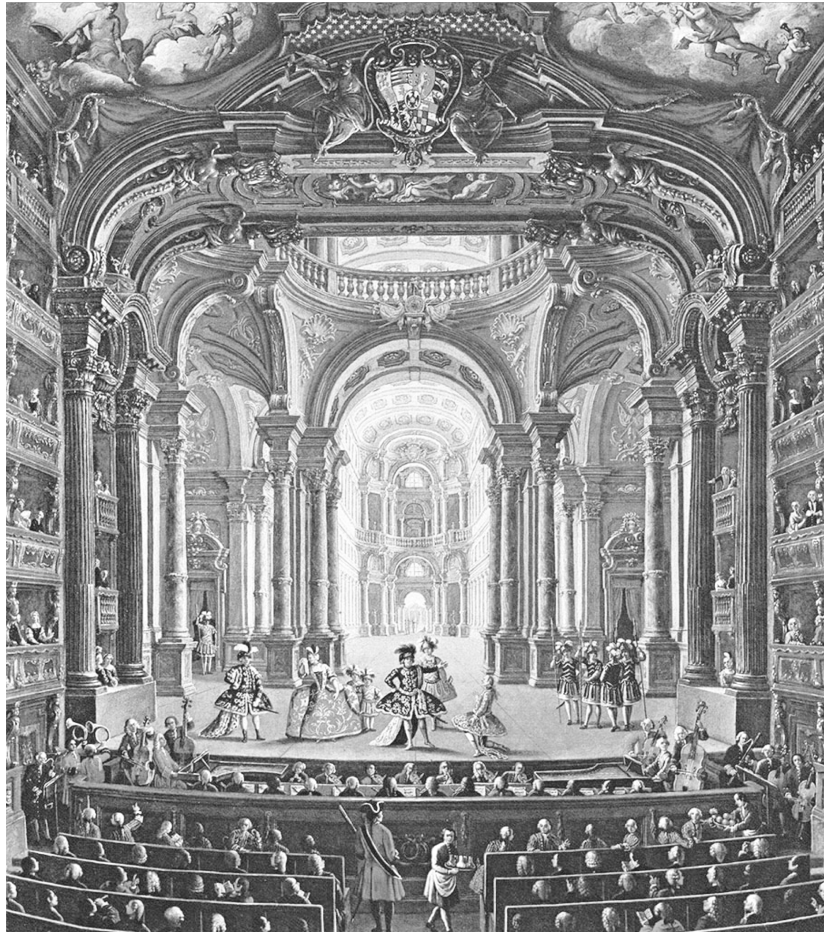
Example 3.10: *Olivero, Pietro Domenico.* The Teatro Regio of Turin. c. *1752. Museo Civico d'Arte Antica, Turin, 534/D. Public Domain.*

Example 3.11: *Olivero, Pietro Domenico.* The Teatro Regio of Turin. c. *1752. Museo Civico d'Arte Antica, Turin, 534/D. Public Domain. Detail showing one of the continuo groups. This group is mirrored on the opposite side of the pit, the ripieni cellos being replaced by horns.*
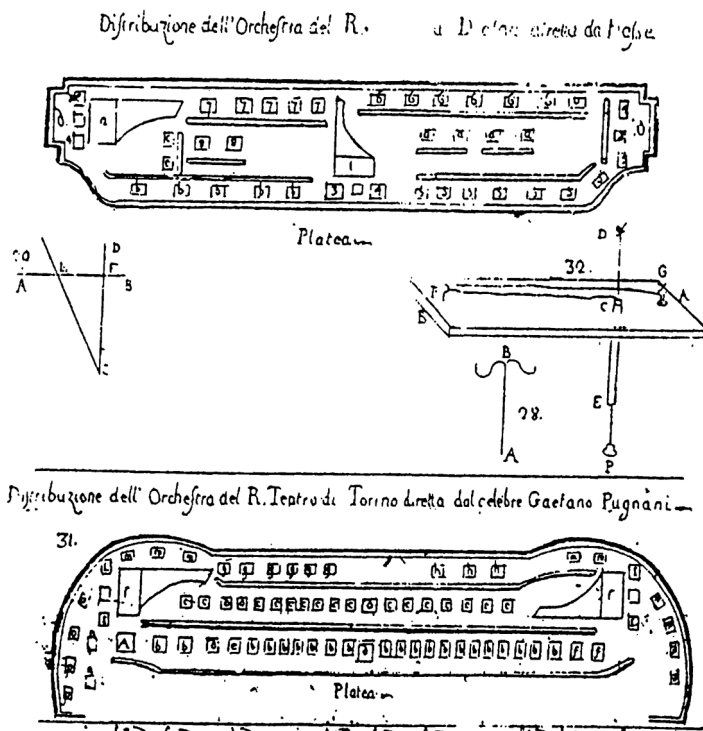
Example 3.12: *Layouts of the orchestra pits in the Opera of Dresden (upper diagram)
and the Teatro Regio of Turin (lower diagram), c. 1770–1790. Both layouts depict the
continuo groups gathered around the harpsichords. CC BY-SA 4.0, IMSLP.*

Example 3.13: *Detail from* The stage and orchestra of the opera house at Zwinger.
*c. 1728. Staatliche Kunstsammlungen Dresden, Ca 200/13. © SLUB / Deutsche Fo-
tothek / Loos, Hans.*
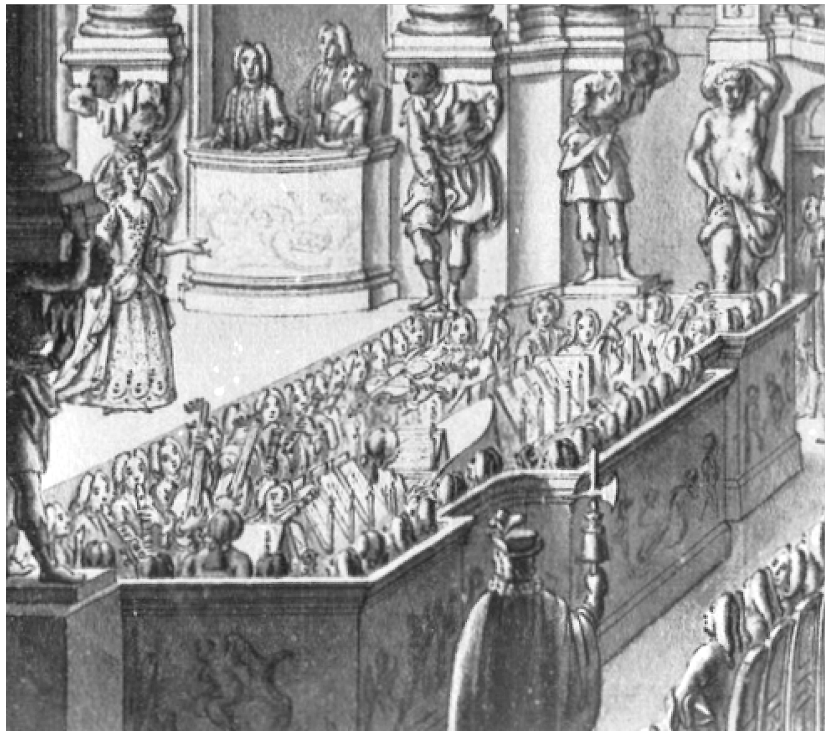
Example 3.14: *Detail from* The auditorium of the opera house at Zwinger. c. *1728. Staatliche Kunstsammlungen Dresden, Ca 200/14.* © SLUB / Deutsche Fotothek / Loos, Hans.

history and philosophy of science with contemporary reports from musicians and members of the audience. Barbieri describes how by the middle of the eighteenth century, acoustic devices were being installed under orchestra pits in an attempt to transmit sound to the stage.[43] The original plans for the Teatro Regio of Turin require:

> Concavo sotto l'orchestra, col quale si è preteso di rendere piú strepitoso il suono degl'instromenti: alle due estremità, sorgono due tubi fino all'altezza del palco [scenico], il che non tralascia di produrre qualche effetto.
>
> [Concave under the orchestra, by which it is intended to make the sound of the instruments louder. At the two ends, two pipes lead up to the stage, which cannot help but produce some effect.][44]

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[43]Patrizio Barbieri, 'The acoustics of Italian opera houses and auditoriums (ca. 1450–1900)', *Recercare*, no. X (1998): 304–305.

[44]Quoted in Barbieri, 'The acoustics of Italian opera houses and auditoriums (ca.

As is clear from the painting of the Teatro Regio (Example 3.10), the orchestra was raised to the same level as the parterre. Francesco Galeazzi, who worked extensively as a theatrical violinist in the latter decades of the eighteenth century, observed that the orchestra must remain 'sufficiently high and protruding so that the heads of the players are at least on a level with the stage floor, otherwise the sound is smothered and dull.'[45] The Regulations at the Teatro Regio in Turin (1768–9) required that 'both violins and violas should be mounted with what we call *grossi*, that is thick strings'[46] presumably in an attempt to increase the projection of the orchestra.

These devices—design of the theatre, layout of the orchestra, and construction of the instruments—were evidently successful in overcoming acoustical difficulties in Italian theatres. Rousseau, writing in 1768, judged the acoustics of the Italian theatres to be superior to the Paris Opéra due, in part, to the placing of the basses on either side of the orchestra, near the two harpsichords.[47] The Teatro San Carlo in Naples specifically described this layout 'for the convenience of the singers whenever they find themselves far from the first [harpsichord]'[48] and to achieve a uniform sound for the audience seated on either side of the theatre.[49]

In London, Vanburgh's 1706 Queen's Theatre in Haymarket was substantially smaller than the continental theatres built in the following decade. It could accommodate between around 670 and

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1450–1900)', 317; Recent computer modelling of the acoustics of Haydn's second theatre at Eszterháza (inaugurated in 1781) suggest its acoustics were ideal for both opera and orchestral concerts. The authors of the study speculate that Haydn's reluctance to stage his operas outside of Eszterháza was at least partially because of the poorer acoustics of theatres in, for example, Vienna. János Malina Ferenc Dávid Carsten Jung and Edward McCue, 'Haydn's opera house at Eszterháza: new archival sources', *Early Music Early Access*, January 2015, 14.

[45]Quoted in Barbieri, 'The acoustics of Italian opera houses and auditoriums (ca. 1450–1900)', 318. The continuo group for my production of *Agrippina* was seated in this manner (Example 6.47).

[46]Quoted in ibid., 320.

[47]Corrette's endorsement of the timbre of the cello over the 'nasal' viola da gamba and 'cymbal-like' harpsichord is discussed in Section 4.1.

[48]Spitzer and Zaslaw, *The birth of the orchestra : history of an institution, 1650-1815*, 150.

[49]Barbieri, 'The acoustics of Italian opera houses and auditoriums (ca. 1450–1900)', 321.

940 spectators[50] Despite this small size, it was reported to have terrible acoustics. The only surviving comments are from Colley Cibber: 'for what could their vast columns, their gilded cornices, their immoderate high roof avail, when scarce not one word in ten could be distinctly heard in it?'[51] The first Covent Garden theatre, in which Handel performed from 1734–1737, was also smaller than the contemporary Teatro Regio in Turin (Covent Garden seated about 1400 spectators, whilst the Teatro Regio could hold 2500[52]). Although little is known of the acoustics of the original Covent Garden, it must have suffered from similar problems to the Italian theatres; when Covent Garden was remodelled by Henry Holland in 1792, the opportunity was taken to introduce a void under the orchestra such as was employed at the Teatro Regio and other Italian theatres.[53]

It is tempting, in the light of acoustical difficulties in the theatres of the first half the eighteenth century, to speculate on the role of the cello in recitative. Clearly there was a need to project a body of sound from the pit onto the stage. The most common solution for the continuo group was the spacing of two harpsichords either stage left and stage right, or centre stage and on one wing. The simultaneous accompaniment of the recitative from both sides of the stage, as suggested by Handel's harpsichord scores, would help the singers to hear the continuo group across the stage. My experiences at both Opera Gent and the Teatro Real, Madrid, suggest that this may not have been sufficient. At both theatres, foldback microphones were required for the continuo group. By realising chords I could increase the resonance of the harpsichords and theorbo and create a fuller body of sound from

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[50]Judith Milhous and Robert D. Hume, 'Handel's London – the theatres', chap. 4 in *The Cambridge Companion to Handel*, by Donald Burrows (Cambridge: Cambridge University Press, 1997), 56.

[51]Quoted in Michael Burden, 'Where Did Purcell Keep His Theatre Band?', *Early Music* 37, no. 3 (August 2009): 439.

[52]Robert D. Hume, 'The Royal Opera House, Covent Garden. A Series of Articles to Mark the 250th Anniversary. Covent Garden Theatre in 1732', *The Musical Times* 123, no. 1678 (December 1982): 823; Anonymous, 'History', Teatro Regio di Torino, 2014, `http://www.teatroregio.torino.it/en/theatre/history`, Retrieved 1 September 2014.

[53]Andrew Saint, 'The Three Covent Gardens', *The Musical Times* 123, no. 1678 (December 1982): 826–827.

the continuo group.

This practical experience, supporting historical speculation leads me to the conclusion that, contrary to what current fashions for recitative on disc might lead one to believe (see Section 7), the function of chordal realisation by the cello is to increase the resonance of the body of continuo sound, rather than create subtle musical effects.[54]

An alternative speculation would be to situate the development of a chordal practice around the time when the number of harpsichords in the pit decreased from two to one, accentuating the demands placed on the cello to 'support the harpsichord'.[55] Spitzer and Zaslaw's book *The birth of the orchestra : history of an institution, 1650-1815* contains several tables detailing the composition of European theatre orchestras in the eighteenth and early nineteenth centuries.[56] Italian theatre orchestras maintained two harpsichords throughout the eighteenth century, although in smaller theatres a single harpsichord sufficed.[57] London opera orchestras, however, appear to have reduced to one harpsichord by 1760,[58] whilst in Vienna a single harpsichord was employed from 1756.[59] This is contemporary with the notation found in the *Lo Speziale* manuscripts (see Section 3.4). Spitzer and Zaslaw's data also makes it clear that the harpsichord maintained its dominance in the theatre at the expense of the emerging fortepiano, at least until 1818.

A change in style of keyboard accompaniment around 1760 may

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[54]This conclusion reflects the early 1760s account from the opera in St. Petersburg. See Spitzer and Zaslaw, 'Improvised Ornamentation in Eighteenth-Century Orchestras', 564–565; The conductor and keyboard player Steven Devine has independently drawn a similar inference. He reports that he has found it necessary to exaggerate eighteenth-century stagecraft, the singers declaiming the recitative from the footlights, in order for them to hear the harpsichord. The dynamic contrast of a full continuo section—two harpsichords, a chordal cello, and a double bass—realising every note of recitative, has proved beneficial to singers in subsequent productions. Steven Devine, *Personal communication* (2014).

[55]As James Cervetto's realisations were described in 1789. Purcell, 'Instrumental Performers'.

[56]Spitzer and Zaslaw, *The birth of the orchestra : history of an institution, 1650-1815*, 144–147, 275, 280–281, 534–551.

[57]Ibid., 144–147, 151.

[58]There is a lacuna in the data between 1720 (King's Theatre, Haymarket) and 1760 (Covent Garden). ibid., 280–281.

[59]See also Example 3.33. ibid., 535.

also have facilitated the introduction of a chordal realisation by the cello. The rich, arpeggiated style advocated from Gasparini to Pasquali (see Section 6.1.4) was reported by both Rousseau and Rameau to have been replaced by the 1760s, Rameau noting that whilst 'the Italians generally play chords all in one piece', he recommends quick arpeggios as being rhythmically more secure.[60] This style of accompaniment perhaps required the support of the apparently abrupt chords notated by Baumgartner in 1774 (see Section 4.2.5). As Williams points out, '[e]ven if the [harpischord] chords are held, the tone is soon lost in a theatre'.[61] The keyboard methods throughout the eighteenth century, however, are silent regarding the techniques of the instruments that joined the harpsichord in the continuo group.

The lack of discussion of the keyboard in late-eighteenth and early-nineteenth century cello methods (see Chapter 4) may be more significant; reports from theatres across Europe from 1791 onwards suggest an increasing absence of the keyboard from the orchestra pit.[62] The methods instead note the relationship between the cello and the double bass.

The decreasing importance of the keyboard in the theatre is reflected in the published pedagogy for the instrument. Towards the end of the eighteenth century, the Italian *basso continuo* treatises had become harmony methods rather than practical performance rules; by the nineteenth century the first editorial realisations of the *basso* were appearing. One of the last Italian methods to teach realisation, that of Manfredini in 1775, recommends what is described by Nuti as a 'poverty-stricken mode of accompaniment for the solo voice wholly unlike that advised by Gasparini and his contemporaries'.[63]

The appearance during this period of instructions for the realisation of recitative in cello methods, however, could be coincidental; written pedagogy for the cello was exceptionally rare prior to 1760 (see Table

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[60]Quoted in Williams, *Figured bass accompaniment*, 95.

[61]Ibid.

[62]Spitzer and Zaslaw, *The birth of the orchestra : history of an institution, 1650-1815*, 542–551.

[63]Nuti, *The performance of Italian basso continuo: style in keyboard accompaniment in the seventeenth and eighteenth centuries*, 129–131.

4.1). The increased importance of the cello within the continuo group
is, however, clear.

3.3 THE ALPHABETIC NOTATION OF HANDEL'S *ALESSANDRO*

Act 1 Scene IX of Handel's opera *Alessandro* (first performed at the
King's Theatre on 5 May, 1726) is an extraordinary passage of mu-
sical theatre. The grandeur of the Temple of Jove and the ritual of the
dedication of victory spoils are encapsulated in a French overture, the
sinfonia and fugue of which are interspersed and joined by recitative,
during which Alessandro proclaims his divine lineage. The soldier
Clito refuses to indulge Alessandro's hubris, whose explosion of rage
at Clito's defiance is coloured mid-recitative by an outburst of broken
chords in the *basso* (Example 3.15) at the culmination of which Aless-
andro throws Clito to the ground with the stage direction *(lo getta in
terra)*. The B♭ major cadence underlying this violence is accompanied
in the autograph by a cryptic alphabetic notation (Example 3.16).
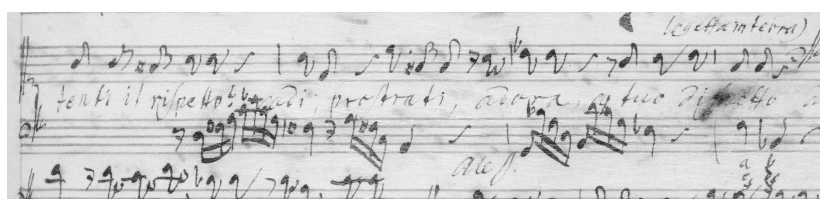
Example 3.15: *Handel.* Alessandro. *GB-Lbl RM.20.a.5, f. 46r.*

It is tempting for the current cellist to interpret these letters as
an instruction to realise chords at the cadence. It would make
musical sense—a wild, violent gesture issuing from the preceding
semiquavers—and it might just make sense of Benedetto Marcello's
contemporary but abstruse description of 'Il Virtuoso di Violoncello',
complaining that he frequently went beyond the notated music:[64]

> Il Virtuoso di Violoncello … Accompagnerà sempre i Recit-
> ativi all' *Ottava alta* (particolarmente de *Tenori*, e *Bassi*) e nell'
> Arie spezzerà il Basso a capriccio, variandolo ogni sera, benchè

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[64]Another possible interpretation of Marcello's description of the realisation of
recitative is described in Section 7.
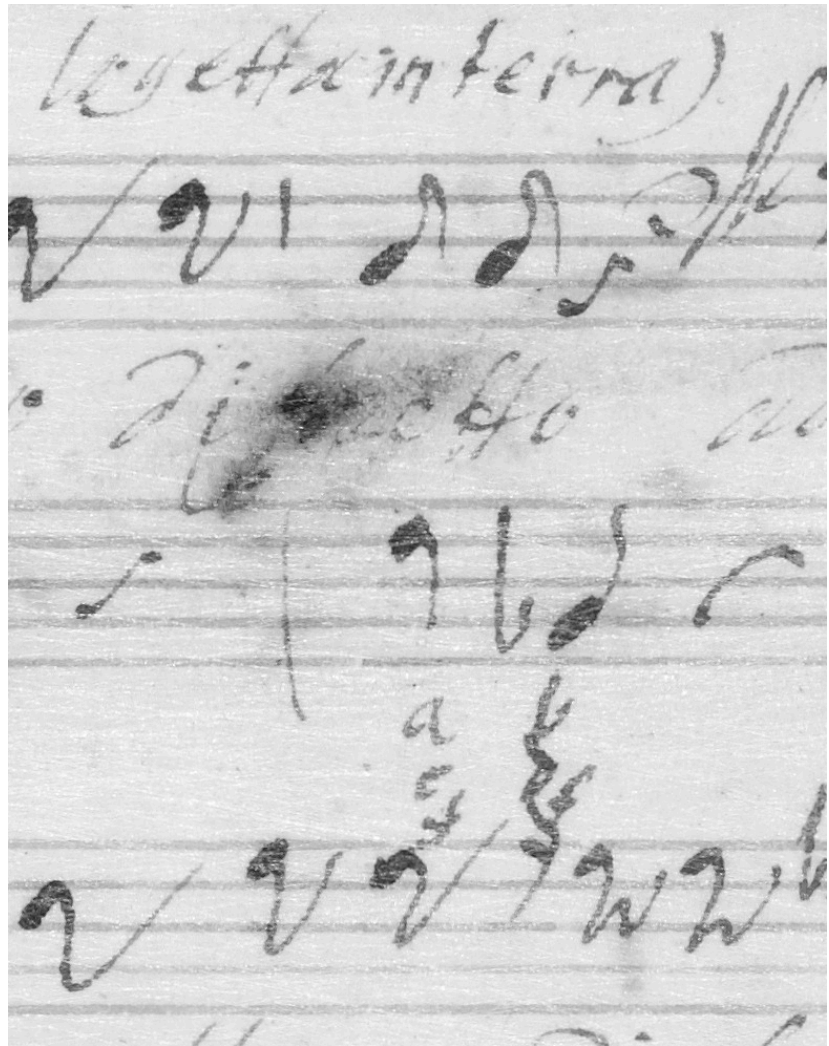
Example 3.16: *Handel.* Alessandro. *GB-Lbl RM.20.a.5, f. 46r.*

la Variazione non abbia punto che fare con la Parte del Musico, o co' Violini.[65]

[The virtuoso of the violoncello … will always accompany the recitative at the high octave (particularly the Tenor and the Bass) and in Arias will break the bass at his pleasure, changing it every evening, although the variation will have nothing to do with his part, or with the violins.]

Handel's notation is ephemeral; it appears neither in the conducting score, nor in the archival copies made for Charles Jennens. Like many

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[65]Marcello, *Il teatro alla moda*, 47.

of the notations examined in this chapter, the alphabetic notation in *Alessandro* (Example 3.16) is, of course, nonsensical to the keyboard player.[66] It is, however, seductive to the current cellist; the chords, as notated by Handel, lie comfortably on the cello, not requiring an awkward and rapid left hand change of position between them (see Example 3.17 and Section 6.2.2).
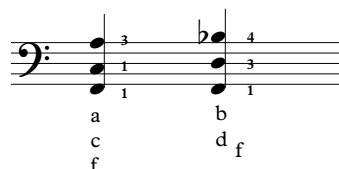
Example 3.17: *A literal realisation of Handel's alphabetic notation.*

This realisation employs the characteristic octave transposition of the bass on the dominant chord, but has a more problematic second inversion on the resolution, as pointed out by Richard G. King who first highlighted this bar.[67] This second inversion, despite its interdiction by Baumgartner, is perhaps not as awkward as it first appears. Played rapidly and violently, as these chords surely must be, the first tone heard is the dominant and the last the tonic; it is a trivial matter for the cellist to emphasise the $b\flat$ at the top of the chord.

King appears to suggest that the absence of a resolving tonic at the bottom of the final chord may suggest the presence of double basses in the recitative. Common practice in the late eighteenth and nineteenth centuries, authors of cello methods have used the presence of a double bass to free the cellist from the duties of the bass line and allow them to employ complex realisations to fuller harmonic and acoustic effect (see Section 4.2.1).

King's paper is as yet unpublished and I have been unable to ascertain the 'substantial written and iconographical evidence' he uses to back up his claims. Two of the scenes of opera rehearsals painted in 1709 by Ricci depict the bass player Saggione as a member of the

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[66]It was surely also superfluous to Handel's cellist.

[67]King, 'Who Does What? On the instrumentation of the basso continuo in the performance of recitative in Handel's operas and oratorios'.

continuo group.[68] The engraving of Handel's oratorio rehearsal from *c.* 1740, and the painting of the Teatro Regio, Turin around 1752 also show the double bass as an integral part of the continuo group, together with the cello (Examples 3.18 and 3.10). Although there are curiosities about the renumeration of musicians for the 1754 performance of the *Messiah*—the *Violoncelli* each received 10s-6d, whilst the *Contra Bassi* were paid 15s0d—suggesting a reduced role for the continuo cellist, earlier opera fees were structured as might be expected. In 1720, a draft budget for the London opera house orchestra allocated £100 to the leader, Pietro Castrucci. Amadei, playing principal cello was paid £80. Haym, the other first rank cellist, was paid £60. Second and third rank cellists were paid £60 and £50 respectively. The 'counterbases', however, are mere third rank players, paid £50.[69] Robert Rawson, however, has brought to my attention the double bass part for Pepusch's opera *Venus and Adonis*, first performed at the Theatre Royal, Drury Lane in 1715. This part contains all the recitatives, contrary to what one might expect from the reported salaries five years later.[70] I look forward to both King and Rawson shedding more light on the presence of the double bass in the continuo group in early-eighteenth-century London.

Although the alphabetic chords in *Alessandro* are at first glance promising to the cellist, in the context of the preceding broken semiquaver chords it is far more more logical to remain in first position and perform a realisation that retains the bass notes and creates a stronger final chord, albeit one that omits the fifth (Example 3.19).[71]

If the alphabetic notation is not of use to either harpsichord or cello, its presence in the autograph to *Alessandro* must signify another function. The most plausible explanation lies in examining it alongside the

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[68]See Example 2.7 and Leppert, 'Imagery, Musical Confrontation and Cultural Difference in Early 18th-Century London', Other scenes, including Example 2.6, omit both the double bass and the lute.

[69]Milhous and Hume question whether the figure for Haym is accurate. Judith Milhous and Robert D. Hume, 'New Light on Handel and the Royal Academy of Music in 1720', *Theatre Journal* 35, no. 2 (May 1983): 158–159.

[70]Robert Rawson, 'Personal communication' (2014).

[71]This realisation was developed in discussion with Alison McGillivray.

Example 3.18: *Circular composition with an audience listening to a concert delivered by numerous stringed and wind instruments grouped around a harpsichord. c.1740. The print is laid on a XIXc backing sheet on which an owner has written the name 'Handel'. British Museum, 1856,0712.210. © British Museum.*

Example 3.19: *A more cellistic realisation of Handel's alphabetic cadence.*

conducting score (D-Hs MA/999) and the later archival score made for Jennens (GB-Lbl RM.19.c.3). The notation in the autograph is clearly an afterthought. Handel's compositional process at this time, described by, amongst others, Cummings and Vickers,[72] was to lay out the text of the recitative in the first draft. Prior to setting the text to music, structural alterations to the recitative were made; there are several crossed out folios of text in the *Alessandro* autograph. Whether the entire vocal line for a scene is written before adding the bass is unclear; in the case of Act 1, Scene IX of *Alessandro* it is clear is that the broken semiquavers were written second, Handel having insufficient space for them to align with the text of the vocal line. The final revision to this passage was the alphabetic notation, squashed by the previously written semiquaver rest in the subsequent line (Example 3.16).

The alphabetic notation is absent from both conducting and archival scores. They contain the addition of another instruction at the beginning of the semiquaver passage: 'con viol:' in the conducting score and 'con violonc:' in the Jennens score. Both these scores were copied from the autograph, the conducting score as the autograph was being completed and the Jennens score in the 1740s.[73] There must, however, be a second source for the Jennens score because the stage direction has been changed from '(Lo getta in terra)', found in both the autograph and the conducting score, to '(lo prostra a forza)' (which was also preferred by Chrysander in his edition).

If the continuo group is joined by unison strings ('con viol:'), then the alphabetic notation makes sense: it spells out the four-part string chords of the climatic cadence (Example 3.20). The notation is now rendered necessary—the copyist needs to know to transfer this fragment of recitative to the violin and viola parts and to realise the harmony of the final cadence.

Whether this gesture ever made it into performance is questionable.

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[72]G. Cummings, 'Handel's Compositional Methods in his London Operas of the 1730s, and the Unusual Case of 'Poro, Re dell'Indie' (1731)', *Music & Letters* 79, no. 3 (1998): 346–367; Vickers, 'Handel's performing versions : a study of four music theatre works from the "Second Academy" period', 87–99.

[73]Winton Dean, *Handel's Operas 1726-1741* (Woodbridge: The Boydell Press, 2006), 31–32.

Example 3.20: *My realisation of Handel's alphabetic notation for a full string section.*

The later Jennens score, copied with great clarity, is specific in requesting 'con violonc:' It is possible that in a later performance, Handel decided that tutti strings did not produce the desired effect, and altered his instruction to *tutti bassi*. There is no reason not to imagine a similar decision being made at some point during rehearsals for the first performance, the trivial details of instrumentation, along with its corresponding stage direction, being left uncorrected. In the absence of the orchestral parts used in the performances, however, this will remain speculation.

3.3.1   Some curious chords in Domenico Scarlatti's *Tolomeo et Alessandro*

Whilst editing Domenico Scarlatti's 1711 Roman opera *Tolomeo et Alessandro*,[74] the only complete copy of which is found at Belton House, Katharine de la Matter alerted me to an unusual *basso*

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[74]Domenico Scarlatti, *Tolomeo et Alessandro* (Belton House, Lincolnshire, 1711).

chord at a significant moment in the work (Example 3.21).[75] As the protagonist Alessandro, whose name coincides with that of Scarlatti's patron reveals his identity and offers his protection to Tolomeo, his name is underlined by a third in the bass.

Example 3.21: *Scarlatti, D.* Tolomeo et Alessandro. *Act 3 Scene VII, bb. 39–44.*

The copyist clearly took care over these two bars; the third is tied over the page with two sets of markings. This notation, like the single extra notes in *Lo Speziale*, makes little sense to a keyboard player. It also seems unlikely to indicate a chord from the cellist. Were the cellist required to make a dramatic gesture, there are far more substantive and technically satisfying ways of realising a D major chord, although notating these in this manuscript would intrude into the text. The manuscript chord, rather, looks like an error at some point in the transcription. The *c*♯ supporting the first inversion A major chord in the preceding bar should resolve onto the lower d on the word 'confida'. However, a *f*♯ would be preferable in the subsequent bar, a dominant seventh chord, resolving onto the *g*, avoiding a repetition of the G major cadence a bar later. Perhaps Example 3.22 is what was intended.

A speculative interpretation might be that the notation indicated some kind of extended arpeggiation of the chord across the two bars, helping underline the name Alessandro on the fourth beat of the bar. No such notation, however, is found in Gasparini's *L'armonico pratico*

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[75]Katherine De La Matter, 'Domenico Scarlatti's *Tolomeo et Alessandro*: An Investigation and Edition' (Ph.D., City University London, 2011), 263–265.

Example 3.22: *Scarlatti, D.* Tolomeo et Alessandro. *Act 3 Scene VII, bb. 40–43. One possible realisation by the cello.*

al cimbalo the author of which Scarlatti worked closely with in the years before writing *Tolomeo et Alessandro*. The appearance of the unusual thick texture underlying Alessandro is most likely a misleading coincidence perhaps caused by a gradual concatenation of the scribe's sources.[76]

De la Matter has identified two similar examples in the manuscript; neither of them are cellistic in their appearance. Despite three separate occurrences in the manuscript, I find it difficult to ascribe any more significance than transcription errors to these chords.

3.4   THE CONTINUO NOTATION OF HAYDN'S *LO SPEZIALE*

Rüdiger Pfeiffer, in his pioneering article on the realisation of recitative by the cellist, highlighted the autograph score of *Lo Speziale* as probably the earliest, and only known, musical source for the chordal accompaniment of recitative by the cellist.[77] A typical example of this notation, the addition of small note-heads and stems above, or adjacent to, the bass notes, is shown in Example 3.23. For the current cellist looking for assistance with the realisation of recitative, this is an attractive manner of writing; it is exactly the style of annotation I made when I first attempted to realise recitative and was less than fluent at translating figured bass into cellistic chords.

Slight variations in this notation occur throughout the opera. The small noteheads are occasionally omitted, the pitches of the chord be-

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[76]Ann Lingas has pointed out Scarlatti's use of arpeggiac violin accompaniment, particularly accompanying water tropes. Ann Lingas, *Personal communication* (2014), An alternative interpretation of the notation may be to indicate the addition of violins to this chord, in a similar manner to the alphabetic notation of Handel's *Alessandro*.

[77]Pfeiffer, 'Harmonisierende Rezitativ-Begleitung durch das Violoncello', 40.

Example 3.23: *Haydn.* Lo Speziale. *GB-Lbl Add.MS.32664, f. 96r. Example of annotations in the recitative (the* basso e *is presumably a copyist's error. A* c *would be more likely).*

ing represented solely by ledger lines, and on two occasions, the noteheads are combined with conventional figured bass. There are also two symbols of unknown origin and meaning (Example 3.24), each used once. Although no chordal notation occurs outwith the recitative, the contiguous section of aria, recitative, and *accompagnato* that comprises the first two scenes of Act 1 includes this notation during one of the *accompagnato* passages.

Example 3.24: *Haydn.* Lo Speziale. *GB-Lbl Add.MS.32664, f. 149r and f. 154r. Undeciphered recitative notation.*

Pfeiffer reiterates Wirth's critical commentary to the *Joseph Haydn Werke* edition of the opera, which suggests two possible explanations

of the notation.[78] It may be related to a Hungarian choral notation that reduces vocal parts down to a single stave,[79] or it may suggest arpeggiated chords performed on the cello.

The provenance of the notation is also unclear. Wirth cautions that it is impossible to say with certainty whether the notation is in Haydn's hand, suggesting it may be an addition from a performance in Vienna two years later.[80] The markings in the autograph are made with sufficient clarity to be transcribed into an early-nineteenth-century manuscript copy annotated 'Geschrieben Joseph Strauß // Organist in Eisenstadt' and now in the British Library, GB-Lbl Add.MS.32644.[81]

It seems most probable that this notation is intended for a cellist. All but four of these chords are immediately playable by the cellist without resorting to any trickery (for example, changing left hand position mid-chord. See Section 4.2.5). Two of these dissenting chords are obvious scribal errors—their harmonies are nonsensical. Of the almost eighty *basso* notes with an associated chord, two-part chords outnumber three-part chords by approximately two to one. This is reminiscent of Baumgartner's advice:

> It is not always necessary to use a triple stop since you will
> be extremely constrained and liable to play false. Instead of
> playing a triple stop, use a double stop.[82]

Act 2 Scene III contains a chord of particular interest in which the bass note is transposed down an octave, allowing for a complete realisation of the Bb♭ major triad (Example 3.25). Although this is the only example of such a realisation in the opera, it is one of most cellistic

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[78]Wirth, *Lo Speziale Dramma Giocoso Kritischer Bericht*, 11–12.

[79]There is little resemblance to the notation in the recitative to that described by Szabolsci, which was used in a different context. See Benedikt Szabolsci, 'Ungarische Chorpartituren des 18. Jahrhunderts', *Zeitschrift für Musikwissenschaft* XI (1929): 306–312.

[80]A performance also directed by Haydn Robbins Landon, *Haydn : chronicle and works. Haydn at Eszterháza, 1766-1790*, 161.

[81]The examples from this chapter are taken from this source. The critical edition of *Lo Speziale* reveals that a few of the chords did not survive the transcription. Joseph Haydn, *Lo Speziale*, Haydn Werke, ed. Helmut Wirth, vol. XXV, bk. 3 (München: G. Henle Verlag, 1959).

[82]Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du violoncello', 192.

of realisations, employing a technique advocated by, amongst others, Baumgartner:

> Changing the note of the basso continuo in the fundamental bass is not permitted; it is always necessary to play the note as written. When the bass note is written high, it is permissible to play the note an octave lower because otherwise you would not be able to play a chord.[83]

Example 3.25: *Haydn.* Lo Speziale. *GB-Lbl Add.MS.32664, f. 150v.*

The significance of the rhythmic placement of the chord in Example 3.25 is unclear. The majority of chords in *Lo Speziale* are aligned vertically with the bass note, similar to Example 3.23. It is conceivable that the placement of this chord after the bass note implies either a rhythmic dislocation or arpeggiation of the chord, allowing Haydn's notated bass note to be struck at the word 'cor', with the chord on the last beat of the bar adding rhythmic impetus to the final cadence of the recitative (Example 3.26).[84] It may, however, just be a notational convenience, preventing the original bass line from being obscured by the additional notes of the chord.
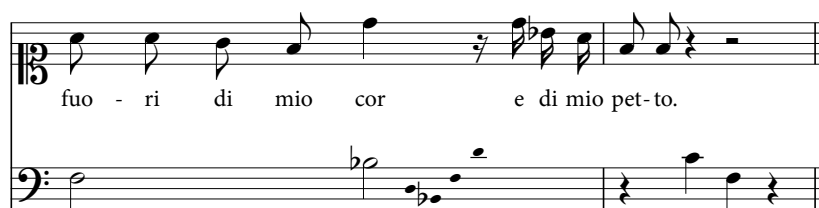
Example 3.26: *Haydn.* Lo Speziale. *Possible realisation of Example 3.25.*

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[83]Ibid., 191–192. Meyerbeer also employs octave transpositions in his much later realisations in *Les Huguenots* (see Example 1.6).

[84]This is a technique I frequently employ for $\frac{4}{2}$ or 6 chords. See Section 6.4.1

The use of a three-part realisation can occasionally be discerned for musical reasons. The cadential chords in Example 3.23 punctuate an argument, whilst that in 3.27 colours the word 'matrimonio', marriage being at the centre of the farce. Throughout the opera, however, the choice of chord and, indeed, whether a chord is even notated, appears to have no musical or cellistic pattern. The final scene of Act 1, for example, contains only two chords on f117r, one of which, unusually, is conventional figured bass. Yet the second half of the recitative, f118v, employs six three-part chords (and no two-part chords). Even within a single phrase there seems to be little consistency. Example 3.28 demonstrates how a chord with the voice sometimes completes the harmony (the first chord), sometimes doubles the vocal line, omitting the fifth, root, and third of the triad (chords three, four, and five respectively), and is sometimes absent for no technical or musical reason (chords two and six). Similarly, during the *accompagnato* from Act 1 Scene II, although the string section provides a full harmony (Example 3.29), the annotated chords omit thirds, fifths, and sevenths even though it would be technically trivial to realise the complete chord.[85]

This is not atypical of the annotations in *Lo Speziale*. Three-part chords that could be realised to provide a complete harmonisation often contain doublings that, even with the vocal line, can omit a third or a fifth from the chord. These chords appear to be more technical hindrances than the conveniences that are to be expected from the contemporary cello methods (Example 3.30). A further curiosity is realisations that contain only an octave above a bass (Example 3.31). This realisation is unique to *Lo Speziale*; it is not seen in any of the methods that offer examples of realised recitative.

It is far from clear why these annotations exist. Having developed my own practice of realising recitative (see Chapter 6), they instinct-

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[85]Whilst the presence of chordal notation in an accompanied recitative may seem curious to the current cellist, Baumgartner does allow for the possibility of playing chords in such passages—'In accompanied recitatives it is necessary to sustain the sounds according to the full value of the notes. If you wish, you may play a figure with the bass note; but that is not necessary in this sort of recitative since the chord is already complete and filled by the other instruments.' See Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du violoncello', 190.

Example 3.27: *Haydn.* Lo Speziale. *GB-Lbl Add.MS.32664, f. 91r.*

Example 3.28: *Haydn.* Lo Speziale. *GB-Lbl Add.MS.32664, f. 140r. Inconsistencies in the realisation of the bass line within a single phrase.*

Example 3.29: *Haydn.* Lo Speziale. *GB-Lbl Add.MS.32664, f. 89r. Chordal notation during* accompagnato.

Example 3.30: *Haydn.* Lo Speziale. *Haydn Werke, p. 73. The first chord is a technically awkward and harmonically incomplete realisation from* Lo Speziale *(this example was not transcribed from the autograph into GB-Lbl Add.MS.32664). I would suggest the second realisation as an easier and more musically satisfying alternative.*

Example 3.31: *Haydn. Lo Speziale. GB-Lbl Add.MS.32664, f. 96r. Octave realisations of the* basso.

ively to me feel like the work of a beginner, sometimes stumbling across musical meaning, but haphazard and unsure in his approach. The notation, however, implies a certain amount of harmonic sophistication on the part of the performer. One of its idiosyncrasies is that is almost entirely omits accidentals from the chords. This is in contrast to the extremely limited use of figured bass throughout the opera; where present it is almost always to clarify sharps or flats (Example 3.32). Assuming that this is not symptomatic of genuine incompetence by the hand of the annotator, the chords do not form a notation to be simply performed verbatim, but one that requires interpretation and awareness of context.
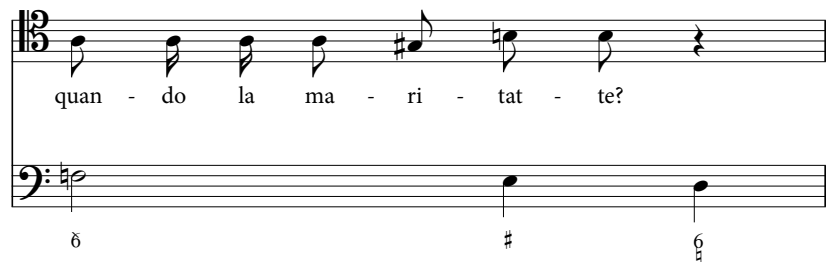
Example 3.32: *Haydn. Lo Speziale. GB-Lbl Add.MS.32664, f. 90r. Figured bass notation in* Lo Speziale.

One possible explanation may be that he autograph contains a collection of mnemonics that were specific to a single performer. Prior to September 1768, Haydn's opera orchestra consisted of one cello, his great friend Joseph Weigel, for whom Haydn wrote the cello obbligatos in Symphonies Nos. 6–8, as well as the C major cello concerto of *c.* 1765.[86] Weigel is an unlikely candidate for the notation; it is missing

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[86]Robbins Landon, *Haydn : chronicle and works. Haydn at Eszterháza, 1766-*

from Haydn's previous opera *La Caterina*. Weigel was joined on 18 September 1768, presumably in time for rehearsals for *Lo Speziale*, by Ignaz Küffel.[87] Küffel had previously worked in the Salzburg orchestra, during the time in which Caspar Cristelli was cellist at the court of the Archbishop. Von Wasielewski notes that he 'specially distinguished himself as an accompanist, a talent at that time highly prized, for the cellists who accompanied the vocal recitatives played an important part.'[88] Weigel left Eszterháza in May 1769 to join the Court Orchestra in Vienna. It might just be conceivable that the performance of *Lo Speziale* in Vienna on 21 March 1770, was Küffel's only appearance as continuo cellist in *Lo Speziale*. Küffel left Eszterháza around July 1770, apparently not being replaced until October that year.[89] Küffel's salary, however, was a significant increase over Weigel's. It seems unlikely that Prince Nikolaus Eszterhàzy would have paid a premium wage for an average player. Other possible candidates for the notation could be the baryton virtuoso Andreas Lidl, engaged at Eszterhàza from 1 August 1769 and the brilliant horn player Carl Franz, who had been in Haydn's band since 1763. Franz was also an accomplished violinist and baryton player; H. C. Robbins Landon suggests that the cello section at Eszterhàza in 1772 could have consisted of the exceptionally well paid Marteau, supported by Lidl and Franz.[90] One could speculate that for the 1774 revival of *Lo Speziale* Marteau was ill necessitating one of the baryton players to be promoted to continuo cello, requiring the addition of a few extra notes to the score.

The use of the notation as a mnemonic aid rather than an accurate representation of a realisation is also suggested by its delicate inscription. The continuo cellist at Eszterhàza presumably read over

1790, 134.

[87]Robbins Landon, *Haydn : chronicle and works. Haydn at Eszterháza, 1766-1790*, 73–74.

[88]Wasielewski, *The Violoncello and its history*, 68–69. von Wasielewski is writing over a century later, although the anonymous author of 'On the Rise and Progress of the Violoncello' from 1824 concurs that 'Gaspard Cristetti' was in Salzburg in 1767 and 'was a good accompanist'. Cristelli arrived in Salzburg from Vienna in 1757; Bacon, 'Of the Rise and Progress of the Violoncello', 478.

[89]Robbins Landon, *Haydn : chronicle and works. Haydn at Eszterháza, 1766-1790*, 80.

[90]Ibid., 92.

the shoulder of the keyboard player, in this case Haydn the *Capell-meister*. Example 3.33, a *gouache* in the Theatermuseum in Munich is still popularly believed to be Haydn directing a performance of his 'Turkish' opera *L'incontro improvviso* at Eszterhàza in 1775. This has been thoroughly debunked by H. C. Robbins Landon. The uniforms, the scenery, the stage size, the vocal ensemble, and the orchestration are all wrong for both *L'incontro improvviso* and Eszterhàza in 1775. Robbins Landon instead suggests that the painting may be represent-ative of one of Gluck's 'Turkish' operas performed in Vienna in the 1760s.[91] It is nevertheless representative of the layout of the orchestra pit in the 1760s. A curiosity of the painting is that only the continuo cellist and the *Capellmeister* appear out of uniform, perhaps alluding the stature of these two musicians. The intricate detail of the continuo notation would surely prove troubling to read at speed for all but the most sharp-eyed of cellists.

Example 3.33: *An operatic scene from 1760s Vienna. Theatermuseum München. Public domain, Internet Archive.*

The inconsistencies and idiosyncrasies found throughout the opera make it difficult for the current cellist to extrapolate a practice from the autograph of *Lo Speziale*. At best it offers confidence in Baumgart-ner's contemporary method, itself musically inconsistent, providing examples of the described techniques removed from the potentially distorting lens of pedagogy. Despite its sporadic nature, its incon-

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[91]Ibid., 28.

sistencies and outright errors, the *basso* notation in *Lo Speziale* remains the most comprehensive example of a performing notation for the realisation of recitative by the cello in the eighteenth century.

The absence of performing notation for the cello prior to *Lo Speziale* is unsurprising. It is perhaps fortunate that Handel's alphabetic notation in *Alessandro* has been demonstrated to most likely imply a full orchestration by the strings; an isolated example of a notation that could unequivocally be linked with the realisation of a chord by the cello would suggest that this was a special effect and not part of common practice by the cello. Handel performing manuscripts, however, do offer significant insight into the performing practices of his continuo group. The technical agility of Handel's cellists, compared with current training, is notable. The ability to transpose at sight suggests a practical musicianship beyond what is commonly taught at current conservatoires. Such musicianship, already alluded to through the compositional skills of eighteenth-century cellists (see Chapter 2), is essential to the realisation of recitative.

A knowledge of the acoustical challenges faced by an early-eighteenth-century theatre orchestra has proven significant. Supported by manuscripts and iconography, alongside current performing experience, it seems likely that both harpsichords on either side of the orchestra pit continuously accompanied the recitative, attempting to project sound across the stage. A cello employing a chordal realisation greatly increases the resonance of the continuo sound, facilitating the supportive role of the continuo group.

If the cello did realise recitative in the first half of the eighteenth century, then, to paraphrase John Gunn in 1802, it did so 'without having left a single trace of its footsteps, whereby to direct its admiring, but discouraged followers.'[1] The current musician can only turn to the cello methods of the late eighteenth and early nineteenth century for guidance and inspiration. The content of these methods has gradually become well known through the secondary literature (see Section 1.2.1), but their musical interpretation by the current cellist, both in repertoire contemporary with the methods, and as a source for inspiration for Italian opera of the first half of the eighteenth century has yet to be discussed.

This chapter collates instructions on the realisation of recitative, presenting them in three sections together with commentary on their application by the current cellist.[2] The first section distils written advice to the cellist, the responsibilities of accompaniment, ornamentation, etc., the second section introduces preparatory technical exercises, and the third section analyses notated examples of realisations. The chapter concludes by drawing together advice from the historical methods and offering guidance to the cellist attempting to negotiate the tensions within the methods in current performance.

Table 4.1 is a representative list of cello methods from 1741–1877, detailing the frequency with which techniques related to the realisation of recitative occur. Some methods and technical writing not primarily intended for the cello, but which contain significant contributions to the practice of realisation have also been included. The ubiquity of exercises for arpeggios and *batteries* (Example 4.1 is typical) is unsurprising given the prevalence of these techniques throughout the cello repertoire of the eighteenth century (see Section 2.2.2). The methods in Table 4.1 include primers on harmony so that the reader may learn the fundamentals of figured bass (see

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[1]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 1.

[2]Corrette's earlier, pedagogically isolated method is dealt with separately

Section 4.2.3). Bernhard Romberg, although not concerned with the realisation of recitative, associates an instinct for harmony with the art of accompaniment:

> The Violoncellist should have some acquaintance with harmony, otherwise he cannot properly accompany a Quartett. The Bass may be considered the foundation of the construction of Music. Distinctness and promptitude are not sufficient, as the expression contained in the Harmony is especially confided to the Bass. A knowledge of Harmony is therefore indispensable to the Violoncellist. I here present the Amateur, who may not have an opportunity of pursuing a regular study of the rules of Harmony, with a synopsis, by which he may acquire some knowledge of Modulation, Resolutions, Intervals, and Progression of Harmony.[3]

Most of the methods which discuss the realisation of recitative also discuss accompaniment in more general terms. Robert Lindley, whose realisations of recitative were so lauded in the nineteenth century, omits any mention of recitative. Lindley's method is basic— 'a popular and familiar Treatise or Handbook is wanting to guide the beginner in his first steps as a Violoncellist'[4]—although it does, finally, hint at the skills for which Lindley was famed, albeit in a manner approachable by the amateur cellist (Example 4.2).[5]

[3]Bernard Romberg, *A complete theoretical and practical School for the Violoncello* (Boston: Oliver Ditson & Co., [*c.* 1880]), 121.

[4]Robert Lindley, *Lindley's Hand-Book for the Violoncello...* (London: The Musical Bouquet Office, [before 1855]), 1.

[5]I find these ommisions much very regrettable; a copy of Corelli's Op. 5 sonatas owned by Lindley, which I have been fortunate to view and for which Lindley was famous for performing with Dragonetti is likewise un-illuminating as to his style of extemporisation.

Example 4.1: *Duport, J. L.* Essai sur le doigté du violoncelle et sur la conduite de l'archet*, p. 84.*

Example 4.2: *Lindley, R.* Lindley's Handbook…. *'God Save the Queen'. p. 24. 'N.B. The upper notes give the Melody, and must therefore be struck distinctly, whilst the under notes form an Accompaniment, and require to be played with smoothness and delicacy.'*

Table 4.1: *Techniques related to the realisation of recitative by the cello in methods from 1741–1877. Entries with an asterisk are not primarily cello tutors.*

Arpeggios	Harmony	Accompaniment	Recitative
Corrette, 1741	Corrette, 1741	Corrette, 1741	Corrette, 1741
	Quantz, 1752*	Quantz, 1752*	Quantz, 1752*
Lanzetti, *c.* 1756–67			
		Geminiani, 1760*	
Cupis, [1772]			
Baumgartner, 1774	Baumgartner, 1774	Baumgartner, 1774	Baumgartner, 1774
Tillière, 1774			
			Vidal, [after 1775]
Reinagle, [*c.* 1780]		Thompson, 1778*	
		Schetky, [*c.* 1780]	
Petri, 1782			
Kauer, 1788	Kauer, 1788		Kauer, 1788
Gunn, [1789]			
Raoul, [*c.* 1797]			Raoul, [*c.* 1797]
Alexander, [1801]			
Gunn, 1802	Gunn, 1802		Gunn, 1802
Anonymous, [*c.* 1805]			

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Continued from previous page

Arpeggios	Harmony	Accompaniment	Recitative
Breval, [1804]			
Baillot et al., [1805]		Baillot et al., [1805]	Baillot et al., [1805]
Duport, [c. 1806]			
Fröhlich, 1811		Fröhlich, 1811	Fröhlich, 1811
Schetky, [1813]			Schetky, [1813]
Crouch, [1824]	Crouch, [1824]		Crouch, [1824]
Baudiot, [1826–1827]	Baudiot, [1826–1827]		Baudiot, [1826–1827]
Eley, [1827]		Eley, [1827]	
Stiastny, [1832]			Stiastny, [1832]
			Weber, 1830–1832*
Dotzauer, 1838			Dotzauer, 1838
Hus-Desforges, [before 1838]		Hus-Desforges, [before 1838]	
Kummer, [1839]			
Romberg, [c. 1840]	Romberg, [c. 1840]	Romberg, [c. 1840]	
Lee, [1842]		Lee, [1842]	
Phillips, 1846		Phillips, 1846	
Lindley, [before 1855]		Lindley, [before 1855]	
Quarenghi, 1877	Quarenghi, 1877		Quarenghi, 1877

Of the nineteenth century methods that were written for the Paris Conservatoire, the method by Baillot, Levasseur, Catel, and Baudiot was the most influential, spreading across Europe; Fröhlich borrowed its examples in 1810, Crouch plagiarised it in 1827, an official English translation was published in 1832, and Dotzauer cited extended passages in 1838. Dotzauer's method was current in Milan, edited by Merighi, until his successor, Quarenghi, superseded it in 1877, providing new instructions for the realisation of recitative.

4.1 MICHEL CORRETTE, *METHODE, THÉORIQUE ET PRATIQUE*, 1741

Michel Corrette, in the preface to *Methode, Théorique et Pratique...* states that his work is the first method for the cello:

> Comme jusqu'a prèsent il n'a pointencore paru aucune Methode pour cet instrument si utile a la Musique; j'ai crû que le public ne seroit pas faché d'avoir la veritable position dont usent maintenant tous les gráds Maîtres.[6]

> [Since until now there has not been a Method published for this instrument which is so useful to music, I believe that the public will not be angry to have the true approach which is used now by the great masters.][7]

Michel Corrette, a French organist and composer whose career spanned nearly seventy-five years, published a substantial number of methods that shed significant light on performing practice in

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[6]Corrette, *Methode, Théorique et Pratique...*, B.

[7]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 4–5; Graves' useful translation of several eighteenth-century cello methods cites Lanzetti's *Principes ou l'application de violoncelle, par tous les tons de la maniére la plus facile* as being the earliest published method for that instrument. Graves, however, appears to have confused this work with the first appearance of Lanzetti's cello sonatas in Amsterdam, 1736. Late-nineteenth-century bibliographers of the cello approximate the method to the second half of the eighteen century; Walden, *One hundred years of the violoncello: a history of technique and performance practice, 1740–1840*, 300; refines these dates to *c.* 1756–1767. Antonio Caldara's *Lezione* certainly predate Corrette's work, but Corrette is most likely correct that his method is the first systematic exposition of cello technique.

mid eighteenth-century France.[8] Some of the technical specifics in his work should be treated with caution by the current cellist—the fingerings, for example, can be idiosyncratic[9]—but, as Fuller notes, Corrette presents historical information 'with a rare clarity and concreteness.'[10]

In his preface, Corrette stresses the development of the cello in recent years, noting that it is now able to fully compete with the viol as a solo instrument. Corrette's method was published a year after Hubert Le Blanc's *Défense de la Basse de Viole contre les entreprises du Violon et les prétentions du Violoncel* and sits in a period in which the popularity of the Italian violin sonata in France was increasing; Corrette had felt obliged, in his violin method of 1738, *L'école d'Orphée*, to provide two sets of lessons, one for the French taste and one in the Italian style. Despite le Blanc mocking its pretensions to a solo repertoire,[11] the cello was also in the ascendancy as an accompanying instrument, Corrette noting in his preface that

> Présentement a la Musique du Roy, a l'Opera, et dans les Concerts, c'èst le Violoncelle qui joüe la basse continüe.[12]

> Presently at the King's Chapel, at the Opera, and in concerts it is the cello which plays the basso continuo.[13]

Corrette ascribes the increased dominance of the cello to the instrument's timbre; its consequent benefits to other musicians and cultured audiences are obvious:

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[8]David Fuller and Bruce Gustafson, 'Corrette, Michel', In *Grove Music Online. Oxford Music Online*, 2013, By 1779, a new edition of Corrette's harpsichord method was already considered outdated. `http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/06563`, Retrieved 10 March 2013.

[9]Corrette's fingering of diminished fifths require an awkward rotation of the wrist which, whilst an integral part of viol technique, is unnecessary on the cello. Corrette, *Methode, Théorique et Pratique...*, 38.

[10]Fuller and Gustafson, 'Corrette, Michel'.

[11]Barbara Garvey Jackson, '"Hubert Le Blanc's Défense de la basse de viole" (translation, commentary and index)', *Journal of the Viola da Gamba Society of America* 10 (1973): 26.

[12]Corrette, *Methode, Théorique et Pratique...*, A.

[13]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 3.

Il est vray que le sonde ce bel instrument porte bien plus loin que tout autre. … Si toutes les nations donnent la prèfèrence au Violoncelle pou joüer la basse continüe, ce n'est pas sans raison, la basse ètant le fondement de l'harmonie: il faut donc necessairement choisir l'instrument de basse le plus sonore et avec le quel on puisse joüer toute sorte de musique, pleine, simple, figuré, &c. … au Reste il a pour toutes les oreille sensibles a l'harmonie, aussi les voix sont-elles charmées d'etre accompagnées par lui, attenduque rien ne les fait tant briller que l'accompagnement de cet instrument sonore qui articule bien ses sons, parle net et distinetement: bien different de ces instrumens qui ne font que Cymbaliser et nazonner, aux quels il faudroit a chaque instant demander le nom de la note qu'ils viennnent de joüer: l'oreille n'ayant entendu qu'un bruit confus, ce qui empêche d'entendre toute la beauté de l'harmonie, dont la basse est le principal objet.[14]

[It is true that the sound of this beautiful instrument carries much farther than all others. … If all countries give preference to the cello to play the basso continuo it is not without reason, the bass being the foundation of the harmony. It is thus necessary to choose the bass instrument which is the most sonorous and with which one can play all sorts of music: powerful, simple, figured, etc. … the cello satisfies ears sensitive to harmony. Also, voices are charmed to be accompanied by it, realizing that nothing makes them shine like the accompaniment of this sonorous instrument which articulates so well its tones and speaks so distinctly — so different from the instruments which only make cymbal-like and nasal sounds to which it is necessary to ask each minute the name of the note which they have just played, the ear having heard only a confused noise which forbids hearing all the beauty of the harmony of which the bass is the principal object.][15]

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[14]Corrette, *Methode, Théorique et Pratique...*, A–B.

[15]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 3–4; This argument Le Blanc concedes. See Barbara Garvey Jackson, '"Hubert Le Blanc's Défense de la basse de viole" (translation, commentary and index)', *Journal of the Viola da Gamba Society of America* 11 (1974): 26.

Corrette is presumably complaining about the 'nasal' gamba and the 'cymbal-like' harpsichord. His endorsement of the cello as an accompanying instrument resonates with the conclusions drawn from Barbieri's study of the acoustics of Italian theatres and my interpretation of Handel's harpsichord scores (see Section 3.2)—the function of the cello within the continuo group is to increase the resonance and clarity of the body of continuo sound.

Corrette's reference to the cello's versatility—able to perform all kinds of music, 'pleine, simple, figuré, &c.'—does not necessarily imply that the cello realised the *basso*. Brossard defines 'figuré' as

> Ce mot veut dire aussi cette variété de figures de différente valeur qui fait le *agrémens* & le plus *bel ornement du chant*[16]

> [This word also means the variety of figures of different value that make the *charms* & the most *beautiful ornament of singing*]

The 'figuré' idiomatic to the cello are the arpeggios and *batteries*, both of which Corrette teaches in his method (Example 4.3) and employs in his sonatas for the cello, *Les délices de la solitude* (Example 4.4).

Example 4.3: *Corrette, M.* Methode, Théorique et Pratique..., *p. 40.*

Corrette's arpeggios exercises develop the techniques necessary to the realisation of recitative. These exercises are reflected a century later by those of Baudiot and Romberg (see Sections 4.2.3 and 4.2.3).

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[16]Sébastien de Brossard, *Dictionnaire de musique* (Paris: Christophe Ballard, 1703).

Example 4.4: *Corrette, M.* Les délices de la solitude. *Sonata III, Allemanda, bb. 27–39.*

The chosen progressions, utilising strong dominant–tonic relationships and modulations to closely related keys, offers the cellist an opportunity to become familiar with the hand positions required to realise each chord and to develop fluid motion between chords (see Section 6.2.2). The bow control gained through the practice of the arpeggio figurations demonstrated by Corrette provides the cellist with the flexibility required to fluently perform chords with a wide range articulations.

Corrette does not intend these techniques to be used in the realisation of recitative. His instructions are explicit:

> Quand le Violoncelle accompagne une Cantate il faut necessairement suivre la voix dans le rècitatif; ce qui demande beaucoup da capacité du côté du Violoncelle, car il faut frapper juste la note dessous celle qui port^e accord; autrem^t· le rècitatif est toujours mal accompagné.

> Ceux qui savent la composition ont beaucoup plus de facilité pour accompagner le rècitatif, quand mêmeils seroient mèdiocres pour l'Execution; car icy il n'est pas question de broder ou doubler et tripler les basses: il faut au contraire joüer les notes telles quelle sont ècrites, et que l'oreille mé aux differens sons des accords et la maniere de prèparer et suiver les dis-

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sonances ceque la composition enseigne. On peutre pendant
accompagner le Rècitatif passablem^t, sans savoir la composi-
tion, en suivant les paroles et les notes de celui qui chante.

Le Violoncelle est encore obligé de suivre la voix dans les airs
de mouvem^t, quand celui qui chante ne va pas de mesure.[17]

When the cello accompanies a cantata it is necessary to fol-
low the voice in the recitative. This demands much sensit-
ivity on the part of the cello because it must correctly strike
the bow note which supports the chord, otherwise the recit-
ative is poorly accompanied. Those who know the composi-
tion have much more advantage in accompanying the recitat-
ive even though they might realize a mediocre execution.[18]

It is not a question of embellishing or doubling and tripling
the bass; it is necessary, to the contrary, to play the notes just as
they are written and have an attentive ear for the harmony. This
cannot be done if the ear is not accustomed to the sounds of
the different chords and the manner of preparing and resolving
the dissonances which the composition calls for. However, one
can accompany with recitative passably without knowing the
composition by following the words and notes of the singer.

The cello is also obliged to follow the voice in the more strictly
measured airs when the singer does not sing in rhythm.[19]

Corrette specifically forbids playing chords. This may be a cau-
tionary instruction, similar to Baumgartner's advice to apply chords
sparingly in order to avoid poor intonation; Corrette may likewise be
aware of the abilities of his amateur readership. Corrette, however, is
also describing a different genre.

The French terminology *Recitatif*, is defined for the *petit choeur* at
the Paris Opéra as a generic name for music that is sung by a solo voice,

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[17]Corrette, *Methode, Théorique et Pratique...*, 46.
[18]Graves, 'The theoretical and practical method for cello by Michel Corrette:
translation, commentary, and comparison with seven other eighteenth century cello
methods', 69.
[19]Ibid., 70.

an equivalent to the Italian term *solo*.[20] The anonymous annotator and English translator of Raguenet's *A comparison between the French and Italian Musick and Operas...* complains that ''Tis a Fault insufferable in the *French* Opera's that there is so little difference between their Recitative (if it may be call'd by that Name) and their Aria's'[21] Whilst Corrette makes it clear that the *Recitatif* is rhythmically freer than the airs,[22] it requires a different manner of accompaniment from what would become known as *secco*,[23] described by Fougeroux as an anathema to the French style:

> Comme vous n'estes pas sectateur de la musique italienne, je n'ose pas vous dire, Monsieur, qu'excepté le récitatif et la mauvaise manière d'accompagner en coupant le son de chaque accord[24]

> [As you are not a follower of Italian music, I dare not tell you, sir, that except the recitative and the poor management of accompaniment, cutting the sound of each chord]

The more sustained *basso* realisation of the French cantata does not benefit from the limited chordal realisation possible on the cello. In eschewing this, Corrette is perhaps warning his readers not to attempt novel Italian practices in inappropriate French repertoire.

Corrette, however, does set out the general principles of vocal accompaniment with great clarity; these are equally applicable to Italian recitative.

To 'correctly strike' the *basso* is of foremost importance. That is, as Darmstadt has described, to achieve the correct 'strength, articula-

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[20]Mary Térey-Smith, 'Orchestral Practice in the Paris Opéra (1690–1764), and the Spread of French Influence in Europe', *Studia Musicologica Academiae Scientiarum Hungaricae* T. 31, no. Fasc. 1/4 (1989): 156.

[21]François Raguenet, *A comparison between the French and Italian Musick and Operas...* (London: William Lewis, 1709), 35. The annotator is most likely Nicola Haym.

[22]See also Michel Corrette, *Le Parfait Maitre a Chanter, Methode Pour apprendre facilement la Musique Covale et Instrumentale* (Paris: Chez l'auteur, 1758), 51.

[23]Monson suggests that 'The origin of the term *recitative secco* may have its roots in the perpetual striving for the written differentiation of the musical styles in France and Italy' Monson, '*Semplice o secco:* continuo declamation in early 18th-century Italian recitative', 113.

[24]Dean, 'A French Traveller's View of Handel's Operas', 178.

tion, timbre, duration, degree of decay / inner connection to previous and following notes', as informed by the harmony and the *Affekt*.[25] Corrette recognised the primacy in this skill of the Italian composer-cellists of the first half of the eighteenth century (notably Bononcini); as composers they were already intimately 'accustomed to the sounds of the different chords and the manner of preparing and resolving the dissonances'.

This should be the primary responsibility of the current cellist accompanying recitative, irrespective of the manner of realisation.

4.2 RECITATIVE IN LATE-EIGHTEENTH- AND EARLY-NINETEENTH-CENTURY METHODS

It was not until the 1760s that a critical mass of amateur cellists, required for the publication of tutors and methods, was achieved.[26] Even at the turn of the nineteenth century, and the increased rigour of cello methods, recitative was still considered a professional art, beyond the scope of most methods. As J. G. C. Schetky noted in 1813, 'N.B.; As this branch of the VIOLONCELLO requires a particular study and experience, the Student is referred to a judicious Master.'[27] The most consistently diligent of the British pedagogues, John Gunn, introduced his essay demonstrating the principles of harmony on the cello by stating that:

> Some Author has observed, that no book can teach the proper
> use of it: and if this observation was meant to distinguish that
> sagacity, from the want of it, in the reader, which would direct
> him to the right use, or mislead him to the abuse, of the book,
> the justness of it, while it is much to be lamented, cannot be

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[25]Darmstadt, 'Zur Begleitung des Rezitativs nach deutschen Quellen des 18. Jahrhunderts: Eine Dokumentation', 135. See Nomenclature in the front matter for clarification of my use of the term *Affekt*.

[26]In England, much of the early popularity of the instrument derived from the patronage of Frederick, Prince of Wales in the 1730s, and its association with Italian culture. Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch*, 60–61.

[27]J. G. C. Schetky, *Practical and Progressive Lessons for the Violoncello* (London: Robert Birchall, [1813]), 38.

denied.[28]

Gunn was in agreement with Schetky regarding the need for instruction. In his earlier *Twelve Duetts for Two Violoncellos With Some Observations on, and Rules for Violoncello Playing*, Schetky notes that:

> Accompanyment should be the first Object of the Violoncellist, the Instrument being principally invented and intended for that purpose … I really believe that the visible want of good Accompaniers is to be attributed to the neglect of this method, for every Violoncellist ought to be thoroughly acquainted with that part of the Instrument necessary for Accompanyment before he beings to play in the Tenor Cliff, whereas every young Beginner generally aims at playing in Altissimo, before he can play with propriety the lower notes of the instrument.[29]

The current cellist is placed in an even more difficult situation than the late-eighteenth- or early-nineteenth-century cellist; we lack the 'judicious Master' who can interpret the necessarily vague impressions left by the rudimentary examples and explanations of the cello methods. Nor do we have a tradition or wealth of recordings to fall back on and from which to pick up our vocabulary (see Section 1.1.1).

The current cellist, must therefore, look to the historical methods for inspiration in developing their own practice, until such a time that, as with other performing practices of the early music revival, it becomes so common place as to be said to have formed a tradition.

4.2.1   Instructions on the realisation of recitative in cello methods

Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen, *1752*

Johann Joachim Quantz's famous treatise devotes extensive space to the art of accompaniment, including that of recitative. Whilst the majority of Quantz's writing on recitative is for the keyboard, methods

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[28]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, I.

[29]Schetky, *Twelve Duetts for Two Violoncellos With Some Observations on, and Rules for Violoncello Playing*, 1.

for the cello written more than fifty years later closely mirror his arguments.

Quantz supports Corrette's analysis of the virtues of the cello and reiterates the necessity to have a feeling for harmony; an emphasis on the study of harmony is the unifying theme of the cello methods.[30]

> Since the violoncello has the sharpest tone of all the basses, and can state its part most distinctly, its player is in an advantageous position to help the other parts in the expression of light and shadow[31]

> If the violoncellist understands composition, or at least something of harmony, he will find it easy to help the soloist to bring out and make apparent the different passions expressed in a piece by its composer ... it is one of the highest attributes of a superior accompanying body.[32]

Quantz continues, setting out rules for the relative strengths of dissonances that are famously expanded on in his treatment of keyboard accompaniment.[33]

Quantz, like Baumgartner twenty years later, forbids the decoration of the *basso* although Quantz allows exceptions that resonate with the mid nineteenth-century practitioners of recitative (notably Baudiot, Stiastny, and Lindley).

> The violoncellist must take care not to garnish the bass with graces, as some great violoncellists were formerly in the habit of doing; he must not try to show his skill at an inappropriate time. If, without understanding composition, the violoncellist introduces extempore graces into the bass ... If, however, the bass imitates some phrases of the principal part, the violoncellist may repeat the same graces used in the principal part.

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[30]A decline in the study of harmony is cited as one of the major causes of a decline in the ability of cellists to realise recitative in the early nineteenth century. Anonymous, 'Einige Bemerkungen über das Violoncell', 597–598.

[31]Quantz, *On playing the flute; a complete translation with an introduction and notes by Edward R. Reilly*, 244.

[32]Ibid.

[33]Ibid., 256–258.

And if the principal part has rest or held notes, he may like-
wise vary the bass in an agreeable manner, provides that his
principal notes are not obscured, and that the variations are so
made that they express no other passion than that which the
piece demands.[34]

The 'great violoncellist' to which Quantz was referring (and whose
lesser followers incurred the wrath of Marcello) was presumably Fran-
chischello, the same cellist of whom Geminiani was reported to have
told his anecdotes.[35] Quantz recalled in his autobiography a visit to
Naples in 1725, noting of the opera orchestra that

There were no outstanding instrumentalists except for the in-
comparable violoncellist Franchischello who later joined the
Imperial service.[36]

Despite the increased notation of delayed cadences in Italian opera
by 1750, Quantz is insistent the *basso* aligns with the voice, utilising
an argument that would be revived by Dean two hundred years later:

Here the accompanists must not wait till the singer has uttered
the final syllable, but must enter at the penultimate or preced-
ing note, in order to maintain constant animation.[37]

Quantz also instructs the keyboard to strike the first note of the
singer's phrase, as well as any other awkward intervals. Several cello
methods (including those of Fröhlich, Schetky, and Stiastny) recom-
mend the same approach, presumably in the absence of a keyboard.

In a recitative sung from memory it is much easier for the
singer if the accompanist anticipates the singer's first notes at
each caesura [cadence], and, so to speak, puts them into his

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[34]Quantz, *On playing the flute; a complete translation with an introduction and notes by Edward R. Reilly*, 242.

[35]See Section 2.2.

[36]Translated in Paul Nettl, *Forgotten Musicians* (New York: Philosophical Lib-rary, 1951), 303.

[37]Quantz, *On playing the flute; a complete translation with an introduction and notes by Edward R. Reilly*, 292.

mouth for him by striking the chord with a quick arpeggia-
tion, in such fashion that, where possible, the singer's first note
lies in the upper part; immediately afterwards he should strike
separately several of the following intervals that appear in the
vocal part. This is most helpful both to the memory and to the
intonation of the singer.[38]

Quantz, however, does not expect the cello to realise chords. His
only instruction to the cellist suggests a bowing for cadences. This is
the only such direction to appear in any of the cello methods. It is also
notable for the inclusion of the double bass in the continuo group;
the presence of the double bass in Handel's continuo group remains
unclear (see Section 3.3).

> In general the bass in all cadences of theatrical recitatives,
> whether accompanied with violins or plain, must begin its
> two notes, usually forming a descending leap of a fifth, during
> the last syllable; these notes must be performed in a lively
> manner, and must not be too slow. The keyboard player
> executes them with an accompaniment in full chords, the
> cellist and double bass player with a short accent with the
> lowest part of the bow; they repeat the stroke, and take both
> notes with down-strokes.[39]

I have found Quantz's bowing unhelpful when accompanying recit-
ative; the repeated down bows break the 'inner connection to previous
and following notes.'[40] It can, however, be useful when more punctu-
ation is desirable, such as at the end of a scene (Section 6.2.1, Example
6.10 can benefit from this bowing), and regulating the speed of ca-
dence across the orchestra in *accompagnato*.

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[38]Ibid., 265.

[39]Ibid., 292.

[40]Darmstadt, 'Zur Begleitung des Rezitativs nach deutschen Quellen des 18.
Jahrhunderts: Eine Dokumentation', 135.

Baumgartner, Instructions de musique, theorique et pratique, a
l'usage du violoncello, *1774*

The first cello method to discuss the techniques of the realisation of recitative is Jean Baumgartner's *Instructions de musique, theorique et pratique, a l'usage du violoncello*, published in The Hague in 1774, although Charles Graves dates its composition to around 1766.[41] It seems most likely to have been written sometime between these two dates; Baumgartner was in his native Augsburg until 1768 before touring England, Holland, Sweden, and Denmark. He is known to have given recitals in Cologne during January and February 1770, accompanying the virtuoso violinist Heinrich de Hey.[42] His abilities as an accompanist are situated in both the traditions of instrumental accompaniment, and those of the theatre. The cellists of Bavaria and Austria were noted as accompanists; Caspar Cristelli, 'chief composer in the service of the Archbishop of Salzburg … specially distinguished himself as an accompanist, a talent at that time highly prized, for the cellists who accompanied the vocal recitatives played an important part.'[43]

Baumgartner distinguishes between practices in *secco* and *accompagnato*, noting that

> In accompanied recitatives … If you wish, you may play a figure with the bass note; but that is not necessary in this sort of recitative since the chord is already complete and filled by the other instruments.[44]

Following Quantz's instructions for the keyboard, Baumgartner recommends that the singer's note is struck with the bass:

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[41]Graves based his date on its dedication to the Prince of Orange. His coming of age in 1766 appeared the most suitable date to submit for his patronage. Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 105.

[42]Seifert, 'Baumgartner, Johann Baptist', 530.

[43]Wasielewski, *The Violoncello and its history*, 68–69.

[44]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 190.

> Wait for the last word then give a dry stroke with your bass note
> at the same time as the principal chord note of the melody. You
> have enough spare time while following the melody to search
> for your concordant note. But it takes a great deal of practice
> for that.[45]

Baumgartner reiterates the importance of the written *basso* noting that it may only be transposed by an octave to facilitate the realisation of a chord.[46] Baumgartner presumably was not expecting a double bass to join the continuo group.

> Changing the note of the basso continuo in the fundamental
> bass is not permitted; it is always necessary to play the note as
> written. When the bass note is written high, it is permissible
> to play the note an octave lower because otherwise you would
> not be able to play a chord.[47]

Baumgartner, writing for amateurs, advocates simplicity in his realisations:

> It is not always necessary to use a triple stop since you will
> be extremely constrained and liable to play false. Instead of
> playing a triple stop, use a double stop.[48]

This also reflects the variety of chords found in the manuscript of Haydn's opera *Lo Speziale* (see Section 3.4).

Baumgartner's later recommendations for orchestral playing are curious. Whilst he, like Quantz, explicitly prohibits the division of the bass, he encourages its chordal realisation:

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[45]Ibid., 191.

[46]This technique had long been practised by lutenists. See Watkin, 'Corelli's Op.5 Sonatas: "Violino e violone o cimbalo"?', 659.

[47]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 191–192; Baumgarter is reiterating an centuries-old technique for accompaniment by a bowed bass. A similar technique for the viol was first described by Ganassi in 1543. Sylvestro Ganassi, *Lettione seconda* (Venice: For the Author, 1543), Chapter XVI.

[48]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 192.

It is absolutely forbidden to add ornaments, passages or other things in the accompaniment. If you do so, you will show your ignorance.[49]

it is very good, when you accompany a symphony or other large ensemble music, to sometimes play chords if there is occasion and if you are not too occupied with technique and shifting.'[50]

Baumgartner's observation that triple stops can be constraining should be remembered to the current cellist. Although the technical challenges facing Baumgartner's amateurs should be overcome, it is not necessary to play every note of every chord; flexibility in the voicing of chords will produce a more fluent realisation (this advice, however, presumes that the current cellist is placing the *Affekt* of the recitative at the centre of their interpretation; this was by no means unanimous in the historical methods).

Kauer, Kurzgefasste Anweisung das Violoncell zu Spielen*, 1788*

Ferdinand Kauer was a polymath musician, a classicist, medic, and organist. He wrote several theoretical works, including methods for flute, violin, cello, piano, thorough bass, and voice.[51] His treatise for cello might be relatively insignificant were it not, alongside Baumgartner, the only other German cello method of the eighteenth century. Kauer was also steeped in opera; he was a violinist and Kapellmeister in theatres from 1781, eventually composing around two hundred works for the stage.

Kauer acknowledges the sometimes presence of the double bass in the continuo group, noting that it provides the cello with an opportunity to expand his realisation:

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[49]Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 201.

[50]Ibid., 195.

[51]Peter Branscombe, 'Kauer, Ferdinand', In *Grove Music Online. Oxford Music Online*, 2013, `http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/14775`, Retrieved 14 January 2013.

Mann Kann, wenn der Contra Bass zugegen ist, den grund ton auflassen, und dadurch die Accorde Volkommer machen.[52]

[One can, when together with the double bass, leave out the bass note, thereby making a fuller chord.]

This technique is frequently exploited by the nineteenth-century authors.

Raoul, Méthode de Violoncelle, *[c. 1797]*

Jean Marie Raoul was a Parisian lawyer and, according to van der Straeten, 'a distinguished violoncellist'. He is notable for an unsuccessful early attempt at the revival of the viola da gamba and was the owner of several important instruments including the large model 'Servais' Stradivarius and a 1521 Duiffoprugcar viola da gamba, famous for its inlaid map of Paris.[53]

Raoul continues to emphasise a need for a particular knowledge of harmony, referring the reader to standard theoretical works. His instructions for cello are brief, noting that its function is to

détermine l'intonation, guide le chanteur, et annonce les changemens de modulations.[54]

[determine the intonation, guide the singers, and announce the changes of key.]

His description of the technique required is of little help, merely stating the obvious:

Un accord s'attaque en fesant résoner d'abord la note la plus grâve et en passant avec rapidité sur les notes intermédiaires pour sarrêter a la plus aigue.[55]

[A chord is attacked by causing the lowest note to resonate first and passing rapidly through the middle notes before halting on the highest.]

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[52]F. Kauer, *Kurzgefasste Anweisung das Violoncell zu Spielen* (Wien: Johann Cappi, 1788), 21.

[53]Straeten, *History of the violoncello...*, 287–288, 546.

[54]Jean Marie Raoul, *Méthode de Violoncelle* (Paris, [*c.* 1797]), 41.

[55]Ibid.

Baillot et al., Méthode de Violoncelle..., *[1805]*

The first cello method of the Paris Conservatoire was was a collaboration between the violinist Pierre Baillot, the composer and theorist Charles-Simon Catel, Jean-Henri Levasseur, the first *Professeur de Première Classe* of cello at the Conservatoire, and his student and professor of the second class, Charles Baudiot. Presumably the section on recitative was written by either Levasseur or Baudiot (who was noted for his accompaniment and later published his own method). As noted in the introduction to this chapter, the instructions on recitative appeared hugely influential throughout Europe, remaining current into the second half of the century.

The translations are taken from Crouch's *A Compleat Treatise on the Violoncello*, whose method is substantially based on Baillot, et al. Frederick Crouch, an English cellist during the first half of the nineteenth century, played second cello to Lindley in the Italian Opera as well as sitting second stand in the Philharmonic Society.[56]

Baillot, et al. opens with another exhortation to the study of harmony, this time aligned with the need for technical fluency:

> To Accompany Recitative properly it is requisite to have a complete knowledge not only of the Instrument, but of Harmony; to be conversant with figured bases and to execute chords with facility.[57]

Baillot, et al., like the contemporary harmony exercises of John Gunn (see Section 4.2.3), emphasises the correct realisation harmony[58]

> The Accompanist who is ignorant of the resolution of Discords, or who does not understand the true method of sup-

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[56]Straeten, *History of the violoncello...*, 330; Anonymous, 'Music', *Illustrated London News*, March 1846, 193–194.

[57]Crouch, *A Compleat Treatise on the Violoncello*, 45.

[58]This is in contrast with the, presumably, amateur method of harmonising for the church bass published by Thompson in 1778. A very few copies of this method are in private hands in the United States and I have been unable to obtain permission to study the book. A colleague who has seen a copy reports that Thompson specifically advises the relaxation of the rules of harmony when realising a bass. Michael Parker, *Personal communication* (2014).

porting the Voice with the Chord, who plays consecutive fifths
or octaves, will always be in danger of bewildering the Singer
and of producing disagreable effects.[59]

Baillot, et al. offers the most detailed expansion of Corrette's
instruction to strike the bass correctly, supporting the *Affekt* of the
voice. Like Baumgartner, Baillot, et al. forbids divisions, although the
method also supports Quantz's admission that in the correct place,
extemporisation can be permissible.

> As in all good compositions recitative has a regular progres-
> sion and corresponds with the general character which the
> singer supports in his position on the stage, and the nature
> of his voice it is necessary, first that the accompaniment be
> subservient to the grand purpose of effect, for it is intended to
> sustain and set off, not to hide or overpower the voice [Baillot,
> et al. cross-references its discussion of dynamics]; secondly
> to avoid repeating a chord except when there is a change in
> the Harmony; and thirdly to play in a simple manner without
> ornamental passages or divisions. A judicious accompanist
> will always regard the general effect and if in certain cases he
> introduces embellishments, he will nevertheless preserve the
> ascendancy of the notes of the chord.
>
> Fourthly, the chord must always be struck without the Arpeg-
> gio being introduced[60]

Baillot, et al. also cautions against too full a realisation. Unlike
Baumgartner's method, Baillot, et al. is written for professional in-
struction; it is less concerned with the ability of the cellist than avoid-
ing distractions to the singer.

> A third, a sixth or even a well placed unison, is better than
> the quantity of notes sometimes substituted for either of them.
> Nothing should be done to draw the attention from the prin-
> cipal subject, as the intention is weakened by being divided.[61]

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[59]Crouch, *A Compleat Treatise on the Violoncello*, 45.

[60]Ibid., 45. This section was presumably originally written by Baudiot; he ex-
pands on the nature of extemporisation in his later method.

[61]Ibid., 45.

Fröhlich, Vollstänter theoretisch-practischer Musikschule..., *1811*

The German pedagogue Franz Joseph Fröhlich left a lasting legacy of the first state music school in Germany, the Akademisches Musikinstitut at Würzburg University. Fröhlich, active as a composer and early musical biographer, wrote performance instructions for voice and most instruments of the day, collected together as his *Musikschule* of 1811.[62]

Exercises for arpeggios are ubiquitous throughout the cello methods; Fröhlich is unusual in specifically recommending them as a model for the accompaniment of recitative, noting that his exercises haven't been figured as the cellist will, of course, be a student of harmony:

> weil sie so uns als Muster für die weiter unten abzuhandelnde
> Lehre von der Begleitung des Recitatives dienen werden. …
> Da der Violoncellspieler, welcher sich zum Begleiten der
> Recitative tüchtig machen will, ohnehin die Harmonie Lehre
> studieren muss, so haben wir die Bezifferung für unnöthig
> geachtet.[63]

> [because they will serve as a model for the further study of the
> accompaniment of recitatives … Since the cellist, who wants to
> be proficient to accompany the recitatives, must anyway study
> the teachings of harmony, so we have taken the figuring as un
> necessary.]

Before quoting extensively from Baillot, et al., and reproducing their sample realisations, Fröhlich reiterates the teaching of Quantz, Baumgartner, and Kauer. Fröhlich notes that the continuo group usually consists of double bass and cello, omitting to mention a keyboard; their responsibility includes setting the *tactus*[64] of the

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[62]John Warrack and James Deaville, 'Fröhlich, Joseph (Franz)', In *Grove Music Online. Oxford Music Online*, 2014, Fröhlich titles his anthology as being of use to music directors, teachers, and lovers of music, `http://www.oxfordmusiconline.com/subscriber/article/grove/music/10303`, Retrieved 21 September 2014.

[63]Franz Joseph Fröhlich, *Vollstänter theoretisch-practischer Musikschule...* (Bonn: Simrock, 1811), 84.

[64]See Nomenclature in the front matter for clarification of my use of the term *tactus*.

recitatives. Fröhlich's note of the rhythmic responsibilities of the continuo group is unique amongst the cello methods; it is a very significant record for the current cellist:

> Da der begleitende Basspieler, in der Regel der erste Contra Bassist und Violoncellist, gewöhnlich aus der Partitur spielt, so muss er beym Eintritte eines neuen Tempo im Recitative[65]

> [As the accompanying bass player, usually the first double bassist and cellist, who commonly plays from the score, he must set a new tempo on entering in the recitatives]

Fröhlich assumes that the cellist's knowledge of harmony is sufficient to realise a *basso* without figures[66] and expects sufficient skill so as to realise chords in all keys and positions. Fröhlich employs the same metaphor as Quantz:

> jene Stellung des Accords zu ergreiffen, welche am besten dazu taugt, dem Sänger den Anfangsston, so zu sagen, in den Mund zu legen.[67]

> [to adopt the position of those chords, which best gives the singer their opening note, so to speak, to put it in their mouth.]

After Baumgartner and Kauer, Fröhlich notes the possibility of a few deviations from the notated *basso*. Confirming that the presence of the double bass can liberate the cello, allowing it to omit notes in difficult chords and find more comfortable positions, Fröhlich additionally allows for the transposition of the *basso* when the voice is low:

> wenn der Bass hoch, und die Singstimme tief gesetzt, vielleicht eine Basstimme ist[68]

> [when the *basso* is high, and the voice part sits low, perhaps a bass voice]

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[65]Fröhlich, *Vollständer theoretisch-practischer Musikschule...*, 89.
[66]'als öfters in solchen unbegleiteten Recitativen der blose Bass ohne die Bezeichnung mit Ziffern, angegeben ist', ibid.
[67]Ibid.
[68]Ibid., 90.

Fröhlich introduces delaying some of the notes of the chord until later in the phrase, similar to Quantz's keyboard instructions, and a technique later employed by Baudiot, Stiastny, and Quarenghi (Example 4.5). This contrasts with the rapidly arpeggiated chords previously employed by Baumgartner, Kauer, and Baillot, et al.

> Doch is dieses hauptsächlich nur bei Stellen nothwendig, wo die Modulation häufig wechselt, und es dem Sänger schwer fällt, den Afangston zu treffen.[69]

> [But this is mainly only necessary at points where the Modulation changes frequently, and it is difficult for the singer to take their first note.]
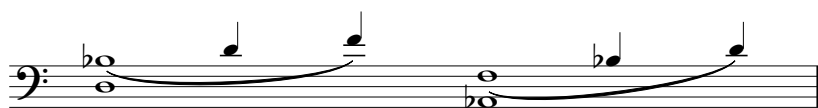
Example 4.5: *Fröhlich, F. J.* Vollständer theoretisch-practischer Musikschule. *p. 91, example a).*

Schetky, Practical and Progressive Lessons for the Violoncello, *[1813]*

The abilities of the Darmstadt prodigy and later doyen of the Edinburgh musical scene, Johann Georg Christoph Schetky, were reported in Section 2.1. His discussion on recitative, apart from referring the reader 'to a judicious Master',[70] is limited to highlighting the importance of giving the singer their notes.

> In Recitativo, the Violoncellists should fashion the Chords in such a manner that the highest note is the Singers next one and should be struck as soon as the Singer has pronounced the last word[71]

I have found this advice, echoing that of Quantz and Fröhlich, to be unsatisfactory in current performance as is discussed further in Section 6.2.3.

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[69]Fröhlich, *Vollständer theoretisch-practischer Musikschule...*, 90.

[70]Schetky, *Practical and Progressive Lessons for the Violoncello*, 38.

[71]Ibid., 37.

Baudiot, Méthode de violoncelle, *[1826–1827]*

Charles Nicolas Baudiot attempts to lend his writing on recitative immediate authority:

> L'accompagnement du Récitatif italien fait partie de l'Education musicale du Violoncellists: nous devons donc le mentionner ici. Je suis d'autant plus à même de le faire que j'ai accompagné ce recitatif au spectacle de la cour de Napoleon pendant tout le tems que cette cour a subsisté.[72]
>
> [The accompaniment of Italian recitative is part of the musical education of cellist: we need to mention it here. I am all the more able to do so in that I accompanied recitative at the spectacle of the court of Napoleon during the whole time that this court has survived.]

Baudiot's method contains less explanatory material than his presumed contribution to Baillot, et al., but it is supplemented by substantial preparatory exercises and sample realisations (see Sections 4.2.3 and 4.2.5).

Baudiot's brief harmony primer, borrowed from his composition teacher, Catel, is of limited practical use to the cellist; like Baumgartner, its description of chords is notated in the treble clef and in hand positions unidiomatic to the cello. Baudiot does, however, clarify Baillot, et al's equivocal description of extempore flourishes in recitative, describing when it is appropriate to embellish:

> Il arrive quelque fois que les acteurs restent sur la scène, sans parler, soit par oubli des paroles, soit pour tour autre motif, quelques fois aussi ils tardent d'entrer en scène, dans ces cas l'accompagnateur peut faire de courts préludes et des broderies a sa fantaisie; mais il faut être sobre de ses ornemens et savoir le placer à propos, et les fair surtout avec gout.[73]
>
> [It happens sometimes that the actors stay on the stage, without speaking, either because of forgetting the words, or for some other reason, and sometimes they also take a long

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[72]Baudiot, *Méthode de violoncelle*, 192.
[73]Ibid., 195.

time to come on stage; when this is the case the accompanist may play short preludes and embellishments of his own fancy; but he should be restrained in his ornaments and know their proper place; and play always with taste.][74]

Stiastny, Méthode pour le violoncelle, *[1832]*

Bernard Stiastny played in the Prague theatre orchestra from around 1778, was its principal cellist and taught at the Prague Conservatory from its opening in 1811. He was known as an outstanding teacher, and in 1800 was cited by *Allgemeine musikalische Zeitung* as Prague's foremost cellist.[75] Van der Straeten, however, reports that those who knew him regarded him as a 'sound' if not brilliant player who was far surpassed as a virtuoso by his younger brother.[76]

Stiastny is the only author to mention the presence of a keyboard in the continuo group, merely noting that the cello should endeavour to play with the harpsichord.[77] Stiastny's brief introduction reiterates now familiar material—preparing the singer's note (although this is notably absent from his extensive example realisations) and omitting the root if a double bass has joined the continuo group. In preparation for his extraordinarily long sample realisation (see Section 4.2.5) he adds to the advice of Fröhlich and Baudiot, noting that:

> Will man bisweilen den leeren Raum bei den Zwischen Schlägen mit Verzierungen ausfüllen, so darf dies nie mit Abweichung des Accords geschehen.[78]

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[74]Translated in Walden, *One hundred years of the violoncello: a history of technique and performance practice, 1740–1840*, 266–267.

[75]Milan Poštolka, 'Štiastný, Bernard', In *Grove Music Online. Oxford Music Online*, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/48200, Retrieved 21 September 2014.

[76]Straeten, *History of the violoncello...*, 345–346.

[77]Stiastny uses the French *clavecin*, defined by contemporary French dictionaries as the harpsichord rather than the piano. Anonymous, 'Dictionnaires d'autrefois', The ARTFL Project, 2015, http://artfl-project.uchicago.edu/node/17, Retrieved 29 June 2015; The data accumulated by Spitzer and Zaslaw suggests that the harpsichord remained the dominant theatrical keyboard instrument across Europe well into the nineteenth century. Spitzer and Zaslaw, *The birth of the orchestra : history of an institution, 1650-1815*, 144–147, 275, 280–281, 534–551.

[78]Bernhard Wenzel Stiastny, *Méthode pour le violoncelle* (Mayence: Schott fils., [1832]), 21.

[If one wishes sometimes to fill the space between chords with ornaments, these should never deviate from the harmony.]

Quarenghi, Metodo di Violoncello, *1877*

Guiglielmo Quarenghi bookended the realisation of recitative in the nineteenth century (see Section 1.4). His teacher, Vincenzo Merighi, edited the Dotzauer's methods, which in turn borrowed its recitative instructions from Baillot, et al. Quarenghi's method, spread across thirteen volumes, is comprehensive, including a history of the cello and a harmony and counterpoint textbook (unlike Gunn, however example, this is not immediately applicable to the cello).

Quarenghi concocts a history of recitative from 1298 [sic], concluding with the operas of Rossini, Donizetti, and Bellini, for whose operas Quarenghi describes his method of realisation.[79] Quarenghi recalls that at the beginning of 18th century, the cello and bass took their place in the continuo group but that accompaniment was now performed without harpsichord.[80]

Quarenghi states that the primary responsibility of accompanying the recitative is to assist the singer with their intonation:

> L'obbligo di chi accompagna il Recitativo parlante è quello di tenere nell'intonazione il cantante, ciò che si ottiene armonizzando le note del basso a seconda dei sovrapposti numeri.[81]
>
> [The obligation of one who accompanies the recitative is to hold the intonation of the singer, which you get by harmonising the bass notes according to the figures.]

Quarenghi favours a less adorned realisation than became popular in the first half of the nineteenth century:

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[79]Quarenghi, *Metodo di Violoncello*, 330.

[80]Bacciagaluppi, "'Primo violoncello al cembalo": L'accompagnamento del recitativo semplice nell'Ottocento', 103–104.

[81]Quarenghi, *Metodo di Violoncello*, 331.

> Non disturbate il cantante con abbellimenti di scalettine nè al-
> tri ghirigori, e solamente, se esso esce d'intonazione, richiam-
> atelo con quelle poche note che troverete opportune.[82]

> [Do not disturb the singer with embellishments of runs nor
> other flourishes, and only if they go out of tune, recall them
> with those few notes that you find appropriate.]

Quarenghi recommends a 'gentle accompaniment' which uses the characteristic intervals of the chords, reminding the cellist that

> In fine, non siate un padrone che vuol dominare il Cantante,
> ma un amico che lo sussidi.[83]

> [Finally, do not be a master who wants to dominate the singer,
> but a friend who aids them.]

4.2.2 Summary: Instructions on the realisation of recitative in cello methods

A knowledge of harmony and, preferably, composition is considered a prerequisite for the successful realisation of recitative, even if the cellist only strikes the bass notes. Baillot, et al. expands on Corrette's instruction to 'correctly strike' the bass note—each chord should reflect the *Affekt* and the harmony.

There is a consensus that the primary responsibilty of the cello is to support the intonation of the singers. This is most commonly achieved through sounding the first note of the singer's phrase before their entry, along with any other notes and intervals the cellist believes may be of assistance. This technique is challenging for the current cellist to achieve without introducing tensions with the expression of the *Affekt* and the rhythmic impetus of the realisation (Fröhlich is unique in reminding the cellist of his rhythmic responsibility to the recitative).

The double bass is an intermittent presence in the continuo group from 1752–1877. When the cello is performing recitative alongside a

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[82]Quarenghi, *Metodo di Violoncello*, 331.
[83]Ibid.

double bass, the cello is released from the responsibility to the fundamental of each chord, allowing fuller or more comfortable realisation of the chords. The introduction of a double bass to the continuo group introduces additional challenges to the continuo group; I have yet to perform satisfactorily in this manner (see Section 6.1.4).

Late-eighteenth-century realisations appear dry with no embellishments; the first decades of the nineteenth century, however, give rise to an increasingly ornamental style of realisation. It may be possible to speculate that a more elaborate manner of realisation was also present in the first decades of the eighteenth century; Quantz recalls the embellishments of cellists such as Franchischello outwith recitative but forbids their practice mid century.[84]

4.2.3   Preparatory exercises for the realisation of recitative

Of the cello methods that address the subject of recitative, only Baumgartner, Kauer, and Baudiot provide substantial preparatory exercises. Gunn can also be considered preparatory to recitative, his introduction noting that:

> Had not the Essay exceeded the proposed length, it was intended to add another very full chapter … but this, with the application of harmony to recitative, &c. will find a place in my School for the Violoncello, which I hope will now soon appear.[85]

Sadly, this was the only volume of his method published; there is no reference to the rest of the method in the catalogue of his substantial library, auctioned after his death.[86] Fröhlich recommends his tables of arpeggios as being suitable preparation, and Romberg's exercises, whilst never intended for recitative, offer the current cellist much material.

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[84]A faint echo of these practices can perhaps be caught in Claudio Ronco's flights of fantasy. Ronco, *Recitativi con accompagnamento di Violoncello solo*.

[85]Gunn, *An Essay Theoretical and Practical … on the Application of … Harmony … to the Violoncello*, II.

[86]The catalogue reveals that Gunn's library did house other manuscripts in his hand. W. P. Musgrave, *A catalogue of the select and entire musical library of the late Mr. John Gunn, deceased* (London: Musgrave, W. P., 1824), 13.

The approaches of Baumgartner, Kauer, and Gunn (had he published his promised School) are similar—to provide a table of chords required for the realisation of recitative followed by sample realisations. Stiastny, who provides the most substantial notated realisations, omits any preparatory exercises. Baudiot's preparatory exercise takes the form of a substantial, continuous étude which, whilst not entirely systematic, leads the cellist through the most frequently encountered keys and offers a variety of chordal textures and techniques (a second preparatory exercise offers little in addition to the included realisation from *Don Giovanni*, except, perhaps the benefit of brevity).

Baumgartner, Instructions de musique, theorique et pratique, a l'usage du violoncello*, 1774*

Baumgartner's figured bass primer consists of a table of chords in closed position, notated in soprano and treble clefs, and of little practical use to the cellist. This table is followed by a far more idiomatic table 'Des Accords des Cadences' (Example 4.6).

Although Baumgartner promises 'rules and examples in all keys',[87] in his table he restricts himself to no more than five sharps and four flats. This is a practical position to take; it is rare for recitative to require further keys. Baumgartner lays out his table as a series of perfect cadences in various inversions. His intention is to demonstrate as uniform as possible a method of fingering:

> In the perfect chord with four notes the lowest note is always played with the first finger unless it is ut or C, and, consequently the fifth also with the first finger. The tenth, then, is played with the second finger. The second octave is always played with the little finger.
>
> The dissonant chord is played differently. One always has to observe the rules just given for playing chords.[88]

Baumgartner achieves a reasonable degree of consistency, though not with the rigour seen later from Gunn (see Section 4.2.3).

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[87]Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du violoncello', 195.

[88]Ibid., 194–195.

Example 4.6: *Baumgartner, J.* Instructions.... *p. 12.*

Baumgartner figures the minor seventh in each dominant chord; whether it is realised or not is a matter of convenience. C major, for example, omits the seventh from the dominant, whilst G major fully realises the dominant seventh chord.

Baumgartner attempts to include two realisations for each $\frac{7}{3}$–$\frac{5}{3}$ progression, one for an ascending bass and one for a descending bass, but again this is a matter of convenience. G major, able to utilise an octave transposition of the bass to fourth position on the C string, offers two realisations (the second without the minor seventh); such flexibility is

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not possible for C major.

Baumgartner's realisations of $^4_2$–$_6$ progressions are sparse compared to those offered by later authors, simply realising the fourth. The $^4_2$ chord is the most awkward of cellistic realisations. Baumgartner is consistent with his advice that 'It is not always necessary to use a triple stop since you will be extremely constrained and liable to play false. Instead of playing a triple stop, use a double stop.'[89]

The table of cadential realisations is beholden to cello technique; no alternative realisations are given that would allow the cellist to vary the *Affekt* or offer the singer their notes. With the exception of the $^4_2$ chord, the realisations are almost entirely in three or four parts; their performance would necessarily be robust. Like similar preparatory tables of chords in other methods, it lacks the flexibility to be of much use to the current cellist.

Kauer, Kurzgefasste Anweisung das Violoncell zu Spielen*, 1788*

Kauer offers an introductory table of figures resembling that of Baumgartner (Example 4.7).

Example 4.7: *Kauer, F.* Kurzgefasste Anweisung das Violoncell zu Spielen *p. 184.*

Whilst this table is an improvement on Baumgartner's table of figures—it is notated in bass clef and each realisation is playable by the cellist—none of the realisations are suitable for performance. The chords are presented in closed position, precluding their use

[89]Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du violoncello', 192.

as chordal realisations; the notes have to be played sequentially as notated.

Gunn, An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 1802*

The Scottish cellist, flautist and scholar, John Gunn, was acclaimed during his lifetime for his revolutionary *Theory and Practice of Fingering on the Violoncello*.[90] In her survey of early cello methods, Nancy Eaton praises Gunn for exhibiting 'none of the popularizing of the earlier English tutors; he stands for scholarship, technical assimilation and methodology'.[91] The catalogue of his library, auctioned by Musgrave after his death,[92] demonstrates the breadth of Gunn's musical taste, ranging from seventeenth-century viol divisions to the latest cello solos, taking in much music for stage and orchestra, as well as an extensive collection of English and Italian treatises on harmony and thorough bass. Gunn's *An Essay ... on the Application of the Principles of Harmony, Thorough Bass and Modulation to the Violoncello* has since become a footnote in scholarly works of the violoncello,[93] but its importance was recognised in the nineteenth century. Edward Heron-Allen's bibliography of the violin family, *De Fidiculis Bibliographia*, notes that Gunn's work 'is a treatise that cannot fail deeply to interest any advanced performer on the instrument', commenting that it was an improvement on a much later violin method by Sauzay by dint of the 'distinctly practical manner in which the author has recorded his notes and observations'.[94] In recent years it has only been

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[90]David Johnson and Suzanne Wijsman, 'Gunn, John', In *Grove Music Online. Oxford Music Online*, 2013, `http://www.oxfordmusiconline.com:80/subscrib er/article/grove/music/12032`, Retrieved 15 January 2013.

[91]Eaton, 'Early Violoncello Pedagogy : A survey of eighteenth century instructional treatises', 125.

[92]Musgrave, *A catalogue of the select and entire musical library of the late Mr. John Gunn, deceased.*

[93]Walden, *One hundred years of the violoncello: a history of technique and performance practice, 1740–1840*, 29.

[94]Heron-Allen, *De Fidiculis Bibliographia: being an attempt towards a Bibliography of the Violin and all other instruments played with a bow in ancient and modern times*, 142.

described by Whittaker;[95] I have therefore included more examples than are strictly relevant to the realisation of recitative, but which also reveal the character of Gunn's pedagogy.

In his introduction, Gunn explains the methodology used in his treatise:

> The First, or analytical, is that which commences with the practical performance, and by gradual analysis, arrives at length, at the proper source, or knowledge of principles;[96] The Second method, called the synthetical, begins with the simplest elements or principles, and proceed gradually to their combination; the latter is that which is adopted in this essay; the former is that which was pursued by myself in the discovery, such as it is, which is now offered, with diffidence to the world.[97]

The 'Theoretical Part' of the essay , whilst substantial, is of little interest to the current cellist, being an introduction to harmony from first principles, although 'Chap: IV. Of the General principles of Thorough bass.' is by far the most comprehensive overview in the cello methods.

The 'Practical Part', 'The APPLICATION of the PRINCIPLES of HARMONY to the practice of the VIOLONCELLO.' is an exceptionally systematic method to performing chords on the cello. Noting that few closed triads are practical on the cello, Gunn offers open alternatives. Gunn's initial aim is to provide a systematic fingering for all major and minor triads and minor seventh chords. He demonstrates them in all keys and inversions (Examples 4.8 and 4.9).

Gunn is successful in his intention, even if the first inversion of the minor seventh chord involves a stretch that might invoke Baumgartner's caution to avoid awkward chords. The third inversion of the

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[95]Whittaker, 'Chordal Cello Accompaniment: Proof and Practice of Figured Bass Realization on the Violoncello from 1660–1850'.

[96]I have taken a very similar approach in the development of my own practice (see Sections 1.1.1 and 6).

[97]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 1.

Example 4.8: *Gunn, J. An Essay Theoretical and Practical…, p. 22.*

minor seventh chord also involves a re-inversion of the chord, for-
bidden by all writers in the absence of the double bass.

Gunn utilises higher left hand positions than other authors. The
highest note is a b', the chord sitting just above the neck of the cello.
For the current performer of repertoire from the first half of the eight-
eenth century, this has implications for the quality of tone produced
(see Section 6.2.3). Gunn supports his realisations with the only de-
scription of physical technique offered in the cello methods. He high-
lights the necessity to align the hand in the oblique position first es-

Example 4.9: *Gunn, J.* An Essay Theoretical and Practical…, *p. 24. The 'w' symbols in the third inversion chords suggest alternative realisations.*

sayed by him in his *Theory and Practice of Fingering*[98] to avoid errors in intonation when barring across two strings (Example 6.15).

Throughout the essay, Gunn's realisations are written with technique, harmonic correctness, and consistency in mind. The second chapter, 'Of Cadences' offers a series of abbreviated tables similar to that of Baumgartner (Example 4.10)

Having established the principle of a universal fingering system in the first chapter, Gunn notes that 'it be a just inference drawn from

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[98]John Gunn, *The Theory and Practice of fingering the Violoncello…*, 2nd ed. (London: Printed for the author, 1800), 7.
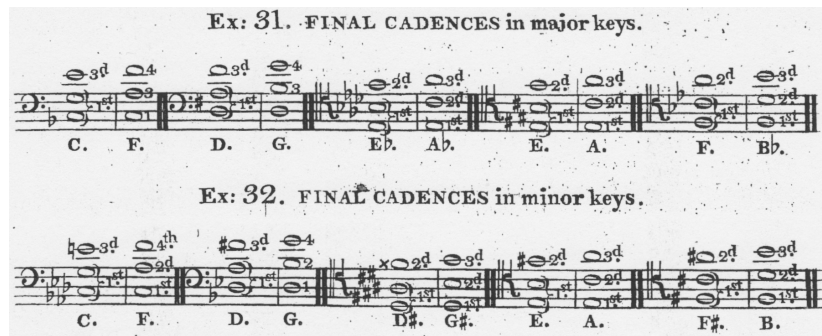
Example 4.10: *Gunn, J.* An Essay Theoretical and Practical…, *p. 26.*

the nature of intervals, as taken on the Violoncello; that similar Cadences or succession of chords must have the same fingering, and are to be executed with equal facility in all keys'.[99] Gunn is a little disingenuous in suggesting that chords can be executed with 'equal facility in all keys'. Although the finger patterns remain consistent, changing left hand angles and different bow responses in higher positions, and reduced resonance in keys foreign to open strings, increase the difficulty of the chords in certain keys.

The third and fourth chapters, 'Of the preparation and resolution of discords' and 'Of the Harmonies or Accompaniments to the major and minor Scales in all the keys' illustrate Gunn's preoccupation with realising correct keyboard harmony on the cello. When resolving discords, Gunn notes that:

> The discordant interval … the resolution is … allowed to be made in another part, which licence is called in the German School, a changing of part … and it may be observed that the licence is taken in order to preserve a diatonic melody in the bass' (Example 4.11).[100]

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[99]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 31; This chapter is most notable for the introduction of bowing patterns for arpeggios; although of little use to the realisation of recitative, this allows Gunn to briefly apply his chordal patterns to the accompaniment of simple airs. Such airs, though criticised by Eaton were the staple repertoire of amateur musicians at the turn of the nineteenth century, and Gunn's primary audience. Eaton, 'Early Violoncello Pedagogy : A survey of eighteenth century instructional treatises', 124.

[100]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 33.

Example 4.11: *Gunn, J.* An Essay Theoretical and Practical…, *p. 33.*

Like Raoul, Gunn believes that 'To Accompany the diatonic scale with its appropriate harmonies, in an ascending and descending progression, in all the keys both major and minor, has been ever deem'd a proper exercise in learning harmony on key'd instruments'.[101] Gunn's exercises provide useful studies for the current cellist developing a facility in chordal playing, but provide little insight into preparation for the realisation of recitative. Gunn maintains his desire for correct harmony, disguising consecutive fifths with arpeggiated bowings (Example 4.12).[102]

Further exercises are provided by examples of modulation through the circle of fifths (Chapter V) and an analysis of chromatic chords, most importantly the diminished seventh chord and its cadential resolution; Gunn is the only author to consider this chord (Example 4.13).[103]

The final chapter, 'Of Suspensions and Anticipations', dispenses with three and four part realisations and offers chains of two part 7-6 suspensions, along with decorated versions (Example 4.14).[104]

The current cellist should be cautious of suspensions; they can easily

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[101]Gunn, *An Essay Theoretical and Practical ... on the Application of ... Harmony ... to the Violoncello*, 34.
[102]Ibid., 36.
[103]Ibid., 46.
[104]Ibid., 50.

Example 4.12: *Gunn, J.* An Essay Theoretical and Practical…, *p. 36.*

Example 4.13: *Gunn, J.* An Essay Theoretical and Practical…, *p. 46.*

Example 4.14: *Gunn, J.* An Essay Theoretical and Practical…, *p. 50.*

distract from the voice (see Section 6.2.3).

It is unfortunate for the current cellist that Gunn's chapter on recitative was never published. His preparatory essay on the application of harmony to the cello is an order of magnitude more comprehensive than any similar work. A thorough mastery of all the chords and progressions in the this volume would leave the current cellist in an enviable technical position to tackle recitative. Gunn's method, because of his desire to systemise and classify, is too rigid to apply to recitative. It fails to take into account variation in the tone of the cello across its compass, and offers no method for varying the *Affekt*. Were the current cellist to realise recitative using only the chords catalogued by Gunn, the accompaniment would rapidly become oppressive.

Fröhlich, Vollständer theoretisch-practischer Musikschule..., *1811*

Fröhlich is the only author to specifically recommend his arpeggios exercises as preparatory to recitative (Example 4.15).

Example 4.15: *Fröhlich, F. J.* Vollständer theoretisch-practischer Musikschule…. *p. 83.*

His exercises are the only systematic examples which offer several realisations for each inversion of a chord, allowing, for example, the cellist to select a realisation that sounds the singer's note at the top, as stipulated in Frölich's commentary.

Each chord, however, is still realised as completely as possible. Further refinement of Fröhlich's chords are necessary if the current cellist wishes to easily vary the *Affekt*.

Baudiot, Méthode de violoncelle, *[1826–1827]*

Baudiot eschews the systematic approach of Baumgartner and Gunn and presents a single, extended technical exercise (Example 4.16).

Baudiot's exercise offers a fluid progression between keys of up to four flats and four sharps, a similar range to that selected by Baumgartner. The economy of movement in the left hand is notable; pairs of chords are realised in the same left hand position, either resolving a dissonance or preparing the subsequent phrase (see Section 6.2.2).

Baudiot is the first author to offer a variety of textures. Although three part chords dominate, two part chords are also exploited, both with an arpeggiated upper line (bars 21–26) and as double stops (for example, bars 70–73). Baudiot also appears to suggest some musical interpretation, reserving the fullest four part chords for the ends of phrases (for example, bar 16).[105] The final technique practiced by Baudiot is realisation above a pedal note. The first example is relatively uninteresting, the repetition of a $^6_4$ chord (with or without a seventh) with a $^5_3$ chord, but the second example (bars 77–80) is closer to the majority of pedals found in recitative.

The current cellist should be cautious about becoming over-reliant on this exercise when preparing for the realisation of recitative. Although the most musical, and most applicable to recitative, of any of the preparatory exercises, Baudiot's writing encourages a strong and

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[105]In the interpretation of early-eighteenth-century recitative, the cellist may wish to consider reversing this realisation, reducing the number of notes in the resolving chord. During performances of Handel's opera *Agrippina* (see Section 6.4.1), I employed a four part chord at the end of only one cadence, the final chord of the final scene (Example 6.10). This reflects similar considerations previously noted in the discussion of Quantz's bowing (see Section 4.2.1).

Example 4.16: *Baudiot, C. N. Méthode de Violoncelle. p. 195–196.*

sustained top note to each chord. This is idiomatic when playing with a nineteenth-century Tourte-style bow; attempting such a realisation with an early-eighteenth-century bow will disrupt the natural gesture of the bow (see Section 6.2.2). The exercise can be adapted by arpeggiating the chords for use with a baroque bow. Baudiot's exercise should also be supplemented with a more comprehensive study of individual chord positions.

Romberg, Violoncell Schule, *[c. 1840]*

Romberg's exercise is not intended for the preparation of recitative. It does, however, illustrate how to 'correctly strike' harmonies, highlighting chords which require particular emphasis (Example 4.17).

Example 4.17: *Romberg, B.* Violoncell Schule. *p. 135.*

Its figurations cannot be exploited chordally; they, however, may be useful when preparing embellishments in the style of Baudiot, Stiastny, or Lindley (see Sections 4.2.5, 4.2.5, and 4.2.5).

4.2.4 Summary: Preparatory exercises for the realisation recitative

Few of the above exercises offer suitable preparation for the realisation of recitative by the current cellist; the lack of variety in realisations offered by each method is a repeated deficiency. Only Baudiot, and to a certain extent, Fröhlich, begin to address the need for the cellist to alter the *Affekt* at will.

The exercises, together with the multitudinous arpeggios scattered across cello methods, do provide ample material for the technical development of the current cellist. They do not, however, offer an efficient, practical, or musical method with which to develop fluency and variation in the realisation of recitative (see Section 6.2.3).

4.2.5 Examples of realisations of recitative

The realisations offered by the cello methods are limited by the restrictions of staff notation and eighteenth and nineteenth-century typesetting. The manner of performance of each passage, even when read with the author's introductory remarks, remains uncertain. It is, however, possible to draw some general conclusions about the development of realisations, allowing the current cellist to filter techniques suitable for a particular repertoire.

Baumgartner, Instructions de musique, theorique et pratique, a l'usage du violoncello, *1774*

Baumgartner's realisation (Example 4.18) is the simplest in all of the methods, placing vertical chords directly under the notated bass then, in accordance to his rules, resting until the harmony changes. His textures, whilst more varied than those in his table 'Des Accords des Cadences', appear chosen without regard to either the singer's part or *Affekt*. It may be possible to detect a preference for fuller realisations towards cadences, but there is not sufficient consistency in the rest of the passage to draw firm conclusions. The differences between bars 18–19 and 23–25 are particularly curious; the inconsistent octave transposition in bars 23–25 precludes a three and four part realisation similar to bars 18–19. Without the text—perhaps bar 24 is an aside, coloured by a sparse realisation—Baumgartner's musical intentions are unclear.

Vidal, Arte y Escuela del Violoncello, *[after 1775]*

Pablo Vidal was most likely a Catalonian cellist who was first recorded as working for the Santa Creu theatre in Barcelona in 1750. From 1753 until the end of his career he was a musician at the House of

Example 4.18: *Baumgartner, J.* Instructions…. *p. 12.*

Osuna, although he twice auditioned unsuccessfully to play alongside Domingo Porretti at the Real Capilla (see Section 2.2). Little of his work survives; notices in the *Gazeta de Madrid* announce the publication of a cello concerto and a second cello method.[106]

Vidal's method is presented without any explanatory text; a series of studies of increasing difficulty begins with open strings and a C major scale, but they never reach the heights of thumb position. The notated bowing techniques suggest at least a transitional style of bow, perhaps helping date the method to the final decade of the eighteenth century.

Exercise 30, the 'Positions for Recitative' (Example 4.19), appears to be an excerpt from an opera; the harmonic rhythm and progressions are typical of a passage of recitative. The vocal line and text, however, have been omitted. An unusually large number of fingerings orientate the amateur cellist or perhaps even the professional who may not yet have been fully fluent with the modernisation of cello fingering in the latter decades of the eighteenth century.

Vidal attempts to realise each chord as fully as possible; his example, centred around the keys of G and D, permits a large number of three and four part chords. The wide variety of note lengths and articulations—there are combinations of semibreves, minims, and crotchets with tenuto, staccato, and striche—and the inclusion of dynamics and tempo indications (*Despacio*—slowly) suggest that Vidal employed an imaginative approach to the realisation of the chords. The manuscript, however, offers no context from which the current cellist might attempt to decode the notation.

Kauer, Kurzgefasste Anweisung das Violoncell zu Spielen*, 1788*

Kauer's example offers more varied realisations than Baumgartner, but the passage lacks a vocal line and is not long enough to put the chords into musical context (Example 4.20). The arpeggiations in bars 1–2 and, in particular, the stretched diminished chord in bar 5, allow Kauer to perform fuller realisations with ease; the diminished chord also creates rhythmic impetus on the half bar. The octave transpos-

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[106]Guillermo Turina Serrano, *Violoncello Methods in 18th-Century Spain* (Frome: Septenary Editions, 2015), v-vi.
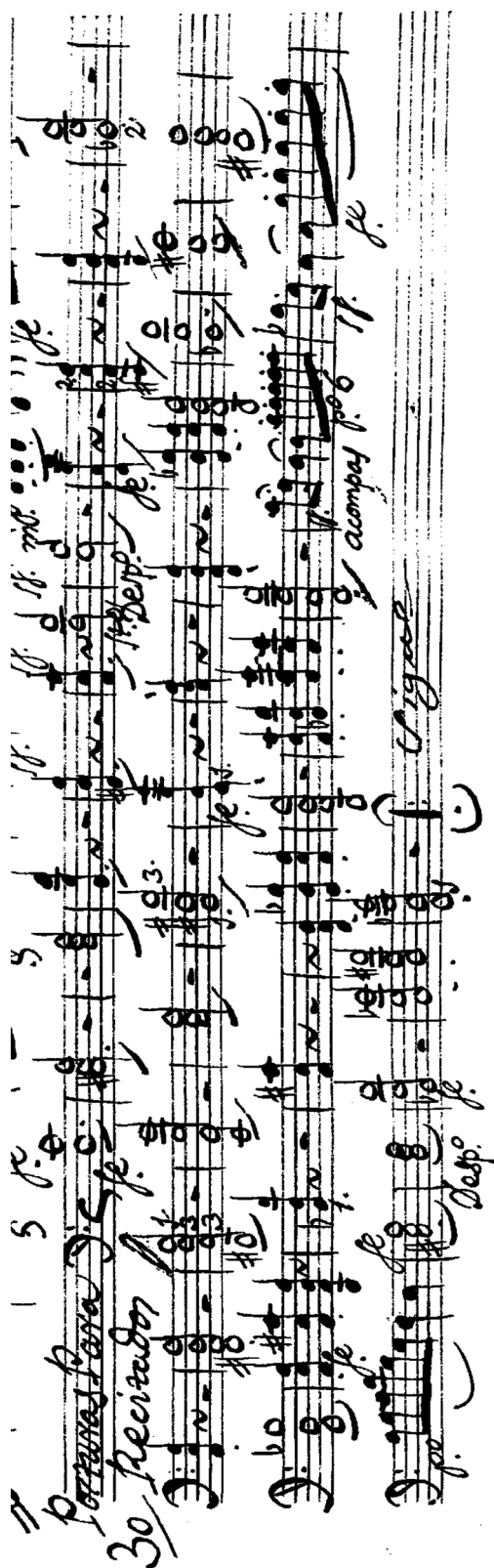
Example 4.19: *Vidal, P.* Arte y Escuela del Violoncello. *Ex. 30. Posturas Para Recitados. CC BY-SA 4.0, IMSLP.*

itions of the bass of the final two chords are made out of necessity; without the transpositions it would not be possible to realise these chords.

Example 4.20: *Kauer, F.* Kurzgefasste Anweisung das Violoncell zu Spielen. *p. 21. CC BY-SA 4.0, IMSLP.*

Baillot et al., Méthode de Violoncelle..., *[1805]*

Baillot, et al. illustrates the realisation of recitative with an example taken from Pergolesi's intermezzo *La Serva Padrona* (Example 4.21). Written in 1733, a performance of the intermezzo at the Paris Opéra in 1752 is popularly cited as the instigator of the *Querelle des Bouffons*; *La Serva Padrona* was still in the French and English repertoires throughout the second half of the eighteenth century.

Baillot, et al. employs a similar arpeggiation to Kauer in bar 2, leaving the minor 7th to the voice (see Section 6.2.3). Baillot, et al.'s commentary encourages the cellist to be sensitive to the *Affekt*; the realisation offers practical illustrations. The addition of *pianissimo* markings are mirrored in the realisations. Bar 9 contains a similar arpeggiation to bar 2, but in addition to its softer dynamic marking, the rhythm is notated in a more delicate manner. The *piannissimo* 6 chord in bar 13 contrasts with the four part, presumably *forte*, realisation of the same chord in the previous bar. This chord is dislocated by a beat, emphasising the first repetition of the word 'io'.

Baillot, et al. is not concerned with giving the singer her note at the beginning of the phrase (bars 1 and 6), and like Baumgartner, favours fully realised cadences.

Schetky, Practical and Progressive Lessons for the Violoncello, *[1813]*

Schetky's brief example emphasises his instruction that 'the Violoncellist should fashion the Chords in such a manner that the highest

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Example 4.21: *Baillot, et al.* Méthode de Violoncelle. *p. 139.*

note is the is the Singers next one and should be struck as soon as the Singer has pronounced the last word.'[107] (Example 4.22). The example is crude, looking like the greatest emphasis is placed on the top note of each arpeggio. If performed as notated, it would dislocate the rhythmic emphasis to the second beat of the bar, upsetting the metre of each phrase.

Baudiot, Méthode de violoncelle, *[1826–1827]*

Baudiot's extended example from *Don Giovanni* (Examples 4.23, 4.24, and 4.25) suggests a default stroke that is more arpeggiated and more embellished than demonstrated by previous authors. It is hard to tell whether this is an attempt by Baudiot to communicate more through

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[107]Schetky, *Practical and Progressive Lessons for the Violoncello*, 38.
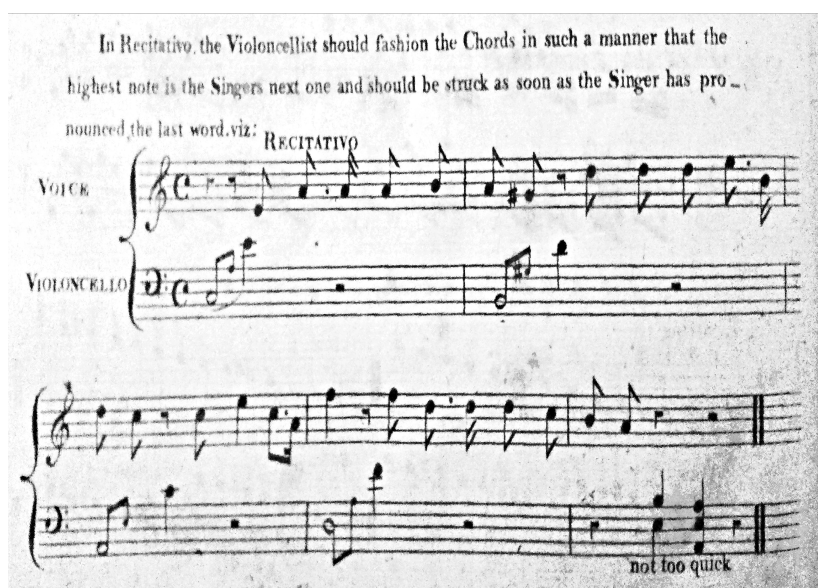
Example 4.22: *Schetky, J. G. C.* Practical and Progressive Lessons for the Violoncello, *p. 38.*

staff notation than he did as co-author of Baillot, et al., or a genuine development in style; by bar 10 he has tired of the intricate notation, substituting it with isolated chords. Bar 12 demonstrates the development of a chord throughout the bar, the 6th and 2nd being touched in towards the end of the $\frac{4}{2}$ chord, in the manner described by Fröhlich. The repeated arpeggios in Bar 13 need to be performed with rhythmic clarity if their apparent purpose is to be realised—a syncopated rhythmic decrescendo to set up the sudden four part *forte* chord at the beginning of the subsequent bar.[108] There are further examples of extended $\frac{4}{2}$ chords, requiring left hand position changes in the middle of the arpeggio, a technique not essayed in Baudiot's preparatory exercises.

Like previous authors, Baudiot's choice of textures can seem a little inconsistent. Bars 31–34 could be argued to employ a two part texture during the vocal asides. It seems, however, that the most harmonically interesting chord, the $\frac{4}{2}$ in bar 34 receives unexpectedly weak treatment in the middle of a string of convenient three part chords. I

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[108]Such an intricate realisation also perhaps implies a more sedate tempo to recitative than Beechey reported had been customary for Mozartian recitative in the twentieth century. Beechey, 'J.G.C. Schetky and His "Observations" on Playing the Cello', 465.

would be tempted to re-score as shown in (Example 4.26).

Baudiot is still not interested in giving the singer their notes. He is also unafraid to realise pitches above the bass singers (bars 32–34, for example), a technique that may offer an interpretation of Marcello's cryptic comment that the cello 'will always accompany the recitative at the high octave (particularly the Tenor and the Bass)'.[109]

Example 4.23: *Baudiot, C. N.* Méthode de Violoncelle, *p. 198.*

[109]Marcello, *Il teatro alla moda,* 47.

Example 4.24: *Baudiot, C. N.* Méthode de Violoncelle, *p. 199.*

Stiastny, Méthode pour le violoncelle, *[1832]*

The second, bilingual edition contains a remarkable thirty pages of realised recitative (see Examples 4.27 and 4.28).

Stiastny expands on Baudiot's stretched chords and brief embellishments. These usually allow the sounding of the minor seventh, though are occasionally employed to work round an awkward third that would not otherwise fit under the hand. These embellishments frequently require dexterous changes of left hand position (see Example 4.27 bars 6 and 13). Stiastny specifies the presence of the double bass in his realisations and makes full use of it to release the cello

Example 4.25: *Baudiot, C. N.* Méthode de Violoncelle, *p. 200.*

Example 4.26: *Baudiot, C. N.* Méthode de Violoncello, *p.200, b. 34. My realisation.*

Example 4.27: *Stiastny, B. W.* Méthode pour le violoncelle, *p. 41.*

Example 4.28: *Stiastny, B. W.* Méthode pour le violoncelle, *p. 50.*

from the fundamental of the chord and provide as full a realisation as possible. This is occasionally detrimental to what Baillot, et al. and Gunn would consider correct harmony. There are sporadic consecutive fifths and the top notes of consecutive chords can make awkward leaps. This realisation is completed entirely at the expense of the *Affekt*; Stiastny may either trying to prove that the cello has the technical ability to provide a complete realisation, or the acoustics of the Prague opera house were so poor that such a robust approach was necessary.

Robert Lindley

Robert Lindley is cited by all English authors as the epitome of the recitative accompanist alongside his partner, the double bassist Domenico Dragonetti. Lindley left no hint of his techniques in his method, noting in his introduction that 'the Student will find all that is wanted by an ordinary performer.'[110] W. S. Rockstro, writing sometime towards the end of the nineteenth century, provides a brief example of Lindley's practice, more florid than any of the excerpts found in the cello methods.(Example 4.29).

Example 4.29: *Rockstro, W. S.* Recitative *in Grove's Dictionary of Music and Musicians, Second Edition, vol IV, p. 35.*

Rockstro describes Lindley's performance:

> The general style of their accompaniment was exceedingly simple, consisting only of plain chords, played *arpeggiando*; but occasionally the two old friends would launch out into passages as elaborate as those shown in the following example; Dragonetti playing the large notes, and Lindley the small ones.[111]

How literally Rockstro's report can be interpreted is hard to judge; if Rockstro did hear Lindley and Dragonetti in person, he would have been in his late teens or early twenties; Dragonetti died in 1846 and Lindley retired shortly afterwards. Whether this example was notated by the young Rockstro, the reminiscences of an old man, or the transmission of a secondary report is uncertain. Lindley's florid style was reported to take some time to be accepted, conferring a certain degree of authenticity on Rockstro's excerpt—a review of a benefit for the Royal Society of Musicians in 1797 noted that 'He also sung "Gentle

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[110]Lindley, *Lindley's Hand-Book for the Violoncello...*, 1.

[111]*Recitative*, s.v. '35'.

airs, melodious strains," with great sweetness, and was admirably accompanied on the violoncello by LINDLEY, whose *cadence*, however, was rather more fanciful than appropriate.'[112]

Quarenghi, Metodo di Violoncello*, 1877*

Quarenghi's example, taken from Rossini's 'historical'[113] opera, *Il barbiere di Siviglia*, represents a return to a more simple manner of realisation after the embellishments of the first half of the nineteenth century. In doing so, it reveals its lineage from Baillot, et al. via Dotzauer and Merighi. Final cadences remain fully realised, but other chords are touched in more lightly. Minor sevenths are realised, even when they are on weak beats, but they are not connected to the rest of the chord with the flourishes of Baudiot and Stiastny; by realising these extra harmonies, Quarenghi is also able to offer the singer his note (bar 9 is a notable example of preparing the seventh for the singer). Quarenghi's sparser realisations make it easier for the cello to respond to the *Affekt* of the recitative, not being restricted by the need to perform complex and dense chords.

4.2.6   Summary: Examples of realisation of recitatve

Despite frequent exhortations in the methods' instructions to offer the singer their notes, only Schetky and Quarenghi do so in their realisations. Schetky's example must be dismissed as crudely written for the amateur; Quarenghi's restraint allows him to provide both a practical and musical realisation.

Early realisations are inconsistent and do little to clarify how a chord was performed. There is a trend from the beginning of the nineteenth century, culminating in Lindley's playing, for increasingly elaborate embellishments to complete the realisations. Fuller realisations made possible by the presence of the double bass in the continuo group introduce tensions between the expression of *Affekt* and the complete realisation of harmony.

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[112]Anonymous, 'Musical Fund', *True Briton*, 1391 1797,
[113]Quarenghi, *Metodo di Violoncello*, 330.

Example 4.30: *Quarenghi, G.* Metodo di Violoncello. *pp. 336–337.*

The eighteenth and nineteenth-century cello methods give the current cellist an insight into what they need to consider when developing their own practice. There is one, uncontroversial common theme—the cellist must be, at the very least, a student of harmony and, preferably, a composer. There is also the clear development in the first half of the nineteenth century of a more elaborate practice than first espoused by Baumgartner. The relevance of these embellishments to the opera of the first half of the eighteenth-century is unclear; they were certainly discouraged by the middle of the century, although reports of Italian cellists from earlier in the century suggest a far more florid practice than would have been approved of by Quantz or Baumgarter.

None of the methods present a wholly adequate manner of gaining proficiency in recitative. A combination of the exercises of Baudiot and Fröhlich will, however, offer an entry to the techniques required.

The methods are otherwise filled with internal and external inconsistencies. That of Baillot, et al. is the most balanced, offering both musical and technical advice that co-exist. Elsewhere tensions arise between *Affekt* (as espoused by Corrette and Baillot, et al.) and technical considerations. Marrying a complete realisation, the sounding of a singer's note, and the expression of *Affekt* offers a substantial challenge to the current cellist. They would be advised to select their own priorities for each production; the variety in eighteenth and nineteenth-century practice is obvious. Current singers do not expect to take their note from the cello, each theatre will require its own subtle adjustment to the style of realisation; it may even be that in a certain theatre a practice as thick as that of Stiastny is required.

Regardless of the manner in which the current cellist chooses to realise recitative, the advice offered by the first and last cello methods to discuss recitative should remain prominent in their performance:

> [recitative] demands much sensitivity on the part of the cello
> because it must correctly strike the bow note which supports

the chord, otherwise the recitative is poorly accompanied.—*Corrette, 1741*

do not be a master who wants to dominate the singer, but a friend who aids them.—*Quarenghi, 1877*

It is not possible to say with any certainty when the cello began the chordal realisiation of recitative. The earliest likely source for the practice is the autograph of Haydn's opera *Lo Speziale*, probably annotated sometime between 1768 and 1774, followed shortly by the first method, Baumgartner's *Instructions….* Baumgartner presents a mature practice suggesting he was writing in a performing tradition.

There was a clear impetus for the cello to realise recitative in the early decades of the eighteenth century. The acoustics of the theatres were poor. A number of different techniques were developed throughout the century in an attempt to mitigate this problem. The continual innovation in the fledgling science of acoustics and theatre design included the installation of acoustical devices under the orchestra pit; these were commonly voids, but even included the design of prototype foldback microphones, tubes that funnelled sound from the orchestra to the stage. The level of the pit was raised so that the musicians' instruments protruded over the foot of the stage and the setup of the instruments was altered to produce a more powerful timbre.

The bass instruments—harpsichords, cellos, double basses, and bassoons—were frequently split either side of the stage. Evidence from the harpsichord scores used in Handel's operas suggests that both harpsichords played continuously throughout the recitative, presumably to ensure that the singers could always hear at least one of the keyboards.

It would seem probable that any way the cello could contribute to the body and resonance of the continuo group would be welcome. Realising chords is the obvious solution.

The Italian émigré cellists who populated the London opera orchestras from the beginning of the eighteenth century already had the required techniques to realise recitative. Accomplished composers themselves, they naturally had an intimate understanding of harmony to support a cello technique that had developed around chordal and arpeggiaic patterns. Around the turn of the eighteenth century, the

cello in its various forms had flowered as an equal partner to the violin and as a virtuoso obbligato instrument in opera and oratorio. Its ability to realise arpeggios, requiring techniques synonymous with that of the realisation of recitative, lay at the heart of idiomatic writing for the instrument. This persisted in the repertoire for the cello throughout the eighteenth century; when methods began to gain popularity in the 1760s, exercises for arpeggios were ubiquitous.

The historical cello methods describe a practice for realising recitative that became increasingly elaborate in the nineteenth century. We can only speculate as to the manner of presumed realisation in the early eighteenth century. It may be initially reasonable to assume that the simpler practices evident in Baumgartner and *Lo Speziale* may have prevailed in the first half of the century. The cellists of the early decades of the century, however, were known for their extemporisation. Geminiani is reported by Burney to have told tales of the miraculous accompaniment of Francischello, a story given credence by Quantz's recollections. Although Quantz subsequently forbade such behaviour, other reports from Italy support the creativity of cellists' practice in the first two decades of the eighteenth century. This was evidently the summit of the cellist's art; poorer imitators of Perroni's 'marvellous tricks and lively fire' gave rise to Marcello's singular criticism of the performing practices of the cello in the opera house:

> [The virtuoso of the violoncello … will always accompany the recitative at the high octave (particularly the Tenor and the Bass) and in Arias will break the bass at his pleasure, changing it every evening, although the variation will have nothing to do with his part, or with the violins.]

Separated from its contemporary performances, Marcello's obtuse description of the realisation of recitative remains undecipherable.

The current cellist realising recitative in the opera of Handel or his contemporaries must therefore construct their own practice, one which is as likely to be influenced by the current opera house and recording studio as by historical practices. The development of my current practice for the realisation of recitative is explored further in Part II.

Part II

The development of a current practice for the realisation of recitative

TOWARDS A RECITATIVE METHOD FOR THE CURRENT CELLIST

Whilst notated sources may not offer a snapshot of chordal realisation of recitative by the cello prior to around 1768, it is still feasible to suggest such a practice for the cello in Handelian opera and oratorio. The professional Italian cellists who emigrated to London in the first half of the eighteenth century were practised in extemporisation and composition, had developed the technical command of their instrument required to realise recitative, and were confronted with theatres, the acoustics of which demanded a substantial and resonant continuo sound. Current performing spaces present the continuo group with similar challenges (see Sections 6.1.2 and 6.4.2); the reintroduction of a chordal practice derives as much from the performing environment as it does from historical reconstruction.

This chapter expresses my negotiation between historical and current practices as a guide to the realisation of recitative for the current cellist. My method attempts to reconcile the tensions that exist within the historical sources, but is ultimately a personal musical response to the challenges of performing recitative.

The method is prefaced by a discussion of aspects of current performing practice which are conducive the realisation of recitative. The method begins by outlining common approaches between the prevailing practice of recitative realisation and my chordal practice. The technical demands of chordal playing are then approached. A vocabulary of frequently occurring chord patterns is developed and common strategies for rehearsal and performance are noted. The method closes with sample realisations illustrating applications of the vocabulary of chords and a description of the maturation of a continuo group during a production of Handel's *Agrippina*.

My practice has evolved with this project. Three distinct developmental phases are identifiable: my performance of recitative—derived from first principles—prior to commencing research,[1] an extended

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[1]See Section 1.1.1.

series of opera productions and recordings in 2012, and a refinement of these practices influenced by historical sources and further practical experience. Of these, the second phase was the most significant. An intensely creative period of musical and technical discovery, awareness in my performance suggested new interpretations of historical sources.[2] I will not, however, attempt to describe a linear development in my technique, rather I present my current performing practice, glossing derivations of my technique from historical and current practices as appropriate.

The ability to vary realisations to support the *Affekt*,[3] alongside the technique of bass note transposition, are taken from the historical methods. It is, however, from first principles at the cello that I have constructed my repertoire of chords and developed my techniques. The realisation of the chords is also considered afresh with every project, as changes in acoustics and colleagues demand different realisations.

I would encourage the cellist to allow their studies to be coloured by four brief extracts from eighteenth and nineteenth-century writing on the realisation of recitative:[4]

> N.B.; As this branch of the VIOLONCELLO requires a particular study and experience, the Student is referred to a judicious Master.[5]

Schetky's recommendation serves as a reminder to the current cellist that the realisation of recitative cannot be studied in isolation. My method offers some thoughts on 'study'; 'experience' implies the flexibility to adapt these techniques, creating spontaneous realisations that are suggested by, for example, different rooms or musicians. I will offer some transcribed realisations from my own performances; I

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[2] See the previous discussion of acoustics and Handel's harpsichord scores, and their significance for the performing practices of the continuo group (Sections 3.1.4 and 3.2).

[3] See Nomenclature in the front matter for clarification of my use of the term *Affekt*.

[4] The historical and musical context of these quotations has been discussed in Chapters 2 and 4.

[5] Schetky, *Practical and Progressive Lessons for the Violoncello*, 38.

would not, however, expect to play these passages precisely as notated in forthcoming concerts.

> In Accompaniment, the most delicate part of instrumental performance, and the most decisive proof of masterly talents, he shines pre-eminent. His manner of *supporting the harpsichord*, and filling up the pauses of recitative, is most delightful. In this department, he is the masterspirit of the present Opera band.[6] [emphasis added]

This description of the playing of James Cervetto, the earliest English critical commentary on the realisation of recitative by the cello, suggests a cohesive timbre within the continuo group, within which the function of the cello is to provide resonance to the chord.

> Quand le Violoncelle accompagne une Cantate il faut necessairement suivre la voix dans le rècitatif; ce qui demande beaucoup da capacité du côté du Violoncelle, car il faut frapper juste la note dessous celle qui porte[e] accord; autrem[t.] le rècitatif est toujours mal accompagné.[7]

> [When the cello accompanies a cantata it is necessary to follow the voice in the recitative. This demands much *sensitivity* on the part of the cello because it must *correctly strike* the bow note which supports the chord, otherwise the recitative is poorly accompanied.][8] [emphasis added]

Corrette, writing the first method for the cello, provides invaluable advice, which is of equal importance whether the cello simply sounds the bass as notated or realises the chord; the cellist must possess such technical command that they can imbue each gesture with the *Affekt* being sung.

> In fine, non siate un padrone che vuol dominare il Cantante, ma un amico che lo sussidi.[9]

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[6]Purcell, 'Instrumental Performers'.

[7]Corrette, *Methode, Théorique et Pratique...*, 46.

[8]Translated in Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 69–70.

[9]Quarenghi, *Metodo di Violoncello*, 331.

[Finally, do not be a master who wants to dominate the singer,
but a friend who aids them.]

Quarenghi's reminder of the role of the accompanist echoes an even
more poetic description of Schetky's realisations:

> Sänger und Sängerinnen, die auf dem klippenvollen Meere des
> Recitativs ängstlich herumwogten, wurden durch sein Accom-
> pagnement vor dem Stranden gesichert.[10]
>
> [Singers, anxious of recitative's rocky seas, were, by his accom-
> paniment, secured on the shore.]

6.1 SOME HELPFUL PRECONDITIONS FOR REALISING RECITATIVE ON THE CELLO

The current cellist will find certain conditions are almost prerequisites
for the realisation of recitative. Some of these are technical—the spa-
tial arrangement of the continuo group, for example—whilst others
are more personal.

6.1.1 The attitude of the music director

The realisation of recitative by the cello is not yet a mainstream prac-
tice, even within period performance. A musical director who is sym-
pathetic to experimentation (and a rehearsal schedule which allows
such luxury) will naturally be helpful.[11] Even a director who is not
prejudiced against realisation by the cello may, initially, find the prac-
tice difficult to accept. In close proximity, for example the confines
of an orchestra pit, the cello can sound overbearing in the continuo
group. The stage and auditorium, however, give the instruments space
in which to blend, creating a resonant continuo texture in which it
is not always possible to distinguish between the individual instru-
ments.[12] This homogeneous sound perhaps makes sense of the his-

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[10]Anonymous, 'Christoph Schetky der Violoncellist', 34–35.

[11]I have even gone so far as direct operas myself from the cello, a practice which,
whilst at least as anachronistic as a conductor, gave me license to experiment and
develop my practice.

[12]Kate Allott, *Personal communication* (2012).

torical report of Cervetto's realisation of recitative—'supporting the harpsichord'.[13]

6.1.2 Acoustics

Nikolaus Harnoncourt devotes a significant amount of space in his essay 'The Reconstruction of Original Sound Conditions in the Studio' to a discussion of how acoustics of rooms are as integral a part of performing music as, say, the decision of what style of instruments to use.[14]

The great majority of current performing spaces are anachronistic to the music. If anything, the predominance of larger concert halls of the last one hundred years demand an increased role for the cello in recitative, regardless of historical practice. It is hardly surprising that a conductor's first complaint when rehearsing Handel in the Royal Festival Hall or the Salle Pleyel (to pick two entirely unsuitable venues in which I have had to accompany recitative) is that he cannot hear the harpsichord. In such situations, the cello can greatly assist 'supporting the harpsichord'; pragmatic considerations should prevail over historical 'accuracy'. It may even, for example, be desirable to consider the notated practices of Stiastny, a bombastic nineteenth approach that is at odds with Corrette's directive to 'correctly strike' the bass.

Similar consideration must be given to more intimate venues. In such spaces the cello may have to substantially thin its planned realisation; using similar techniques to those suitable for an opera house will result in the cello dominating the continuo texture and even the voice. This can lead to difficulties in rehearsals when they take place in a smaller room than the performance. If the cellist speculates as to the nature of the realisation required in performance, their realisations may be disruptive during rehearsal. Great technical and harmonic fluency is required of the continuo group to rapidly adapt their realisations to a different environment.

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[13]Purcell, 'Instrumental Performers'.

[14]Harnoncourt, *Baroque Music Today: Music as Speech*, 78–89.

6.1.3 Recording

The recording studio (or, as is frequently the case for Handel today, the recording church) is another anachronistic performing environment. Difficulties caused by the proximity to the director are exacerbated by the closeness of the singers. Current singers who tend to pitch their notes from the bass are confronted by an unexpected balance to the chord.[15] Without the acoustics and space of a theatre to moderate this balance, vocal difficulties can arise.[16] The advantage to the continuo group of being next to the singers is that every preparatory breath is audible; accompaniment becomes much easier.

Recording also brings the listener much closer to the instrumentalists than in a theatre. In the case of the continuo group, this can delineate its instruments and create a texture very different to that experienced in an auditorium.[17] I have yet to make a recording in which I have been convinced that the presence and balance of the continuo group is that which I would wish to hear in the auditorium. The cellist will often need to modify their approach with an awareness of the recorded sound, which is frequently disparate from that which the continuo group hears in the studio.

6.1.4 Instruments of the continuo group

The spatial layout of the continuo group greatly influences their style of realisation. It is not necessary for the continuo group to read off a single score on the harpsichord's music desk (see Chapter 3 for some examples of this almost ubiquitous eighteenth-century practice, which today can introduce all manner of awkward sight lines and lighting, etc.), but close proximity of the players to each other is essential.

Bowed, plucked, and keyed instruments produce their attack

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[15]This is in contrast to the historical advice given to continuo players by authors such as Quantz and Schetky, who emphasise giving the singers their notes, particularly at the beginning of phrases.

[16]Indeed, it was a forceful disagreement with a soprano caused by this change in expectations that was the final impetus for this project.

[17]Critical responses to changes in audience expectations are discussed in Section 7.

using very different techniques; being able to observe each player's physical manifestation of these techniques—the movements of their hands and arms—greatly facilitates the ensemble of the continuo group. The translation of physical into musical gesture—*Affekt* and rhythm—between instruments becomes much more intuitive.

A compact continuo group also allows the instruments to 'play into' each others' resonance. Aural proximity enhances the ensemble of the continuo group, and is particularly beneficial to shaping the decay of the gestures and creating a blended continuo sound. Physical closeness also imparts confidence into the musicians. In a recent recording of Handel *L'Allegro, il Penseroso ed il Moderato* with the *Gabrieli Consort and Players*,[18] the continuo group was spread across the back of the orchestra, the harpsichord and theorbo stage left, the cello (myself) centre, and the double bass stage right, with at least three other players between each member of the group. This created a very different style of accompaniment than we had employed in concert performances for which we were able to form a more condensed continuo group. Despite recording in a church with an ample acoustic, being isolated from the harpsichord created the illusion of a 'dry' harpsichord sound, leaving me afraid to realise more than the briefest of rudimentary chords. The harpsichord, too far removed to sense my bow stroke, was similarly cautious.

An orchestra fortunate enough to have two continuo groups presents other challenges. Previous productions in which I have worked have compromised either by placing both harpsichords together in the centre of the pit, or by using only one harpsichord during recitative. The first of these compromises allows the performance of very thick realisations with ease, but fails to solve the historical problem of projecting sound to all parts of the stage. Separating the harpsichords to both sides of the pit requires keyboard players with both knowledge of, and trust in, each other's style, as well as clear visual contact.[19]

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[18]Handel, *L'Allegro, il Penseroso ed il Moderato*, (2015).

[19]See Section 3.2 for a discussion of the changing numbers of keyboard instruments in opera houses throughout the eighteenth century.

The harpsichord

The style of harpsichord realisation will affect the manner of accompaniment by the cello. Although the relationship between the members of the continuo group need not change to allow chordal realisation by the cello—the functions of each instrument and aspects of ensemble playing remain the same—a harpsichordist whose style is, by default, 'dry' will encourage a greater proportion of simple bass notes than one who is more florid. 'Dry' is, of course, a subjective term; the very few contemporary descriptions of Handel recitative lack clarity to the current musician; 'dry' is used as a comparative to the French style of accompaniment:

> le récitatif et la mauvaise manière d'accompagner en coupant le son de chaque accord[20]

> [the recitative and the wrong way of accompanying, cutting the sound of each chord]

> nous allames a l'opera … les recitatifs durs[21]

> [we went to the opera … the recitatives dry][22]

The Italian authors, by contrast, imply a fuller style of realisation. Arpeggios and *acciaccature* are employed, particularly in recitative; '*per non lasciar lo strumento vuoto, per tener sempre viva l'armonia delle note* — meaning to not leave the instrument empty, and for the harmony always to be alive, [are] the most common phrases used in contemporary treatises.'[23] Gasparini cautions that these embellishments should not obscure the voice:

> si deve distender le Consonanze quasi arpeggiando, man no di continuo; perchè quando si è fatta sentire l'armonia della nota,

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[20]Letter of Pierre Jacques Fougeroux to anonymous recipient, dated 1728. In Dean, 'A French Traveller's View of Handel's Operas', 178.

[21]Anonymous French letter dated 15 April 1738. In Chrissochoidis, 'Handel Reference Database'.

[22]Translated in ibid.

[23]Nuti, *The performance of Italian basso continuo: style in keyboard accompaniment in the seventeenth and eighteenth centuries*, 87.

si deve tener fermi i tasti, e lasciar, che il cantore si sodisfi, e canti col suo comodo[24]

[one should unfold the consonances almost arpeggiando, but not continuously; because when the harmony of the note has been heard one should *hold* the keys still, and allow the singer to sing to their own satisfaction and convenience][25] [emphasis added]

These instructions are echoed by Pasquali in the second half of the eighteenth century (Example 6.1), his extended example making clear that the arpeggios avoid disturbing the singer and that the keys are held once struck.[26]

Example 6.1: *Pasquali, N.* Thorough-Bass made easy, etc.. *Plate XXVII.*

These realisations suggest an emphasis on the resonance of the chord, allowing the decaying sound of the harpsichord to keep 'the harmony alive'. Such a realisation favours a chordal practice by the cello, allowing both the temporal and acoustic space in which to perform.

Whilst it is only possible to make informed speculation as to the nature of historical realisations, current practices are easier to describe

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[24]Francesco Gasparini, *L'armonico pratico al cimbalo* (Giusseppe Antonio Silvani, 1722), 64.

[25]Translated in Nuti, *The performance of Italian basso continuo: style in keyboard accompaniment in the seventeenth and eighteenth centuries*, 88.

[26]Nicolò Pasquali, *Thorough-Bass made easy, etc* (London: R. Bremner, 1757), Plate XXVII.

through the availability of recordings (although caution should always be exercised when applying recorded practices to live performance). Three current examples of harpsichord style are listed below; these demonstrate practices that I would characterise as 'dry', 'resonant' and, 'affected'.

- George Frideric Handel, *Serse*, Christian Curnyn, Early Opera Company, Chandos Chaconne CHAN0797(3), 2013, Act 2, Scene XII, *Aspra sorte!*

  A typical 'dry' style of playing, the majority of chords are reminiscent of the French descriptions of Handel's recitative.[27] The predominantly short, abrupt chords offer a single *Affekt* for the entire recitative and leave little time to support harmonic and grammatical structures. The rapid harpsichord arpeggios prevent the cello (in this recording, myself) from performing chords—double and triple stopped chords would be, by necessity, *forte*, overpowering the rest of the continuo group, especially under microphones.

- George Frideric Handel, *Italian Cantatas Volume 4 Aminta e Fillide*, Fabio Bonizzoni, La Risonanza, Glossa GCD921524, 2008, *Gloria bella d'Aminta.*

  The 'resonant', held arpeggios of the harpsichord, varied in number of notes and speed of execution, allow the continuo group to reveal the structure of the recitative. Although the cello in this recording only performs the notated *basso*, it has the space to vary its gesture with the harpsichord. I would find this style of playing very conducive to a chordal realisation.

- George Frideric Handel, *Agrippina*, René Jacobs, Akademie für Alte Musik Berlin, Harmonia Mundi HMC952088/90, 2011, Act 2, Scene II, *Roma, più ch'il triofo.*

  The 'affected' recitative orchestrations of the continuo group give all the instruments, including the cello, ample space to of-

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[27] By coincidence, the anonymous 1738 letter also recalled a performance of *Serse.*

fer their full technical capabilities to the recitative. This style can only be described as a current expression of Gasparini's '*Suonatoroni*, or *Suonatorelli*', those 'grandiloquent or trivial' performers who disturb the singer.[28] This style of performance will be considered in greater detail in Section 7.

These examples also illustrate the differences recording technique can make to the sound of the continuo group. Italian harpsichords (or copies) are used for both *Serse* and *Aminta e Fillide*. Even allowing for the possibility of differing stringing and voicing between the instruments, the position of the harpsichord within the continuo sound is dramatically different, knowledge of which requires different responses to realisation by the cello.

The double bass

The presence of a double bass in the continuo group is noted by historical methods as releasing the cello from the obligation of sounding the fundamental of the chord, offering greater flexibility in the arrangement of the realisation (see Section 4.2.1). Example 6.2 illustrates two possible realisations of a first inversion chord. The first, without a double bass, restricts the cello to a single double stop, omitting the fifth of the chord. In the second realisation, the double bass sounds the bass note (an octave lower than originally notated), freeing the cello to realise the full chord (the small noteheads) without the inversion of the triad being apparent.
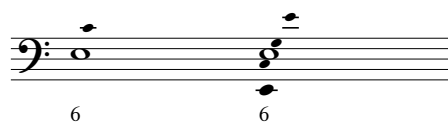
Example 6.2: *Two possible realisations of a first inversion chord, the second with the addition of a double bass.*

The role of the double bass in Handel's opera orchestra is unclear (see Section 3.3). Fougeroux reported that the recitatives were per-

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[28]Francesco Gasparini, *[L'armonico pratico al cimbalo]. The practical harmonist at the harpsichord*, ed. David L. Burrows, Yale music theory translation series: Vol. 1. (London: Yale University Press, 1963), 79–80.

formed with a cello, an archlute, and two harpsichords.[29] However, Mattheson, with whom Handel worked at the Hamburg opera and maintained a close relationship, recommends the double bass 'even in the recitatives at the Theatre' as its thick sound projects better than the harpsichord and other bass instruments.[30]

I have, however, yet to be satisfied with my realisations with a double bass, most likely through poorly arranged continuo groups in which the double bass is too distant to be an integral member of the ensemble. The double bass has consequently lacked the confidence to produce a sufficiently penetrating sound, such as suggested by Mattheson; the cello has remained the dominant string presence in the continuo texture, especially in recording, preventing it from exploring the possibilities suggested by, amongst others, Kauer and Stiastny.

6.1.5 Vocal declamation

Recitative that is sung with a strong *tactus*[31] favours a chordal practice by the cello. There is more space—rests are not elided—allowing a fuller realisation when desired. Example 6.3 is a passage which typically suffers from a disruption of the *tactus*.

Anxious, perhaps, to keep the text alive, the singer may often, in my experience, cut the second beat of bar 2. In doing so, the metres of the first and second phrases are regularised and the meaning of the recitative's structure is lost. The first sentence reflects on the previous scene; the second sentence, however, contains movement into the following scene, Agrippina reacting to the arrival of Narciso. The effect of eliding the rest on the continuo group is to force their gesture on the $d\flat$ to be the same as that on the $e\natural$ and f in bars 3 and 4, undermining the two different *Affekts*. If sung with the notated *tactus*, however, there

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[29]*Il n'y a qu'un violoncelle, les deux clavessins et l'archilut pour le récitatif.* In Dean, 'A French Traveller's View of Handel's Operas', 177.

[30]'und so gar zum *Recitativ* auff dem *Theatro* hauptnöthig / weil ihr dicker Klang weiter hin summet / und vernommen wird / als des *Claviers* und anderer bassirenden Instrumente. Mattheson, *Das neu-eröffnete Orchestre*, 286.

[31]See Nomenclature in the front matter for a discussion of my use of the term *tactus*.

Example 6.3: *Handel.* Agrippina. *Act 2 Scene XV, 'Di giunger non dispero'.*

are distinct harmonic tempi for each sentence. The continuo group have space to express this difference; their gesture at the beginning of bar 2 keeps the sentence alive until the third beat.

As well as aiding interpretation, the observation of a *tactus* has practical advantages. The vocal declamation is clearer, fostering greater confidence in the continuo group; the danger that the continuo group should begin a gesture only to be cut short by a singer is much reduced. The contact between the singers and the continuo group is greatly enhanced, as both are performing with the same inner rhythm, rather than the continuo group constantly having to pursue and second guess the singers.

There has been much debate as to the nature of vocal declamation in recitative, both historical and current. Richard Taruskin asserts (without citation) that:

> Recitatives were often improvised outright, based on the harmonies the singers could overhear from the pit, and the words that they overheard from the prompter's box. In a more literal sense than we would ever guess today, only the libretti (or more narrowly yet, only the words of the recitatives) were fully fixed and "literate" in *opera seria*.[32]

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[32]Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries* (Oxford: Oxford University Press, 2010), 174.

Alan Maddox, however, has shown that both the librettos and the scores of *opera seria* are carefully constructed works in which the poetry is 'elaborated with rhetorical figures expressing *affetti* (emotional states) and *concetti* (thoughts or ideas).'[33] Maddox observes that there is a 'lack of clear guidelines for recitative delivery in the primary and secondary literature on historical singing',[34] an opinion supported by Donald Burrows who notes that there is 'limited contemporary documentation of the relationship between the musical notation and what was actually performed'.[35] Maddox suggests that 'the most useful model for the delivery of recitative is theatrical declamation, which throughout the seventeenth and eighteenth centuries was done according to well-established rhetorical precepts set out by writers including Leone de' Sommi (1567), Andrea Perrucci (1699) and Luigi Riccoboni (1728)'.[36] Explaining the rhetorical devices present in the text of a passage from Handel *Tamerlano*, and their interpretation, Maddox draws attention to the 'written-in clues to the composer's conception of meaning (including affect[37]), encoded in the notated pitch, rhythm and harmony.'[38] My performing experience leads me to favour Maddox's approach—the structures delineated by the notated rhythms of the recitative are integral to the communication of the *Affekt* of the recitative. Further work with singers and the continuo group is required to integrate this into current prevailing performing practice.[39]

The comments of Handel's contemporary, John Lockman, support the importance of a *tactus*. Whilst Lockman was a man of letters, not music, he was well connected within operatic circles of the first half

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[33]Alan Maddox, 'The performance of affect in recitativo semplice', *Music Performance Research* 5 (2012): 53. The conference paper from which this article derived was built on the first recording in which I attempted a chordal realisation, Handel *Tamerlano* with Teatro Real, Madrid and Paul McCreesh.

[34]Ibid., 50.

[35]Donald Burrows, 'Handel and English recitative', in *Ausdrucksformen der Musik des Barock: Passionsoratorium, Serenata, Rezitativ. Series: Veröffentlichungen der Internationalen Händel-Akademie Karlsruhe*, ed. Siegfried Schmalzriedt, 7 (Laaber: Laaber-Verlag, 2002), 212.

[36]Maddox, 'The performance of affect in recitativo semplice', 51.

[37]Maddox's use of 'affect' is referring to the rhetorical devices of *affetti*.

[38]Maddox, 'The performance of affect in recitativo semplice', 54.

[39]See Chapter 8.

of the eighteenth century. It was to him that Nicola Haym entrusted the translation of his unpublished *History of Music*, one book of which was devoted to 'an Account of the Introduction of *Italian* Operas into *England*, and the Progress they have since made'.[40] The work was never published and Haym's manuscripts have been lost. It is reasonable to speculate that much of Lockman's musical knowledge may have derived from this source.

In his preface to *Rosalinda*, Lockman comments:

> To mention a Word or two concerning the Recitative. I am not ignorant, that one great Objection is frequently made to the Manner in which this Part of a musical Poem is delivered, as being quite unnatural. It must be so on many Occasions;[41]

Lockman, with an archetypal eighteenth-century argument, appeals to the strongest possible authority—Classical drama—to support his assertion, noting that

> their dramatic Pieces were set, throughout, in a Kind of Recitative; and the whole accompanied by a thorough Base, … That a Man stood upon the Stage, during the whole Representation, and beat Time with his Foot; for which Purpose, he had a Shoe with an Iron Sole: And that the Time thus beat, served as a common Rule to the Player who spoke, to him who performed the Action, to the Chorus, and to the Instruments.[42]

Despite the vehemence of Lockman's argument, it remains difficult to interpret by current performers. The balance between the natural rhythms of speech and the notated rhythms of the music is unclear

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[40]Anonymous, NEWS from the REPUBLICK of LETTERS, *Flying Post or The Weekly Medley*, 28 1729.

[41]John Lockman, *Rosalinda, a musical drama ... To which is prefixed, An enquiry into the rise and progress of Operas and Oratorios, with some reflections on lyric poetry and music* (London, 1740), x-xi; Italian recitative was, however, considered very close to speech: 'Their Recitative is little better than downright speaking, without any Inflexion, or Modulation of the Voice'. Raguenet, *A comparison between the French and Italian Musick and Operas...*, 35.

[42]Lockman, *Rosalinda, a musical drama ... To which is prefixed, An enquiry into the rise and progress of Operas and Oratorios, with some reflections on lyric poetry and music*, xi.

and contemporary musical affirmation of these comments is open to alternative interpretations. In addition to the rhetorical examples offered by Maddox and Example 6.3 above, Examples 6.4 and 6.5, one each from a Handel cantata and opera, provide further insight into the declamation of recitative.

The opening recitative of Handel's 1707 cantata *Armida Abbandonata* (Example 6.4) is perhaps as close an indication of Handel's practice as survives. This recitative is unusually scored: the *basso* is excised from the music, replaced by two violins. The rapid, continuous arpeggios of the first violin characterises the pursuit by the sorceress Armida of her escaping lover, Rinaldo. The absence of the *basso* is unsettling, intensifying the desperation of Armida; the scene, described in the third person, relies on musical and rhetorical devices to conjure unspoken emotions (it is not until the subsequent aria, when Armida finally sings, that the *basso* returns to support her lament).

This passage illustrates several aspects of the interpretation of early-eighteenth-century recitative that have been debated for the last fifty years (see Section 1.2.3). The placement of the dominant cadential chord is clearly with the final syllables of the voice (bar 7); the violin semiquavers preclude any alternative interpretation. The relatively 'dry' chords of *secco* recitative are notated throughout; Handel's *Staccato* marking in bar 13 of the first part cautions the violinist to transition from arpeggios to multiple-stopped chords.

The continuous semiquaver arpeggios of the first violin, the rhythm of which is established by the descending scale in bar 1, confirm the presence of the *tactus*. The vocal rests in bars 2–3 and 6, which occur between unpunctuated words in the text, could easily be elided in current practice were this recitative accompanied solely by the *basso*. The presence of the continuous arpeggios precludes such an interpretation, indeed the reiterated *d'* in bar 3 of the second violin emphasises the importance of the *tactus* to the declamation of the text.

There is, of course, nothing that implies that this *tactus* must be rigid. I frequently perform this recitative allowing the *tactus* to relax with Armida's tears and sighs (bars 19–20), so that the cadential

Example 6.4: *Handel.* Armida Abbandonata. *'Dietro l'orme fuggaci'.* GB-Lbl RM.20.e.2.

tempo relates to the subsequent aria. Although the *tactus* is slowing, it must remain firmly in both the singer's and the violinists' awareness; without it, the poignancy of Handel's intricately notated sigh (bar 20) is lost.

Similar evidence for the presence of a *tactus* is found in the passage from Handel's opera *Alessandro* examined in Section 3.3 (Example 6.5). The arpeggios in the *basso* (most likely joined in unison by the rest of the strings) ensure that Alessandro's command that his captains fall, prostrate themselves, and worship him as a god, are declaimed on each beat of the (minim) *tactus*, the tension of subsequent delayed vocal entry after the second beat of bar 22 heightening the violence accompanying Handel's stage direction to fling the soldier to the ground.

Example 6.5: *Handel.* Alessandro. *Act 1 Scene IX, 'Figlio del Rè'. RM.20.a.5, f. 46, bb. 19–23.*

It is difficult to practise chordal realisation of recitative by the cello. It is not a practice that exists in isolation; the cellist must respond to the musicianship of colleagues, to the layout of the orchestra, to the techniques of the recording engineer, and to the building in which they are performing. A cellist may sit at home, mark up a score, and practise their intended realisation, but a reproduction of this in performance will be unsatisfactory.

It is, however, possible to prepare for the realisation of recitative. Preparation allows the cellist to develop the knowledge and skills essential to the practice, that is a vocabulary of chords, and musical and technical facility to employ this vocabulary in an improvised realisation.

6.2.1   Commonalities between simple and chordal realisation

Corrette, in the first cello method, presents the principle of how to 'correctly strike' the bass when accompanying recitative. Echoed by all subsequent methods, the cellist must be, at the very least, a student of harmony:

> il faut … etque l'oreillè soit attentive a l'harmonie: ce quelle ne peut pas faire, si elle n'est accoutumée aux differens sons des accords et la maniere de prèparer et sauver les dissonances ceque la composition enseigne.[43]

> [it is necessary … [to] have an attentive ear for harmony. This cannot be done if the ear is not accustomed to the sounds of different chords and the manner of preparing and resolving the dissonances which the composition calls for.][44]

This fundamental technique is common to both simple and chordal realisation of the *basso*. The chordal realisation of recitative by the

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[43]Corrette, *Methode, Théorique et Pratique...*, 46.

[44]Translated in Graves, 'The theoretical and practical method for cello by Michel Corrette: translation, commentary, and comparison with seven other eighteenth century cello methods', 70.

cello should be considered a refinement of performing the notated bass notes. The techniques required by each style of accompaniment share much in common. The bullet points presented in the following sections are representative of my considerations when working on recitative. Many of these have been internalised and are performed instinctively; some, particularly those relating to ensemble, are still frequently discussed in rehearsal. A cellist preparing a chordal realisation of recitative for the first time should examine their simple practice, and understand how they implement these techniques. If they degenerate when attempting a chordal practice, the accompaniment of the recitative will be deficient.

The function of the cello and the continuo group

- The continuo group supports the *recitative* by providing harmonic context and rhythmic impetus, and by supporting the *Affekt* of the recitative.

The opening chord of Example 6.6 requires the continuo group to immediately express the *tactus*[45] of the recitative, without which one expression of Lucrezia's madness—her syncopated declamation—is lost.

- The continuo group further supports the *singer* by sounding the harmonies in which the vocal line is situated and by providing a *tactus* on which the recitative can be declaimed.

This is the practical expression of the previous maxim. Handel's vocal style was unusually angular for early-eighteenth-century Rome.[46] The *basso* chords in bars 3–4 and 6–7 of Example 6.6 offer security to the singer. They also control the harmonic rhythm, each group of chords culminating in an extended dissonance over which the voice sings a protracted syncopation.

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[45]See *Nomenclature* in the prefatory material.

[46]Ellen T. Harris has written at length on the extraordinary devices employed by Handel in his characterisation of Lucrezia. See Ellen T. Harris, *Handel as Orpheus: voice and desire in the chamber cantats* (Cambridge: Harvard University Press, 2001), 55–60.

Example 6.6: *Handel.* La Lucrezia. *'O Numi eterni!', bb. 1–8.*

- Within the continuo group, the cello supports the harpsichord (and any other plucked instruments present) by providing resonance and body to the chord.

Example 6.7: *Handel.* L'Allegro, il Penseroso ed il Moderato. *'Thus, night, oft see me in thy pale career', b. 1. Dynamics and realisations are added.*

Example 6.7, the opening of a soft and intimate recitative, could be realised by omitting the harpsichord, the cello and theorbo both striking the *basso* before the delayed arpeggiation by the cello delicately sustains the resonances until the 't' of 'night'. Similarly, a single, sustained *e♯* could be struck by the cello, decaying under the same words.

The techniques of the cello and the continuo group

- Each instrument within the continuo group contributes the same musical gesture to a chord. The musical gesture—the *Affekt* and rhythm—is cognate with the physical gesture of playing each instrument.

- The musical gesture as performed by the cello is defined by Darmstadt as being a function of 'strength, articulation, timbre, duration, degree of decay / inner connection to previous and following notes.'[47]

Strength, articulation, and timbre are the immediate expression of the attack of the bow on the string. Duration and degree of decay are the reaction to this attack; the *pianissimo* attack in Example 6.7, performed with a slow bow away from the bridge, results in an arpeggiaic realisation lying within the natural decay of the bow.

- Each gesture begins before the attack; the simultaneous drawing of breath and preparation of the bow stroke define the rest of the chord.

The opening of Example 6.8 offers many possible realisations. If the cello chooses to sustain the bass until the last syllable of the word 'giorno', the preparation of a bow stroke that grows to support the dissonance at the beginning of bar 2 before decaying to the end of the phrase is intuitive. The same preparation is required even if the cello plays only a minim or so in bar 1. The same shape and length of the

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[47]Darmstadt, 'Zur Begleitung des Rezitativs nach deutschen Quellen des 18. Jahrhunderts: Eine Dokumentation', 135.
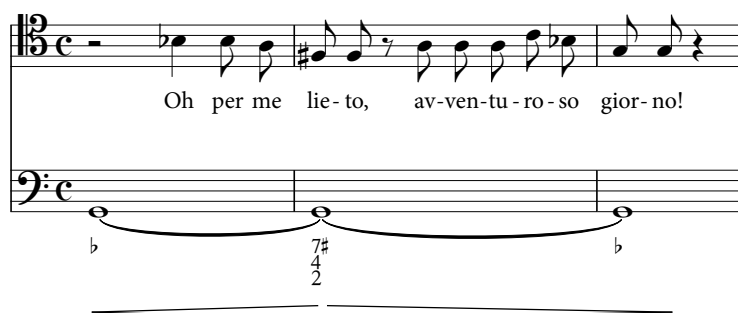
Example 6.8: *Handel.* Tamerlano. *Act 3 Scene X, 'Oh per me lieto', bb. 1–3. Dynamics are added.*

whole phrase must be implicit in the preparation and gesture of the bow stroke.

Example 6.9: *Handel, G. F.* Aminta e Fillide. *'Credi a miei detti', bb. 6–7.*

When a phrase begins with a singer (as in Aminta's entry in Example 6.9), the singer's breath communicates the gesture to the continuo group.

- The choice of down or up bow is the first decision that begins to define the attack; the directionality of the bow stoke is reflected in the realisation performed by the keyboard.

- In general, down bows apply strength to dissonances and up bows release the resolutions.

This is most obvious at a perfect cadence (Example 6.10). The stereotypical 'modern' up–down cadential bowing should always be avoided; it places the harmonic and rhythmic accent on the wrong beat.

- Duration and degree of decay are an expression of the attack and the acoustic.

Example 6.10: *Handel. Agrippina. Act 3 Scene XV, '(Ecco la mia rivale),' bb. 94–95.*

Examples 6.7 and 6.8 demonstrate two ideal decays, the first supporting the resonance of the continuo group, the second implying a *tactus* and harmonic rhythm. The actual realisations will be modified by an awareness of the acoustic. It is not necessary, for example, that each instrument should cut their sound at the same moment; it is the resonance of the continuo group as a whole that should be heard. In Example 6.8, the drier the acoustic, for example, the longer the cello will be inclined to sustain the pedal *G*.

- When a chord is struck before the voice, it must set not only the *Affekt* but also the *tactus* for the subsequent vocal phrase. Rhythm is expressed by the duration and degree of decay of a musical gesture.

The openings of Examples 6.6 and 6.8, diametrically opposite in *Affekt*, require the continuo group to provide an equally strong *tactus*.

- When a chord is struck with the voice, it maintains the *tactus* of the phrase and supports the *Affekt* of the singer.

The chord should be struck with the vowel not the consonant, although sensitivity may required to accommodate singers' indulgences whilst maintaining the *tactus*. The colour of the singer's vowel informs the timbre of the realisation.

- The above techniques allow the cellist to express the meaning and structure of the recitative.

Even if the cello does not perform a chordal realisation, it is invaluable to figure the *basso* as fully as is necessary to anticipate and

Example 6.11: *Handel. Athalia. Part III 'Yes, proud apostate,' bb. 5–8. Figures and bowings are added.*

respond to the harmony. The harmony underpins the structure and meaning of the recitative; in Example 6.11 each dominant–tonic pair supports a separate idea in the text, the dominant chord supporting the key word in each clause. This relationship is supported by the bowing; the altered rhythm of the realisation of the $A^6_{5\flat}$ in bar 3 must force the singer from her anacrusic declamation to emphasise 'I' on the first beat of bar 4.

6.2.2 Technique

The realisation of recitative offers some particular technical challenges to the cellist. The techniques described below presume a certain familiarity with the cello, and with period instruments in particular. They are a reflection of what I am analysing when practising and performing.

The object of these techniques, for both right and left arms, is to achieve balance and poise, so that the cellist has the flexibility to immediately respond to musical stimuli from the stage or other members of the continuo group.

Gesture and the 'baroque' bow   Musical gesture is embodied in the curvature of an early-eighteenth-century bow. Given a certain speed and pressure of bow stroke, and stiffness of string (i.e. the distance of the bow from the bridge), the relative weakness of the upper half of the bow yields a natural release to the stroke, which expresses the decay of the gesture.

Gesture and chords   Baillot, et al. demonstrates how to perform chords, cautioning that they should not be transformed into repeated arpeggios (Example 6.12).[48] The split chords in Baillot, et al.'s notation are reminiscent of 'modern' technique that frequently emphasises striking the bottom of the chord before the beat, so that the top melodic note sounds on the beat.[49] It can be tempting to preempt the beat when realising recitative, particularly with a 'dry' harpsichord, stealing time to realise the whole chord. This should be avoided as it will disrupt the *tactus* and preclude a cohesive gesture from the continuo group.

Example 6.12: *Baillot, et al.* Méthode de Violoncelle. *p 25, ex. 3.*

Baillot, et al.'s notation ensures that the bass of the chord is struck on the beat. The rest of the chord, however, should be performed closer to what I have attempted to imply in the notation of Example 6.13. The elasticity and resistance of the strings propel the bow upwards, the rolling bow connecting each note of the chord to the next. The length of each note is indeterminate; the bass must first be clearly heard. As with a single bass note, the curvature of the bow releases the gesture.

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[48]Baillot et al., *Méthode de Violoncelle...*, 24–25.

[49]See, for example, the first solo entry of Rostropovich's recording of the Haydn C major concerto. Joseph Haydn, *Cello concerto in C major, Hob. VIIb:1*, Mstislav Rostropovich, London Symphony Orchestra, BBC Legends BBCL 5005-2, 2011; or the more recent pedagogy of Elizabeth Kalfayan. Elizabeth Kalfayan, *CELLO/Play Smart from the Start: A Handbook for Advancing Virtuosity* (Cupertino: Apple, 2013).

This applies to even the most powerful chords—the top of the chord should not be forced, the rhythmic and dynamic emphasis of the realisation remains on the bass.

Example 6.13: *Performance of a C major chord.*

The timing of the chord is an expression of the attack   Decay as an expression of the attack and decay as a rhythmic device were discussed in Section 6.2.1. The execution of a rolled chord—timing, speed, and decay—is analogous; for example, a slow, gentle attack implies a later, slower roll (Example 6.7. See Examples 6.39 and 6.42 for a comparison of realisations of chords attacked with differing impetus).

A rotation of the hips supports the balance of the right arm   Optimal articulation and depth of tone is produced when the weight of the arm is directed vertically through the bow onto each string. The balance of the arm above the bow determines the vertical component of weight through the string. A counterclockwise rotation of the hips as the bow rises from the C-string to the A-string supports the balance of the arm, enhancing tone production. This movement is *not* a twisting of the back; the back remains relaxed. This rather subtle biomechanical technique is better described in a practical environment, preferably by a teacher trained in the Feldenkrais Method.[50]

Exercises for developing fluidity in the right arm from historical and current methods   Examples of arpeggios exercises proliferate across historical methods (see Chapter 4), any one of which is suitable for improving the flexibility and balance of the right arm. Similar exercises prevalent in current pedagogy, notably those of Feuillard,[51] are of equal value.

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[50]My profound thanks are due to Alison McGillivray for introducing this technique, amongst many others, to me.

[51]Louis R. Feuillard, *Daily Exercises for Violoncello* (Mainz: B. Schott's Söhne, 1919), 41–42.

Barring fingers   The majority of three or four part chords will require one finger to bar across two strings. Although the lower tension strings of an early-eighteenth-century cello makes, in general, barring easier than on a 'modern' cello, there are two difficulties specific to the period instrument.

Throughout a performance, there are natural variations in the position in which the cello is held, derived from supporting the instrument on the calves rather than with a spike. The relationship between the position of the left hand and the cello is much more sensitive to the freedom of movement that is available when not anchored by a spike. This, combined with the oblique manner in which the cello is held, requires constant assessment of the angle between the left hand and the fingerboard; if a barred finger is not perpendicular to the strings, the resultant fifth will be false.

Lower tension strings are also easy to pull sideways as the barring finger attacks the string. If the finger approaches from the side of the string, it will pull the string off-centre, again resulting in a false fifth. The transition from uncovered gut on the A, D, and, sometimes, G-strings, to silver-wound gut on the C-string can necessitate barring a fifth that is no longer parallel to the bridge, further complicating hand positions.

Fluidity of movement   Stopping more than one finger at once naturally introduces tension into the hand. As many sequences of chords will require changing position each chord or pair or chords, it is essential that this tension is dissipated to facilitate a fluid movement of the arm. The hand will have a tendency to be weighted towards the barred finger, particularly if the first finger is barred (Example 6.14, bar 1), trapping the hand in that position. A small, forwards rotation of the forearm will, however, adjust the balance towards the centre of the hand; for the first three chords of Example 6.14, the hand is balanced and weighted through the third finger, in preparation for a fluid change of position between bars 2 and 3. Similarly, in bars 3 and 4 a balance around the third finger facilitates a smooth change of position

in the second half of bar 4.

Example 6.14: *Baudiot, C. N. Méthode de Violoncello. 'Exercice préparatoire à l'accompagnement du récitatif Italien', p. 195, bb. 1–4.*

This technique is predicated on a left hand shape that did not gain popularity until the very end of the eighteenth century. Gunn endorses the replacement of a slanted, violinistic hand with a position more perpendicular to the fingerboard (Example 6.15),[52] although several of the greatest cellists of the first half of the nineteenth century, including Bernard Romberg, continued to play with a slanted hand.[53] In practice, I have found it impossible to execute barred fifths with a slanted hand position. The fingerings for arpeggios in Corrette's method,[54] and the reliance of much of the early cello repertoire on chordal or arpeggiaic figures, suggests that a degree of flexibility of hand position must have been employed, at the very least in chordal passages.

6.2.3   Developing a vocabulary of chords

The realisation of recitative is a partially improvised practice. Daryl Runswick, the eclectic performer and composer, comments that such a practice relies upon communication between in the continuo group within a 'lingua franca'.[55] The preparation for realisation begins with an exploration of the vocabulary of this lingua franca—the possible figurations available to the cellist to realise the *basso*. Runswick develops this theme in his manifesto for improvisation, echoing the instructions of Baillot, et al. two hundred years previously:

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[52]John Gunn, *The Theory and Practice of fingering the Violoncello...* (London: Printed for the author, [1789]), 6–7.

[53]For a discussion of the evolution of left hand shape in the early-nineteenth century, see George W Kennaway, *Playing the Cello, 1780–1930* (Farnham: Ashgate, 2014), 37–49.

[54]Corrette, *Methode, Théorique et Pratique...*, 39–40; Baumgartner's fingerings for his table *Des Acords des Cadences* are very similar. Baumgartner, *Instructions de musique, theorique et pratique, a l'usage du violoncello*, 11.

[55]Daryl Runswick, *Personal communication* (2012).

Example 6.15: *Gunn, J.* The Theory and Practice of Fingering the Violoncello. *p. 7.*
Fig. 16 illustrates the perpendicular hand position, Fig. 17 the same with a backwards
extention, and Fig. 18 the obsolete violinistic hand shape.

5. *Improvisation can be prepared.* If an improviser is to be
   trained, that training must inevitably include the incul-
   cation of stock phrases[56]

To accompany a recitative properly, the player should have a
perfect knowledge of harmony and of the violoncello, be famil-
iar with figured bases — the figures denoting musical intervals
and chords — and be able to practise them with ease. He who
can do this has attained the summit of his art; because it may
be inferred that he has acquired the requisite knowledge, and
is moreover indued with the understanding necessary to its
application.[57]

In jazz, the development of a vocabulary occurs through listen-
ing to—live or on disc—and playing with seasoned musicians.[58] The
eighteenth-century cellist would have learnt by similar means (except,
of course, for the lack of availability of recordings). As noted in Sec-
tion 4.2, the current cellist is placed in an even more difficult situation

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[56]Daryl Runswick, 'The Improvisation Continuum', 2004, 7.

[57]Baillot et al., *Method for the Violoncello...*, 31.

[58]Paul F. Berliner, *Thinking in jazz : the infinite art of improvisation* (Chicago:
University of Chicago Press, 1994), 95.

than a late-eighteenth- or early-nineteenth-century cellist; the current player lacks Schetky's 'judicious Master'[59] who can interpret the necessarily vague impressions left by the rudimentary notation and explanations of contemporary methods. None of these methods, furthermore, presents a wholly adequate manner of acquiring a vocabulary.

Realising figured bass at the cello

If the cellist has experimented with and expanded upon Baudiot's preparatory exercise (as recommended in Section 4.2.3), it should be apparent that the cello offers a restricted number of realisations. As a chordal instrument, the cello is rather limited, certainly compared to the viol or even the violin; strings tuned in fifths, a larger stop length, and a lack of frets (which precludes some of the more creative hand positions available to the gambist) constrain the repertoire of chords a cello can conveniently produce. Example 6.16, for example, demonstrates all of the possible realisations of a perfect cadence in G minor that make, to me, musical sense.
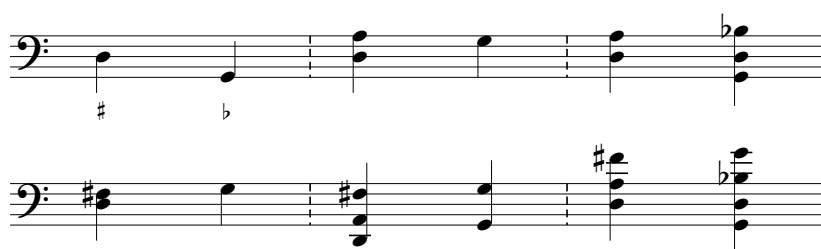
Example 6.16: *Possible realisations of a G minor cadence.*

It is, therefore, not a substantial challenge to derive a practice of realising recitative from first principles, at least not for a vocabulary of chords; the variables are highly constrained by the instrument. The performance of this vocabulary, however, is far more indeterminate. Historical methods, regrettably, struggle with interpretation, Schetky and Gunn, of course, admitting that a tutor was incapable of expressing the nuances of the performance of recitative.

The vocabulary of chords is addressed by the historical methods, but these discussions are of limited use for current practice and per-

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[59]Schetky, *Practical and Progressive Lessons for the Violoncello*, 38.

formance (see Section 4.2.3). The desire to reduce realisations to a systematic table of chords is both musically and pedagogically limited. It requires the memorisation of far more chords than is actually necessary and fails to offer the variety of realisations required to express different *Affekts*.

Eighteenth-century realisation exercises for keyboard, such as written by Heinichen[60] or those popularly attributed to J.S. Bach[61] establish familiarity with hand shapes formed by progressions of chords, much in the same way that a current cellist learns scale patterns. This method allows the student to apply their dexterity creatively and does not restrict the musician to a rigid subset of memorised chords.[62]

Baumgartner suggests that 'It is necessary to wait until the bass note changes. While waiting, you will look for the note which follows. … You have enough time while following the melody to search for your concordant note. But it takes a great deal of practice for that.'[63] In my experience there is only time to find the concordant notes if one is already familiar with hand shape—the finger patterns—for that class of chord.[64]

The vocabulary presented in this section offers a selection of frequently occurring hand shapes in recitative, providing varied realisations for common classes of chord. This vocabulary is developed to include progressions that typically move rapidly from one chord to the next. It should be expanded by the reader's own extemporisations, after the style of Baudiot's preparatory exercise, allowing the cellist to become fluent with hand shapes in different keys, whilst simultaneously enhancing their understanding of the harmonic relationships

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[60]Johann David Heinichen, *Der General-Bass in der Composition*, Documenta Musicologica. Reihe 1: Druckschriften-Faksimiles. (Dresden: Bei dem Autor, 1728).

[61]See Thomas Braatz, 'The Problematical Origins of the "Generalbaßlehre of 1738"', In *Bach Cantatas Website*, 2012, for a discussion of the providence of these exercises, `http://www.bach-cantatas.com`, Retrieved 17 February 2014.

[62]My brief studies as a keyboard player in James Johnstone's class at the Guildhall School of Music and Drama also emphasised developing fluency with hand shapes.

[63]Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du violoncello', 191.

[64]It is, of course, possible to notate the realisation of each chord, in the manner of the *Lo Speziale* manuscript; this is a perfectly respectable position from which to begin studying the accompaniment of recitative, but it too quickly becomes restrictive.

within the chord progressions

The notation is intended solely as a description of pitches; it does not indicate the execution of the realisation. When developing their vocabulary of chords, the cellist should experiment with variations in the bow, a few approximations of which are shown in Example 6.17. The durations and horizontal spacing of the notes within each chord should be not attempted to be read exactly; they can only be determined in the context of performing with a vocal part. The choice of realisation will influence its execution. In general, the more notes in a chord, the stronger the realisation will be, unless the *Affekt* allows for the substantial slowing of the arpeggio; chords 2 & 3 in Example 6.17 illustrate this contrast.
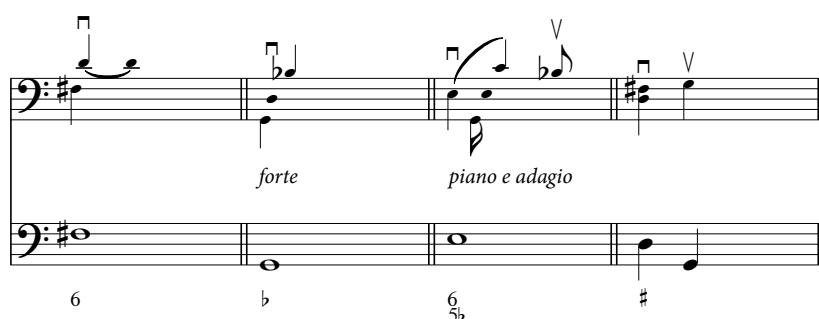
Example 6.17: *Some possible executions of chords from the suggested vocabulary.*

The examples are presented by descending string required to strike the notated bass, supplemented by any special cases. A bass note on the A-string will, of course, require either transposition by an octave (as advocated by, amongst others, Baumgartner[65]) or a subtle inversion of the chord (in a manner of my own devising, based on keyboard realisations). Some chords for which the bass is normally played on, for example, the D-string, require the bass to be performed on a lower string in order that the chord can be realised; changes of string are notated in the fingerings.

Individual chords

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[65]Baumgartner, 'Instructions de musique, theorique et pratique, a l'usage du violoncello', 192.

$\frac{5}{3}$ — **Example 6.18** Root position chords characteristically require two types of realisation, providing the impetus to a new phrase or supplying the resolution to a phrase or clause. Example 6.18 offers typical two, three, and four part realisations of root position chords. Chords built on the D-string take the third, although occasionally the bare fifth may be preferable. On the G-string, the fifth is barred and the third placed at the top. On the C-string it is also possible to double the root. Sounding the third at the top of a three part chord is a particularly strong realisation, especially if the chord is a dominant; careful resolution of the leading note is necessary. Technical restrictions are enforced by the bass note. Above *d*, three part realisations rise towards the upper range of Handel's obbligato writing for the cello. Such chords have implications for timbre and the associated *Affekt*. The bass is required to be struck above the neck of the G-string. Although practical in the late eighteenth and nineteenth centuries with the use of a silver wound G-string, in the first half of the eighteenth century, a thick gut G-string is unsuited to such techniques. The height of the treble, whilst technically feasible, results in a strident, dominant cello tone and the greatest of care is required to blend with the continuo group.[66]
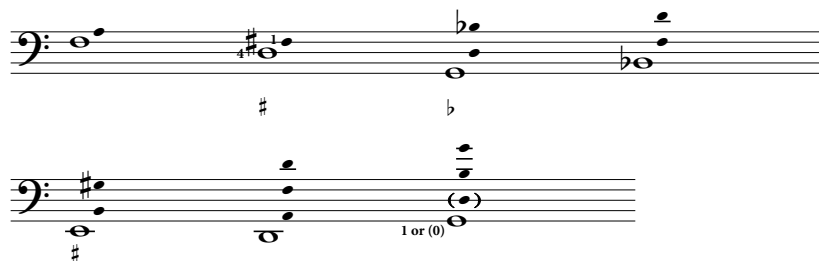
Example 6.18: *Root position chords built on the D, G, and C-strings.*

Below *d*, it is unwise to place the third of the chord immediately above the root; such a realisation will produce a thick and unclear texture. It is possible to mitigate this effect by doubling the bass at the octave, but this technique is only suited to certain realisations of the chord (Example 6.19. In Example 6.39, the strident *Affekt* of the

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[66]Stiastny, writing for a mid nineteenth-century cello, only employs this high a finger pattern once in thirty pages of densely realised recitative. Stiastny, *Méthode pour le violoncelle*, 31, bar 15.

recitative allows the rapid three-part chord at the beginning and end of the recitative. The chords, by nature of their technical demands, are *forte*).

Example 6.19: *Root position chords with a low third. Chords 1 & 3 should be avoided; chords 2 & 4 are acceptable for certain* Affekts.

When the bass note is on the A-string, if a realisation is desirable, the bass note must be transposed an octave lower, or on rare occasions, the realisation inverted. When the recitative allows sufficient time, inverted realisations expand the repertoire of the root position chord. In the absence of a double bass in the continuo group, the root must be struck first (Example 6.20). My experience suggests that this is sufficient to convince the ear that the proper inversion is being performed.
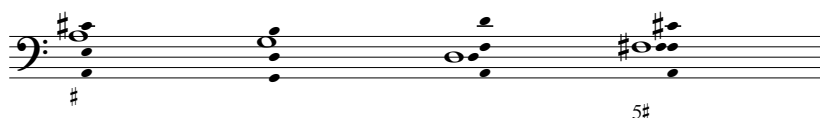
Example 6.20: *Root position chords with transposed roots (chords 1 & 2) and arpeggiated inversions (chords 3 & 4).*

7 — **Example 6.21**   The cellist must consider which notes to omit from a minor seventh chord; a four part minor seventh chord will create a forceful sound. The seventh must fall to the third on the resolution. This can lead to technical complications; the second chord most likely requires a position change between the seventh chord and its resolution (Example 6.22. The first resolution requires a rapid position change; the second resolution, although remaining in position, is likely to be too full for most realisations).

The seventh is frequently added to a chord part way through a phrase, and can thus be included as part of an inverted arpeggio or touched in melodically, though both these approaches are more common with the $^6_5$ and $^4_2$ chords (Example 6.23).

Example 6.21: *Root position seventh chords built on the D, G, and C-strings.*

Example 6.22: *Bb minor seventh realised with two possible resolutions.*

Example 6.23: *Root position seventh chords with an inversion and a delayed seventh.*

₆ — **Example 6.24**   The first inversion is one of the most frequently encountered chords in recitative, and is easily adapted to realisation by the cello; the sixth between the bass and the root of the chord is trivial to play. Two part realisations of this chord are the most common, though sensitivity may be required when the root doubles the voice.

Similar caveats to root position triads apply to realisation and texture; three part realisations are also possible if the bass is no higher than *d*.
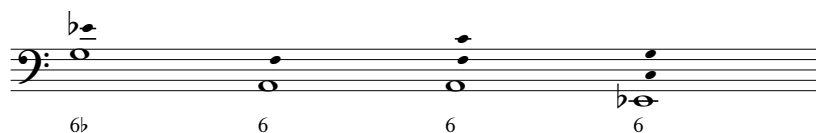
Example 6.24: *First inversion chords built on the D, G, and C-strings.*

An arpeggiated inversion of the ₆ chord—having struck the bass note first—can be particularly effective if the recitative offers sufficient space (see Example 6.41 for an illustration of this kind of realisation).

$^6_5$ — **Example 6.25**   Like the bare ₆ chord, these are trivial to realise, but frequently require a choice between the root and the seventh. The diminished fifth between the bass and the seventh offers a particularly effective, dark colour should the *Affekt* demand (Example 6.25, chord 2). If the seventh is in the vocal part, or introduced by the vocal part

later in the phrase, a plain $_6$ is often a preferable realisation. Three part realisations require an awkward stretch and are best reserved for moments which offer space. The $^6_5$ chord particularly lends itself to inverted realisations with a delayed seventh (Example 6.25, chord 5).
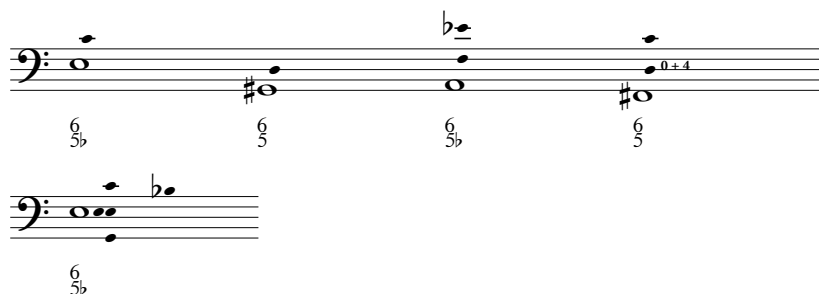
Example 6.25: *First inversion seventh chords.*

$^4_2$ — **Examples 6.26 & 6.27**   The $^4_2$ chord can be technically awkward to execute, but offers an interesting variety of realisations. At its most simple, realisation is a choice between the $_4$ and the $_6$, involving similar considerations to the $^6_5$ chord (Example 6.26, chords 1 & 2).

Example 6.26: *Third inversion seventh chords built on the D-string.*

Occasionally, the root of the chord can also be struck. Chord 2 of Example 6.27 is unique—the root is on the open D-string (theoretically this would also be possible on a F^4_2, but in practice the second between the *F* and open *G* is too low and muddy). Chords 3 & 4 of Example 6.27 require a complex fingering, rotating the hand to place the third finger opposite the second. This technique, inspired by viol fingerings, is not seen in the historical methods,[67] but can prove effective as it offers an elegant resolution to a first inversion tonic (see Section 6.2.3). In recitatives with a slower *tactus* it may be more effective to realise an inverted arpeggio (Example 6.26, chords 3 & 4, and Example 6.42).

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[67]Gunn, for example, prefers to invert the chord. See Section 4.2.3.

Example 6.27: *Third inversion seventh chords built on the G-string*

The $\frac{4}{2}$ chord frequently appears suspended over a tied bass note. The cello can choose to omit the chord, leaving it to be touched in by the harpsichord, or use the opportunity provided by the removal of the necessity to strike the bass first as the starting point for a creative realisation. If the latter is chosen, care should be taken not to impose on the singers or disrupt the rhythmic balance of the phrase.

7♭ — **Examples 6.28 & 6.29**   It is impractical to fully realise the diminished seventh chord.[68] As with the $\frac{6}{3}$ and $\frac{4}{2}$ chords, it is usually most effective to choose the correct balance of diminished fifth or diminished seventh with the vocal part (Example 6.28). The three-part realisations place the third (or, with a stretch, the fifth) above the diminished seventh (Example 6.29). These top notes of the diminished seventh chord should resolve downwards.

Example 6.28: *Diminished seventh chords built on the D-string.*

Example 6.29: *Diminished seventh chords built on the G-string.*

Occasionally, it may be possible to build a complete diminished seventh across an arpeggio (Example 6.45, bars 1–2), although as with all extended realisations, care must be taken not to obscure the vocal writing.

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[68]It is only possible by building the chord on the C-string and resorting to some extreme viol like trickery with the fingering.

Progressions

Baudiot's preparatory exercise should be recalled when constructing progressions of chords—a change of left hand position between a chord and its resolution should be avoided. Although many of the historical methods stress the importance of correct harmony, this is unlikely to trouble the cellist in recitative; leading notes should rise and minor sevenths fall, but a combination of the cellistic restrictions on the realisation of chords, and the typical chord patterns encountered in recitative avoids most danger of consecutive fifths or octaves. The cello is largely free to select its realisation based on the desired *Affekt*.

The perfect cadence — Example 6.30 Although the perfect cadence is one of the most frequently occurring progressions in recitative, it is rarely realised by the cello. The majority of perfect cadences are too rapid to allow any more than the bass note or a double stop to be realised (Example 6.30, chord 1). If the *Affekt* is particularly strong, there may be dynamic space to realise three-part chords, but care must be taken that the spread of the chord doesn't disrupt the rhythm (Example 6.30, chords 3 & 4).

Example 6.30: *Possible realisations of a perfect cadence.*

Slower, quieter recitatives offer the potential for a wider range of realisations (Example 6.42); if, however, the recitative is particularly subdued, such realisations may dominate the continuo group and a simple bass line must once again suffice (Example 6.41). This is particularly applicable in confined spaces such as the recording studio.

The perfect cadence and the pre-dominant chord — Example 6.31
The pre-dominant chord usually supports the textual, harmonic, and rhythmic apex of the phrase; it frequently allows space for a three part

chord whilst the subsequent perfect cadence relaxes to a double stop or simple bass line (Example 6.31).

Example 6.31: *A perfect cadence with its pre-dominant chord.*

The pre-dominant chord can be realised with alternative finger patterns. The first (Example 6.31, left side of first chord) offers a strong barring of the pre-dominant chord, but requires a position change to the perfect cadence. The second (Example 6.31, right side of first chord) avoids the position change at the expense of a slightly less comfortable pre-dominant chord.

$6-\frac{5}{3}$ — **Example 6.32** These two chords, with or without the arpeggiated 6 (Example 6.32, chord 1) can easily be realised as a pair without changing position. The third pair in this example is unique; it occurs frequently and is a particularly cellistic realisation (the same pattern could be performed on a first inversion chord build on an *F#* a fifth lower, but at that depth, the third between the *F#* and the *A* becomes too murky).

Example 6.32: *Three patterns for resolving a 6 onto a $\frac{5}{3}$.*

$\frac{5}{3}-6$ — **Example 6.33** Like the previous progression, these chords can easily be realised. The progression frequently occurs with rapidity at an interruption; it may be desirable to reverse the usual dissonance–resolution/down bow–up bow pairing in order to give the interrupting first inversion chord rhythmic impetus.

$\frac{4}{2}-6$ — **Example 6.34** If the $\frac{4}{2}$ chord is realised by just the 4, then its resolution is trivial (Example 6.34, progression 1). The three-part $\frac{4}{2}$

Example 6.33: *Three patterns for interrupting a $\frac{5}{3}$ with a $_6$*

chord also resolves elegantly without a change of left hand position, but with a rotation of the hand from the oblique, viol-like finger pattern back to being perpendicular to the fingerboard (Example 6.34). This is not a commonly practised movement for the current cellist and may require some familiarisation before it is fluent.
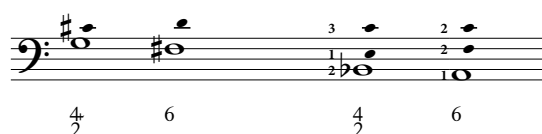
Example 6.34: *Resolution of a $\frac{4}{2}$ chord to a first inversion.*

$\frac{6}{5}-\frac{5}{3}$ — **Example 6.35**   The low, dark diminished fifth best resolves onto a single bass note; adding the third would be too thick and involve an abrupt position change (Example 6.35, chord 1). A more elaborate realisation with a delayed seventh favours a descending melodic line to the third (Example 6.35, chord 2).
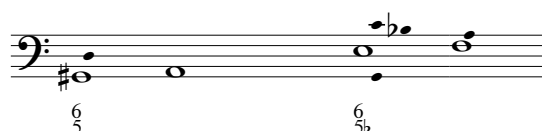
Example 6.35: *Resolutions of first inversion seventh chords onto a root position chord.*

$7\flat-\frac{5}{3}$ — **Example 6.36**   The three part diminished seventh chord resolves without a position change onto two alternative realisations. The second is less satisfactory as the barring second finger must avoid contact with the A-string; I find it necessary to partially release the second finger before the top note is struck, reducing the resonance of the chord. The two resolutions have a different *Affekt*. The first, with the

top note rising to the third, suggests forward motion. The second, falling resolution is more final and less strident.
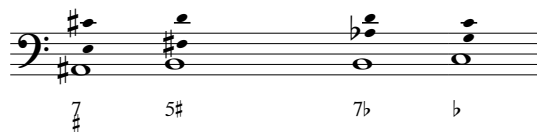
Example 6.36: *Diminished seventh chords and their resolutions.*

Suspensions

Cadential suspensions are best avoided on the cello. The decoration of a perfect cadence with a 4-3 suspension is, in any case, rarely notated in Handel (see Section 3.1.3). None of the cello methods utilise 4-3 suspensions at cadences; performed on the cello this progression creates a penetrating melodic texture in close proximity to the bass note. The presence of a 4-3 suspension in the harpsichord does not preclude the realisation of the cadential progression by the cello, if the 4 is performed as part of an *acciaccatura*, as, for example, Dean interprets Alessandro Scarlatti's 4 3 ligature notation.[69]

There may be occasions when a 6-5 suspension (Example 6.37) or 7-6 suspension (Example 6.44) may be expressive; these, however, should be regarded as a special effects and employed with caution. Example 6.37, for example, was my response to the tenor's slow, upwards appogiatura on the word 'melts'.

Doubling the vocal part

Several of the historical methods, notably Schetky and Fröhlich (after Quantz), insist that the top note of each chord prempts that about to be sung by the singer.[70] This can be restrictive if the cellist desires a full, nineteenth-century realisation or an interpretation more sensitive to *Affekt*. It can also be rhythmically disruptive, creating emphasis away from the *tactus*.

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[69]Dean, 'The Performance of Recitative in Late Baroque Opera', 401.

[70]Schetky, *Practical and Progressive Lessons for the Violoncello*, 38; Fröhlich, *Vollständer theoretisch-practischer Musikschule...*, 89.

Example 6.37: *Handel.* Alexander's Feast. *'The mighty master smiled to see', bb. 5–6. Staves 1 & 3 notate the ornamentation of the tenor and my realisation.*

Nevertheless, certain realisations, particularly of the ₆ and $^6_3$ chords, will naturally place the top note of the realisation in unison, or at the octave, with the voice (Example 6.38). This may be another possible interpretation of Marcello's puzzling criticism that the cello 'will always accompany the recitative at the high octave (particularly the Tenor and the Bass)'.[71] In the confines of the orchestra pit or recording studio, doubling the vocal line is indeed likely to be considered objectional. In the auditorium or on stage, however, my experience is that the doubling merely adds resonance to the chord and does not threaten the voice.

6.3   SOME NOTES ON REHEARSAL AND PERFORMANCE

Prior to the first rehearsal, the cellist will have arranged the score—adding figures and any other notations as necessary—developed a vocabulary, and be fluent in the techniques required to execute the chords. At this point, it is tempting to retreat to Schetky's advice, referring the reader to 'a judicious master',[72] such is the potential for variation in rehearsal and performance. Described below are a series of generalities that I have extracted from my experience performing recitative. These are followed by sample realisations and a report

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[71]Marcello, *Il teatro alla moda*, 47.
[72]Schetky, *Practical and Progressive Lessons for the Violoncello*, 38.

Example 6.38: *Scarlatti, D.* Tolomeo et Alessandro. *Act 3 Scene VII, bb. 40–43. A possible realisation by the cello, leading to doubling of the vocal part on chords 1 and 4.*

from the rehearsals and performances of one particular production, Handel's *Agrippina* at Vlaamse Opera in 2012.

Preparing the score

Paul Berliner, in his study on improvisation in jazz, states that:

> Performers' attention to the artful regulation of their interaction expresses itself most formally in the creation of musical arrangements, details of presentation worked out for each piece in advance of musical events. Arrangements represent varying degrees of planning an impose different compositional constraints on improvisers. They introduce stable precomposed element to group interplay, providing overall shape to performances and reducing some of the risks associated with collective improvisation.[73]

The 'arrangement' for the realisation of recitative is the annotation of the score. The nature of the score used by the cellist will vary from composer to composer (and with different current editors). Some Bach manuscript parts consist of a figured *basso* with no vocal line,

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[73]Berliner, *Thinking in jazz : the infinite art of improvisation*, 289.

others an unfigured *basso* with a vocal line but no text. The iconography of the opera house and surviving performance material suggests that Handel's cellist read off the same manuscript as the keyboard player (see Chapter 3). Handel's compositional practice was to write a sparsely figured pairing of voice and *basso*. Extant contemporary performance material suggests that few further annotations were made to the score; the continuo group would extemporise the majority of the harmonies supporting the vocal line (see Section 3.1.4).

Current practice is to treat the score as an indeterminate, rather than improvisatory work; harmonies are decided upon in advance, each chord is annotated with its corresponding figure. Improvisation is therefore restricted to the realisation of these figures. The arrangement of the score is initially the responsibility of each member of the continuo group, who will annotate the page according to their own taste and technical requirements. These arrangements will later be combined and refined during rehearsals and performances (see Section 6.3).

Amending the score

Although the cellist will have prepared their score in advance, it will still be necessary to make alterations. Consensus will have to be reached amongst members of the continuo group—a sub-dominant or supertonic seventh? an additional suspension or a seventh?—and, as the interpretation of the text gains clarity from the director and the singers, different chords will take on different functions and significance, necessitating a change in their realisation.

It may be productive to add further annotations to the score; if it is helpful to notate certain chords then do so, although over-reliance on this can lead to inflexibility. More useful may be mnemonics which suggest gestures without restricting the actual realisation (Example 6.48, a brief extract from a score I used in performance, uses this approach). Scribbled stage directions, often notes on when to strike the first chord of a scene, are frequently essential.

Joining a new continuo group

If the members of the continuo group are embarking on their first project together, the cellist would be unwise to immediately perform pre-prepared realisations. A more efficient way of developing is to initially work with single bass notes, exploring different gestures with the keyboard. This offers space for listening to and understanding each other's dialect. Once the cellist has analysed how the harpsichord needs supporting, they can begin to realise chords, secure that they are playing into the resonance of the keyboard with the same musical gestures as before.

Listening to the acoustic

Even if the continuo group is an experienced ensemble, in a new venue it would be useful to follow a similar strategy as described above, allowing each player to feel the relationships between their instruments and the new acoustic; I frequently feel like I am learning to realise recitative from scratch at the beginning of each new project.

Realisations should be developed as demanded by the rehearsal space, not as anticipated for the performance venue. The relationships within the continuo group can only develop if they are playing into the current space; if they battle the acoustic, they will also fight against each other's instruments, prohibiting the formation of a cohesive ensemble. Most opera productions will allow sufficient rehearsal time on stage to adapt to the acoustic of the theatre; concerts or recording sessions, however, will require much flexibility from the continuo group.

Singers and the stage

Occasionally, the blocking of a scene may offer the opportunity for more extensive realisations than simple chords; I have even been expected to improvise a prelude with the continuo group.[74] The majority of the recitative, however, can become increasingly flexible from per-

[74]Cervetto and Baudiot were noted for their ability to fill in gaps in the recitative Purcell, 'Instrumental Performers'; Baudiot, *Méthode de violoncelle*, 195.

formance to performance, as the singers become increasingly comfortable in their roles. This is actually easier to accompany; the singers' declamation, even if different, is clearer and the continuo group can read their intentions earlier.

The cello can safely leave any assistance required by the singers with their pitches to the harpsichord,[75] however, the cello should still be sensitive to the needs of the singers. If a certain realisation unsettles a singer, regardless of the qualities it may bring to the music, it should be omitted.

6.4 SAMPLE REALISATIONS AND A REPORT FROM A PRODUCTION OF HANDEL'S *AGRIPPINA*

6.4.1 Sample realisations

The following examples are representative of my practice. They are largely transcriptions from performances and recordings and are, of course, specific to those particular events. They are selected to demonstrate a range of techniques that may suggest possible realisations of the vocabulary discussed in the previous section. As noted in the introduction to this chapter, very little of these realisations is derived from historical methods. They are a personal response to the music of current rehearsals and performances, played with the conviction that they could be a faint echo of an undocumented practice from the first half of the eighteenth century.

N.B. not every bass note need be realised with a chord. Understanding of when a chord is beneficial to the accompaniment can only be gained through experience; each performance requires a different approach.

The notation in the middle staff of each example suggests a realisation. The lengths of notes should be read alongside the vocal part; if a crotchet in the realisation is aligned with a crotchet in the voice, it implies that the bow releases with the voice. Vertically aligned double, triple, or quadruple stops should be played as simultaneously as pos-

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[75]The singers will be expecting help to come from the harpsichord which, in any case, is able to provide more flexible assistance.

sible. Small, stemless notes are freer in rhythm. The first and the last notes of the arpeggio should align with the vocal part; the middle notes merely offer an approximate shape of the gesture. Consecutive notes in these patterns should overlap.

Example 6.39. A lively, *forte* recitative.   Each chord should be executed as simultaneously as possible, within the *tactus*. Despite the boisterous nature of the voice and the realisation, care is still needed to lighten the first inversion in bar 2 and the resolution of the cadence.

Example 6.39: *Handel. L'Allegro, il Penseroso ed il Moderato. 'If I give thee honour due'.*

Example 6.40. A *forte* recitative realised with arpeggios.   This realisation of Claudio's imperial declaration towards the end of *Agrippina* is perhaps at the limit of what might be considered tasteful by histor-

ical sources.[76] It was, however, entirely appropriate in this production; the substantial arpeggios in bars 85 and 86 were a response to equivalent gestures from the harpsichord. The elongated realisation in bar 86 also provides the singer with support through his rests (see Section 6.1.5). The final cadential chords, despite the quadruple stop, must still be executed concisely, taking care not to preempt the voice and the rest of the continuo group.

Example 6.41. A slow, *pianissimo* recitative. The opening bar employs my favoured realisation of a first inversion, dropping below the bass before rising to the root. The resolutions in bars 2 and 3 are left bare (in this particular performance to allow the theorbo to execute a slow 4-3 suspension, contrary to Handel's figuring), but the word 'unwelcome', on the strongest beat of the recitative, is coloured with a arpeggiated realisation.

Example 6.42. The $\frac{4}{2}$ chord. A similar realisation to the previous example, also requiring a slow *tactus*. The arpeggiated $\frac{4}{2}$ chord keeps the music alive through the vocal silence, removing the temptation for the singer to elide the rests, upsetting the *Affekt* which colours the subsequent aria. The trill on the penultimate chord, effectively an embellished 4-3 suspension, is arguably a little kitsch, but suited the production at this moment.

Example 6.43. Using a varied realisation to develop intensity. The opening pedal is sustained—a special effect without historical evidence—and Bajazet's valedictory address is left unrealised by the cello. Only when Bajazet begins to question his daughter and his captor are chords introduced. The sustained *d* in bar 10 and B♭ in bar 11 have a similar effect to the realised chords around them, increasing the resonance of the continuo group. Finally, the substantial, dissonant chords in bar 13 bridge the texture between the *secco* recitative and furious orchestral *accompagnato* of bar 14

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[76]This realisation would certainly be frowned upon by Baumgartner, though I would hope it may find favour with Baudiot and Lindley.

Example 6.40: *Handel.* Agrippina. *Act 3 Scene XV, bb. 82–87.*

Example 6.41: *Handel.* L'Allegro, il Penseroso ed il Moderato. *'Thus, Night'.*

Example 6.42: *Handel.* Agrippina. *Act 3 Scene XIV, bb. 128–130.*

onwards.[77] This mix of simple and chordal realisation has proved, for me, the most successful and versatile method of accompanying recitative at the cello.

Example 6.44. A realised suspension.   A series of brief recitatives are sung by Ottone as his friends and, in this recitative, lover appear to desert him. The cadential suspension must be performed delicately. Whilst colouring Ottone's increasingly desperate pleas, it can cross over into bad taste. The tenor register of the suspension is prepared by the opening arpeggio and resolved in the cadence.

Example 6.45. A heavily realised passage.   When performing a densely realised passage, it is important that the rhythm of the *basso* is not lost. The double stop in bar 7 must clearly provide the *tactus* against which the singers exclamation is syncopated. The cadential arpeggio in bar 9 is carefully synchronised with the voice to create the *tactus* for the subsequent phrase; technical skill is required to ensure that the roll across all four strings at the beginning of bar 10 maintains this *tactus*. There are two further examples of suspensions, a rich 7-6 in the middle of the chord (bar 12) and a cadential 4-3, which is only suitable for realisation by the cello in the context of such an elaborate passage.

6.4.2   Handel's *Agrippina* at Vlaamse Opera

During October and November of 2012, I was fortunate to work as guest solo cello for the Vlaamse Opera (since renamed as the Vlaanderen Opera) in Gent, playing continuo for a new production of Handel *Agrippina* conducted by Paul McCreesh and directed by Mariame Clément. I was joined in the continuo group by the Emmy nominated harpsichordist, Jory Vinikour, and the theorbist Israel Golani, the three of us working together as an ensemble for the first time.

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[77]Devine, *Personal communication*, The harpsichordist and conductor, Steven Devine, agrees that scenes such as this, which juxtapose *secco* and *accompagnato* greatly benefit from a substantial continuo section and chordal realisation. Without such a realisation, the *secco* sections sound anaemic next to the full orchestra.

Example 6.43: *Handel.* Tamerlano. *Act 3 Scene X, 'O per me lieto', bb. 1–15.*
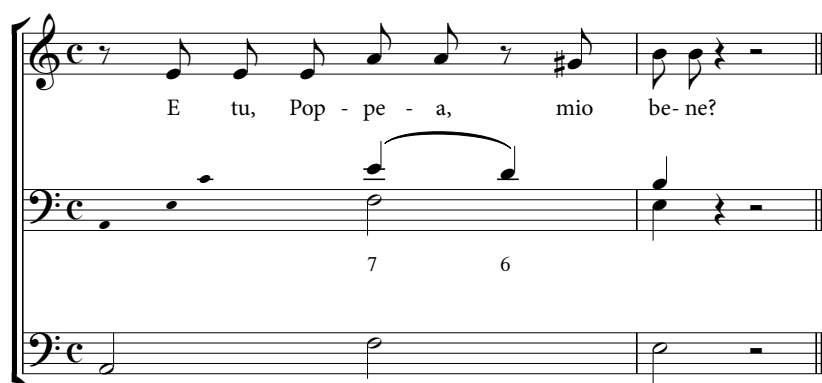
Example 6.44: *Handel.* Agrippina. *Act 2 Scene IV, 'E tu, Poppea'.*

The continuo sound developed initially as a reaction to the acoustics of the theatre. We were fortunate to be able to rehearse in the auditorium from the beginning of the production. The layout of the orchestra pit was similar to that of the Teatro Reggio, Turin, *c.* 1752 (see Section 3.2), although without the addition of double basses to the continuo group and the overflow of musicians into the wings.[78] The pit was raised to a similar height as depicted in Turin, so that the continuo group projected above floor of the stage (Examples 6.46 and 6.47). Despite this, I was surprised by the use of amplification through stage monitors for the continuo group. I had joined the rehearsals a little later than ideal and, in the absence of a cello, foldback was certainly required on stage. It was gratifying to be welcomed into the production with relief by both singers and the director who felt that she could finally get the measure of the music from the auditorium.

Nevertheless, even with a cello and foldback, during the Act 2 Scene XVI aria, *Spererò*, which we accompanied with only cello and theorbo, the singer, diagonally opposite us, though downstage, struggled to hear his accompaniment. Whether this was as a consequence of the rather dry acoustics of the theatre, the expectations of current opera singers, or because of a misreading of the continuo texture, remained uncertain; both singer and continuo group projected well in the audit-

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[78]A contemporary engraving of the Teatro San Giovanni Grisostomo, the theatre in which *Agrippina* was premiered in 1709, depicts far fewer musicians than required by Handel's orchestration, and is thus not suitable as a model of orchestral layout in this opera. Spitzer and Zaslaw, *The birth of the orchestra : history of an institution, 1650-1815*, 50.

Example 6.45: *Handel.* La Lucrezia. *'Ah! che ancor nell'abisso', bb. 5–13*

orium.[79] It is notable, however, that for this aria we lacked the second harpsichord at the opposite side of the stage that was present in early-eighteenth-century opera orchestras; the aria presented an interesting example of the tension between providing a realisation that makes musical sense to the audience, and one which is of practical use to the singer.
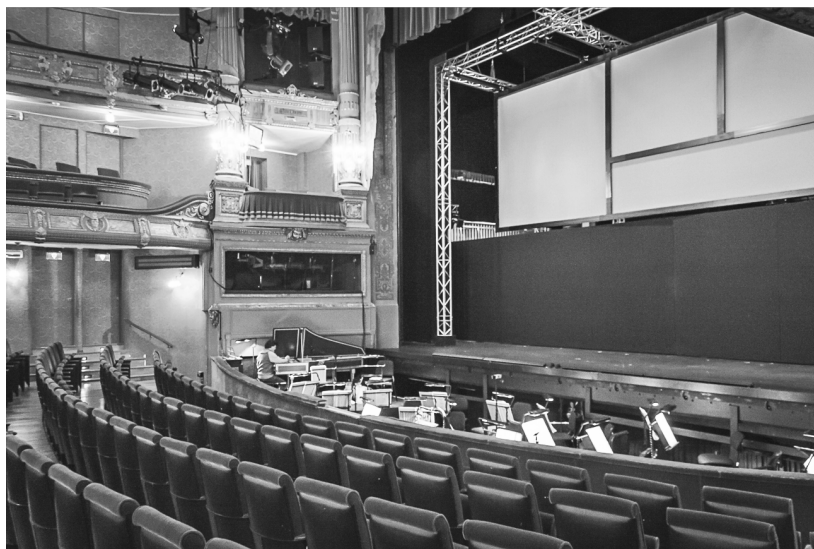
Example 6.46: *Looking across the pit of the Vlaamse Opera, Gent, towards the continuo group for the 2012 production of* Agrippina.

The dryness of the acoustic encouraged a florid accompaniment from Jory Vinikour at the harpsichord (at times perhaps beyond the restraint encouraged by, say, Gasparini). Israel Golani, seated on my left at the theorbo, repeatedly apologised for the necessity of his *fortissimo* playing; in the auditorium, however, the acoustic gave the theorbo a sweeter tone.[80] The acoustic and its influence on the other members of the continuo group provided me with the ideal environment in which to employ a wide range of chordal realisations

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[79]An illicit recording of this aria was made by an audience member at one of the performances. It can be found at http://www.youtube.com/watch?v=pubdk3UDLm8

[80]Galeazzi, writing in 1791, concluded that 'in very large places, one has to get the greatest possible voice out of the instrument, without worrying as to whether or not it is shrill or raw, since the distance will soften any roughness.' Quoted in Barbieri, 'The acoustics of Italian opera houses and auditoriums (ca. 1450–1900)', 320.
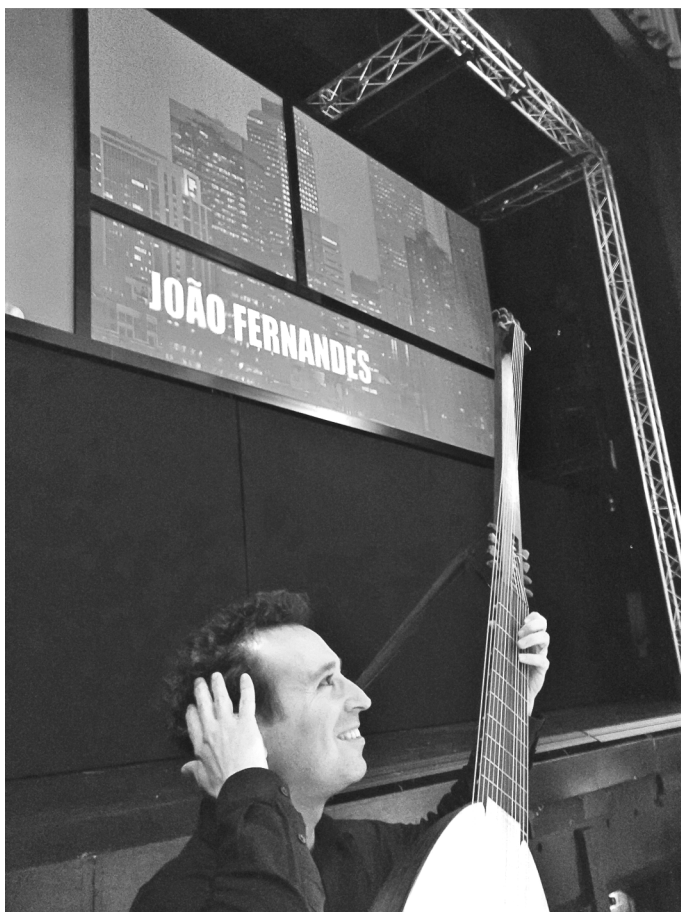
Example 6.47: *Israel Golani, theorbist, shortly before curtain up at the final perform-ance of* Agrippina *in 2012. The photograph is taken from my seat.*

and test my hypothesis that one of the functions of the cello is to provide supporting resonance to the continuo group.

Initial discussions revolved around our arrangement of the score, primarily agreeing on the implied harmonies. Such is the length of recitative in Italian baroque opera that even after a couple of perform-ances, it was still possible to raise queries about different harmonisa-tions of certain passages.

As this was the first production in which we had worked together as a continuo group, we arrived with our own vocabulary, playing in our own 'dialects'. The rehearsal period was spent developing Run-swick's 'lingua franca'. This was a largely unspoken process, occasion-ally aided by feedback from the pit and the auditorium. Criticism was most frequently received when we drew attention to ourselves, not by

a mistaken harmony, but through the introduction of embellishments that began to impose on the singers. Our discovery of a lingua franca was achieved through each player having the flexibility to respond to different gestures, adjusting the 'pronunciation' of our 'words' until we were intelligible to each other.[81] Our own insecurities—Israel's *fortissimo* theorbo, or my tenor range dominating the harpsichord—were soothed by affirmation of the blend and balance, both within the continuo group and with the singers, from the director in the auditorium. Without her encouragement, I may not have had the courage of my convictions to ignore the vagaries of the pit, and may have restricted the freedom of my realisations.

The one exception to the unspoken development of our lingua franca was when we happened upon a particularly pleasing gesture; it would be commented on amongst ourselves, and occasionally notated to become part of the arrangement. Example 6.48, the denouement of the opera, is a brief extract from the copy I used in the performances. (see Example 6.40 above for a transcription of my realisation). In addition to the figures, other annotations include indications to sustain the bass and the realise full chords.

Example 6.48: *Handel, G. F.* Agrippina. *Act 3 Scene XV, bars 82–87. Performing edition by Benjamin Bayl with my performance annotations.*

One of the few instructions in historical cello methods that is rel-

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[81]The lingua franca with which we performed will undoubtedly have to mutate if the three of us work together on another production, in a different acoustic and with different singers to accompany.

evant to the stagecraft of realising recitative is the advice to sound the singers' notes at the top of the chord. In the Vlaamse Opera continuo group, assistance to the singers was primarily provided by the harpsichordist who, in addition to sounding their notes, was also able to double their entire line if required. Technical discussion with the singers was limited. The continuo group would occasionally be asked for more assistance with the harmony of a phrase or more impetus at the beginning of an entry, but the majority of requests regarding pacing and ensemble came from the conductor and the director. Our musical relationships with the singers grew organically throughout the rehearsal period as they became more confident in their roles and we were able to recognise and predict each singer's style of declamation.

Berliner notes that in jazz that '[a]lthough arrangers work out fundamental ideas on their own, they depend on rehearsals with other artists and live performances to test and evaluate ideas, especially for elaborate arrangements.'[82] In hindsight, it would have been interesting to have recorded the entire run of performances and observed the evolution of the continuo group, hopefully confirming the increasing sense of freedom that we felt with each night's performance.[83]

A few weeks after the performances in Gent, I had the opportunity to discuss with Daryl Runswick the processes that shaped the realisation of the recitatives in the rehearsals and performances of *Agrippina*. He commented:

> We each related our separate but concurring experience that there are moments during improvisation (in your case continuo playing, in mine, jazz) when we know in advance what a colleague is about to improvise, and are able to join in so that it sounds to the listener as if this were planned in advance, though it is not. How does this happen? … It seems to me that the analogy to a raconteur, a group of comedians or a simple conversation between friends is relevant to our discussion. When we talk with friends we instinctively tend to

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[82]Berliner, *Thinking in jazz : the infinite art of improvisation*, 308.

[83]The recordings would, in all likelihood, provide a false picture of the continuo texture—the radio broadcast of one of the performances is very disjointed—but would hopefully offer a representation of the techniques we employed.

complete one another's sentences, which results sometimes in confusion because we guessed wrong, but sometimes in hilarity because we get it right and all say the same thing together. This is, in my opinion, the same as improvising the same music together, and it depends, of course, on our each knowing the same stock phrases in a lingua franca we are all familiar with.[84]

Runswick's 'conversation', those moments of serendipity when one knows instinctively what the other will play, happened with increasing frequency with the intensity of performance. To play continuo for a baroque opera is to perform every character simultaneously. Each emotion, each relationship is felt, as the continuo group acts in consort with the singers, not merely accompanying or responding to them. The performing conditions are thus favourable for serendipity.

Runswick refers to this experience in his manifesto:

9. *Very occasionally when we are inspired something truly new will occur.* Improvisers … experience transcendental moments when the music-making seems to rise to a new plane: we feel it as an 'out-of-body' experience when the music seems to play itself without our help[85]

Derek Bailey, Runswick's erstwhile collaborator, also describes the intensity of performance:

One of the things that has come up repeatedly with people who have spoken about their improvisation is the term *duende*. Paco Peña, the flamenco guitar player, described how there are times when the singer and the dancer and the guitarist combine to achieve a new level of performance and they call that duende.[86]

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[84]Runswick, *Personal communication.*

[85]Ibid.

[86]Derek Bailey, *Improvisation : its nature and practice in music* (London: British Library National Sound Archive, [c. 1992]), 63–64; Similar ideas are being reformulated in performing studies as the practice of flow. Andrew Lawrence-King, 'Accessing Super-Creativity: May the FLOW be with you!', In *Andrew Lawrence-King | Text, Rhythm, Action!*, 2014, http://andrewlawrenceking.com/2014/09/07/accessing-super-creativity-may-the-flow-be-with-you/,

Even if our culture doesn't quite permit the ancient darkness that Lorca sees in duende, his description of its effect encapsulates my experience of performing *Agrippina*:

> The duende's arrival always means a radical change in forms. It brings to old planes unknown feelings of freshness, with the quality of something newly created, like a miracle, and it produces an almost religious enthusiasm.[87]

Retrieved 28 September 2014; Andrew Lawrence-King, 'Flow 2014 — The Cambridge Talks', In *Andrew Lawrence-King | Text, Rhythm, Action!*, 2014, http://andrewlawrenceking.com/2014/09/16/flow-2014-the-cambridge-talks/, Retrieved 28 September 2014.

[87] Federico García Lorca, *In search of duende*, ed. Christopher Maurer (New York: New Directions Books, 1998), 62.

During the time in which I have been reading for this study, I have realised recitative for seven recordings as well as numerous concerts and television and radio broadcasts. I am proud that some of the reviews of these productions have seen fit to praise my obbligati,[1] however, save for one opera, none have discussed the accompaniment of the recitative. One respected reviewer of my most recent recording of recitative, Handel's *L'Allegro, il Penseroso ed il Moderato* with the Gabrieli Consort and Players,[2] even saw fit to twice mention my obbligato aria—'exquisitely fluid obligato cello' and 'wonderful obligato cello'—without once noting my realisation of recitative.[3]

I should perhaps consider this to be the ultimate compliment; my intent is not for an obtrusive, overtly virtuosic practice. This would be contrary to all historical instruction on good taste in the accompaniment of recitative, from the early eighteenth century—Gasparini's condemnation of the '*Suonatoroni*' and '*Suonatorelli*'[4]—to the late nineteenth century—Quarenghi's exhortation 'not [to] be a master who wants to dominate the singer, but a friend who aids them.'[5]

Criticism of the production of Handel's *Agrippina* for Vlaamse Opera also suggested that my practice was unobtrusive, although this was not necessarily considered a virtue. The most perceptive review-

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[1]'with lively and attractive ornamentation ... and even substantial cadenzas for cello'. James R. Oestreich, 'Classical Recordings', The New York Times, 2013, `http://www.nytimes.com/2013/03/17/arts/music/classical-recordings.html`, Retrieved 17 March 2013; 'with particular highlights in ... Christopher Suckling's resonant cello'. George Hall, 'Handel Song for St. Cecilia's Day', *BBC Music Magazine*, 13 2012, 'the lovely pair of arias from La Resurrezione ... where Villazón is supported by the excellent playing of cellist Christopher Suckling'. Robert Cummings, 'Classical Net Review - Handel - Villazón Sings Opera Arias', Classical Net, 2009, `http://www.classical.net/music/recs/reviews/d/dgg778056a.php`, Retrieved 23 August 2014; 'That applause is for Christopher Suckling, who played 'Orpheus's Lyre' very beautifully'. Martin Handley, 'Radio 3 Live in Concert', BBC, 2013, `http://www.bbc.co.uk/programmes/b01s6brt`, Retrieved 11 May 2013.

[2]Handel, *L'Allegro, il Penseroso ed il Moderato*, (2015).

[3]Andrew Benson-Wilson, 'Handel: L'Allegro, il Penseroso ed il Moderato, 1740', In *Andrew Benson-Wilson. Early Music Reviews*, 2015, 'This is perhaps indicative of what the ears of audiences and critics tend to be drawn to—the solo line. `http://andrewbensonwilson.org/`.

[4]Gasparini, *L'armonico pratico al cimbalo*, 64.

[5]Quarenghi, *Metodo di Violoncello*, 331.

ers were perhaps those of the blogosphere; the format removes the space limit that constrains classical music journalism in the traditional press. The pseudonymous author of the long-running classical music blog *We left at the interval...* was sensitive to relationships between instrumental style and acoustics:

> The local, un-"HIP" orchestra, under Paul McCreesh, reminded us from the vaguely chaotic opening bars (it was just a cold start: everything warmed up very quickly) how used we've now become to "HIP" performances and the different balance between stage and pit that sets up.[6]

The major Flemish newspaper, *De Standaard*, by contrast, appeared to be setting up the orchestra to fail, the sub-headline of its review reading 'Can an opera orchestra play baroque music?'[7]

Much of the critical response took up *De Standaard*'s theme:

> Wij hebben veel sympathie voor de beslissing om met het eigen operaorkest barok te spelen. Nu het moeilijker wordt om dure barokorkesten in te huren die de huisorkesten werkloos aan de kant laten, resten er ook niet veel andere opties voor huizen die toch barokopera willen doen. Maar de beperkte draagkracht van de muzikale ondersteuning, de schrale continuo en de ijzige strijkersklank bewezen de voorstelling geen dienst.[8]

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[6]NPW-Paris, 'Händel - Agrippina', In *We left at the interval...*, 7th November 2012, http://npw-opera-concerts.blogspot.co.uk/2012/11/handel-agrippina.html, Retrieved 17 January 2013.

[7]The orchestra, in my opinion, responded well to the period instrument influences present in the production, picking up stylistic cues from both McCreesh and the continuo group. This should no longer be surprising to reviewers. Adam Fischer's complete survey of the Haydn Symphonies with the *Austro-Hungarian Haydn Orchestra*, recorded between 1988 and 2003, reveals how dominant the HIP aesthetic has become, even amongst some of the most traditionally trained musicians in Europe. Christopher Suckling, 'Constancy and change: the evolution of the Haydn symphony cycle of Adam Fischer and the Austro-Hungarian Haydn Orchestra' (Masters, Open University, 2005).

[8]Stef Grondelaers, 'Archislechteriken en superbitches aan de Tiber', In *De Standaard*, 23rd October 2012, http://translate.google.co.uk/translate?hl=en&sl=nl&u=http://www.standaard.be/artikel/detail.aspx%3Fartikelid%3DDMF20121022_00344370&prev=/search%3Fq%3D%2522Stef%2BGrondelaers%2522%2Bsuperbitches%26hl%3Den%26client%3Dsafari%

[We have great sympathy for the decision to perform baroque opera with its own orchestra playing. It is now harder to hire expensive baroque orchestras, leaving the unemployed house orchestras on the side; there are not many other options for houses that still want to perform baroque opera. But the limited capacity of the musical support, the scanty continuo and icy strings did the show no favours.]

De barokmuziek van Händel wordt correct uitgevoerd, zonder al te veel frivole zijsprongetjes, onder leiding van dirigent Paul McCreesh. De aandacht gaat zo meer naar de zangpartijen.[9]

[The baroque music of Handel is performed correctly, without too many frivolous digressions, under the direction of Paul McCreesh. Thus the focus is more on the voices.]

Paul McCreesh peine en outre à animer un orchestre mécanique et quelconque—bois suaves mais cordes ternes et raides—tandis que la basse continue paraît bien prosaïque durant les récitatifs.[10]

[Paul McCreesh failed in addition to animate a mechanical orchestra—sweet woodwind but dull and stiff strings—while the bass seems prosaic during the recitatives.]

As alluded to by *We left at the interval…*, audience and critical expectations have been influenced by recent trends in period performance. Recent developments in the recording of baroque opera have been dominated by René Jacobs who uses substantial continuo groups carefully orchestrated throughout the opera.[11] Example

26tbo%3Dd%26rls%3Den%26biw%3D1183%26bih%3D1064&sa=X&ei=8-D3UPDBJMuShgfEjoCoDw&ved=0CDAQ7gEwAA, Retrieved 17 January 2013.

[9]Swa Van De Brul, 'Podi-Art: 'Agrippina' te zien in de Vlaamse Opera te Gent', In *MediaWatchers.be*, 4th November 2012, http://www.mediawatchers.be/1/nl/4/57841/Podi-Art-Agrippina-te-zien-in-de-Vlaamse-Opera-te-Gent-, Retrieved 17 January 2013.

[10]Sébastien Foucart, 'Agrippina, son univers impitoyable', In *ConcertoNet.com*, 2012, http://www.concertonet.com/scripts/review.php?ID_review=8772, Retrieved 17 January 2013.

[11]John Rockwell, 'Conductor flies freely over critical gulfs', In *The New York Times*, 18th November 2011, http://www.nytimes.com/2011/11/20/arts/music/rene-jacobss-harmonia-mundi-cds-and-dvds.html?_r=0, Retrieved 17 January 2013.

7.1, a rough transcription of Act 2 Scenes II and III from Jacobs'
Grammy-nominated recording of *Agrippina* is typical of the kind of
practices employed. The four instruments of the continuo group,
harpsichord, theorbo, cello, and organ (of which there is no evidence
that Handel ever used in opera) alternate in their prominence; they
arpeggiate and embellish over the text (Scene II, bars 2–3, 5, 9, and
15). Rests are elided (horizontal brackets in Scene II bars 1, 6–7, and
Scene III bars 1–2); the *tactus*[12] is further disturbed by a dissonant
off-beat chord on a weak syllable (bar 2), and the *Affekt*[13] of Pallante's
'Ma' in bar 11 at the arrival of new characters is weakened by its
transference from the voice to the harpsichord through the addition
of an extra half-beat. The accompaniment of the asides that open
Scene III is transposed up an octave (surely this can't really be what
Marcello meant when he complained that the cello 'Accompagnerà
sempre i Recitativi all' Ottava alta'?[14]), whilst Ottone's declaration
of his love to Poppea (Scene III, bars 7–10) is supplemented with a
sustained cello accompaniment in the tenor range of the instrument.

Jacobs work has been hailed by some critics as one of the many sa-
viours of classical music, its improvisatory nature seen as both alive
and contemporary (in both a current and historical sense):

> Wild improvisation during the secco recitatives, an im-
> provising timpanist in the ritornello of a bass aria, singers
> singing along with some of the instrumental music—it's
> a performance that's more than rough and explosive. It
> recreates what Jacobs thinks must have happened during
> Handel's own performances, and in doing that explodes our
> old ideas about what Handel operas ought to sound like.[15]

Sandow has, unfortunately, been deceived. These are not 'wild
improvisation[s]', rather carefully composed and controlled music-

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[12]See Nomenclature in the front matter for clarification of my use of the term
tactus.

[13]See Nomenclature in the front matter for clarification of my use of the term
Affekt.

[14]Marcello, *Il teatro alla moda*, 47.

[15]Greg Sandow, 'Not so refined', In *Sandow*, 21st November 2011, `http://www.artsjournal.com/sandow/2011/11/not-so-refined.html`, Retrieved 17
January 2013.

Example 7.1: *Handel.* Agrippina. *Act 2 Scene II,* Roma, più ch'il trionfo, *Scene III,* (Ecco il superbo!)*, bars 1–10. My transcription of George Frideric Handel,* Agrippina, *René Jacobs, Akademie für Alte Musik Berlin, Harmonia Mundi HMC952088/90, 2011*

cor - di - va e re - gi - na!

Scene III

Agrippina
(Ec - co il su - per - bo!)

Sinfonia

Poppea
(Ec - co l'in - fi - do!)

Nerone
(Mi - ro il ri - val, e ne sen - to pien d'i - ra il cor.)

Agrippina
(Pop - pe - a, fin - gia - mo!)

Poppea
(Fin - gia - mo!)

Ottone
Bel - lis - si - ma Pop - pe - a, pur al fin - ne mi li - ce nel tuo vol - to be - ar le lu - cia - man - ti.

making.[16] Once again in the early music world, the appearance of authenticity is everything; whether Jacob's realisations are actually improvised is not that important to the audience, who require only the belief that they are so.

Jacobs realisations have, however, been specifically composed for the most intimate of listening environments, the recording. The audience can hear every note of every *acciaccatura*, every minute flourish, and distinguish between the many timbres of the continuo group, separating the ensemble into its constituent voices. Such an environment *requires* a different kind of music-making to the opera house, it requires a substitute for the scenery and the staging, even if the result is 'unhistorical, unstylish and profoundly unmusical'.[17]

Unsurprisingly, Jacobs polarises the critics:

> Invasive *basso-continuo*-playing persistently interferes during recitatives in mannered ways (one longs for a few simple chords so that the singers can be allowed to get on with their jobs).[18]

> Jacobs and his musicians assist the singers in getting to the dramatic heart of the recitatives by performing them with beguiling variety, switching continuo instruments (harpsichord, organ, lute, and guitar) for different characters, for example, and using a revealing range of textures and diverting rhythmic variation.[19]

The critics of the continuo group of the Vlaamse Opera production of *Agrippina* appear to have fallen into the second group of reviewers. They have, as Harnoncourt put it, had their ears 'programmed, as it were, and thereafter perceive any deviation from this program

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[16]Jory Vinikour, *Personal communication* (2012); At least John Rockwell realises that the many embellishments in Jacob's recording of *Die Zauberflöte* are only 'quasi-improvisational'. Rockwell, 'Conductor flies freely over critical gulfs'.

[17]Vickers. Quoted in Rockwell, 'Conductor flies freely over critical gulfs'.

[18]David Vickers, 'Handel Divided', *The Gramophone* 89, no. 1075 (October 2011): 104.

[19]Charles T. Downey, 'Handel Agrippina', In *The Classical Review*, 21st November 2011, It is curious that this and other reviews fail to notice the cellist's substantial contribution to the recitatives. `http://theclassicalreview.com/cds-dvds/2011/11/handel-agrippina/`, Retrieved 17 January 2013.

as wrong.'[20] Jacobs' approach, however, is not suitable for the opera house. Harnoncourt continues

> If, for example, a composer has written a fast sixteenth *arpeggio* so that in such a hall it will blend into a shimmering chord, and the performer of today plays the fast notes precisely and clearly, then he misconstrues the meaning of those notes and alters the composition — not out of arrogance, but rather out of ignorance! There is a danger — and this holds for some critical listener as well — that the performer wants to hear the *score* rather than the music. He discovers that everything is blurred, and he does not like it. But this is because he wants to hear the *score.* On the other hand, if he listens to the *music*, he will discover that these fast notes, in reverberating, create an indefinite trembling and a vague color.[21]

Substitute *recording* for *score* and expectations of the critics are revealed. Jacobs has 'created effects for his CDs, which he now likens to radio plays, tailored to enliven the listening experience in the absence of visuals.'[22] A spectacular tinkling in the four-foot register of the harpsichord is, however, of no practical help to a singer on stage (or, for that matter, the audience). At Vlaamse Opera, we were creating music for the theatre, a sound that supports the singer, who, on stage, no longer needs garish effects to help communicate the music.

With recordings as the dominant method of consuming music—even for such an artistically literate person as a music critic—it is with that sound world that the ear is becoming programmed, and that ear is disappointed by a theatrical rather than recorded sound. I can objectively state that there was nothing 'scanty' or 'prosaic' about the continuo group in *Agrippina*; it was playing that was at once extremely physical yet also capable of great subtlety.[23]

I have yet to satisfactorily synthesise recitative practices for theatre and disc. Recording has certainly allowed me to experiment with

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[20]Harnoncourt, *Baroque Music Today: Music as Speech*, 80.

[21]Ibid., 83.

[22]Rockwell, 'Conductor flies freely over critical gulfs'.

[23]From time to time my playing is criticised by my colleagues as overly exuberant, but my absolute commitment to the performance has never been questioned.

realisations that perhaps evolved more for personal enjoyment than practical use (Example 6.41, *Thus Night, oft see my in thy pale career*, from Handel's *L'Allegro, il Penseroso ed il Moderato*,[24] is a realisation of which I am particularly fond), but they have also frequently been compromised by orchestral layout, recording techniques, and rehearsal constraints (see Sections 6.1.3 and 6.1.4). An attempt to reconcile these approaches will potentially reveal two challenges. First, can the continuo group be recorded in a manner which communicates the sound and gestures of a theatrical continuo group? And second, is this even desirable in the absence of visual stimulus from the stage? This remains a topic for further work; it raises technical and musical questions, the answers to which demand a contribution to the continuing debate on the aesthetics of current period performance.

There was other, more positive criticism of the Vlaamse Opera production, from both the auditorium and the pit. I take satisfaction that comments from members of the audience endorsed my intention to 'support the harpsichord' (as the eighteenth-century reviewer described Cervetto's realisation[25]), creating a blended continuo sound from which one 'couldn't immediately distinguish which instrument struck which note.'[26]

The greatest affirmation of the improvisatory nature of my practice came from the principal cello of the opera house. Initially sceptical, he exclaimed after six performances that 'it was fantastic and it's still developing!'[27]

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[24]Handel, *L'Allegro, il Penseroso ed il Moderato*, disc 1, track 31.
[25]Purcell, 'Instrumental Performers'.
[26]Allott, *Personal communication*.
[27]Hans-Ludwig Becker, *Personal communication* (2012).

PART 2 CONCLUSIONS

Part 1 of this thesis demonstrated that the professional cellists of the first half of the eighteenth century had both the technical and musical ability to realise recitative and the practical impetus to do so.[1] The poor acoustics of the increasingly large eighteenth-century theatres necessitated a variety of architectural, organological, and musical developments, of which the realisation of recitative by the cello, increasing the sonority and resonance of the continuo group, was undoubtedly one. Whether this practice developed with the musical transformations in Italian opera around the turn of the eighteenth century, or with the gradual reduction from two harpsichords to one in the orchestra pit from the middle of the century, remains unclear.

My own experience in recreating this practice, detailed in Part 2 of this thesis, validates the realisation of recitative within current performing practice and strengthens my belief in it as a likely cellistic practice in the theatres of the early-eighteenth century.

The bipartite presentation of this thesis is not entirely reflective of my research methodology; the insights offered by the process of developing and performing realisations *in situ* gave me the confidence to locate a practice in disparate and often circumstantial historical evidence. It was, for example, serendipitous that the production of *Agrippina* for Vlaamse Opera—one of the most liberating performing environments in which I have worked, and my most productive period of technical development and musical understanding of the realisation of recitative—was followed by my examination of the Handel manuscripts held in Hamburg (see Sections 3.1.4 and 3.2). Reading these manuscripts with a practical appreciation of the difficulties the continuo group had to overcome informed my interpretation of these and other historical sources, as well as the subsequent refinement of my own practice.

The imperfect description by the late-eighteenth- and early-nineteenth-century cello methods of the intricate details of the realisation of recitative proved unproductive when recreating this

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[1]See Chapter 5: Part 1 conclusions.

practice.[2] This, together with the continued dearth of historical evidence for early-eighteenth-century cello practices, led practice-informed interpretation of the few available sources to offer the most productive avenue for musical exploration, creating a space in which speculation about the development of the practices of the cello can be made with confidence.

My own practice can be encapsulated in two stages. It is a necessary prerequisite to the realisation of recitative to develop the technical fluidity required to realise chords. This is relatively trivial to derive from first principles; the constraints of the cello allow for a small repertoire of chords. Although some of the historical methods attempt to describe these realisations, they are insufficiently methodical to provide a sound technical foundation. There is even less historical discussion of the interdependence between the cello, the rest of the continuo group, the singers, and the acoustic of the theatre. It is, however, within this web of relationships that the cellist can develop an instinct for the performance of recitative. Section 6.4.1 offerd some examples of the variety of realisations of which the cello is capable and describes their relationship with the other instruments of the continuo group and the particular productions from which they are taken. They are, however, unique to that performance; each new production will require a re-examination of the relationships within the continuo group and an ongoing refinement of the cellist's repertoire of realisations.

Further work is prompted by this study. Section 7 has already raised the challenges presented by the recording of recitative. First, can the continuo group be recorded in a manner which communicates the sound and gestures of a theatrical continuo group, and second, is this even desirable in the absence of visual stimulus from the stage?

The timbre of the *basso* in Handel opera requires continued investigation and experimentation. Current period performance rarely uses the balance of cellos, basses, and bassoons recorded in documents contemporary to Handel, reducing the number of bassoons from ap-

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[2]The second part of this thesis represents a step towards remedying these deficiencies; I will be refining my techniques in a method to be published at a later date.

proximately equal with the cellos to one or two players, and cutting them from the *basso* more frequently than a cursory examination of archival orchestral parts from the 1740s might suggest. Furthermore, it is rare for the 'baroque bassoon' to use reeds gouged and stapled in a historically appropriate manner,[3] a technique that is analogous to Webber's work on stringing which has produced startling results in the last decade.[4] My recent work with a wind section using a closer approximation to historical reeds reveals a far more plangent bassoon with an increasingly resistant articulation.[5] A bass section with equal numbers of bassoons and cellos would dramatically alter the balance and projection of the 'baroque' orchestra, offering further insight into the music.[6] This work would be enhanced by analysis of performances in restored eighteenth-century theatres such as that in the castle of Český Krumlov. The layout of the resident orchestra, *Hof-Musici*, is strongly reminiscent of eighteenth-century iconography;[7] it would be very revealing to work both on instrument set-up and *basso* realisation in the such an environment.[8]

It may also be possible to further refine my practice of the realisation of recitative through a study of *affetti* and *concetti* after the work of Maddox.[9] An analysis of changing attitudes to *affetti* from the first half of the eighteenth century to the turn of the nineteenth century may indicate which emphases to place on the competing impulses within historical cello methods. This, however, would only be a small part of a far more comprehensive project that would require the entire continuo group and, significantly, singers and directors to alter their approach to the interpretation and communication of recitative.

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[3]Verschuren cautions that this is a controversial topic as it impossible to know the qualities of the plants used to make reeds in the eighteenth century. Wouter Verschuren, *Bassus* (Amsterdam: Wouter Verschuren, 2014), 78.

[4]See Section 1.1.1.

[5]Mike Diprose and Margreet van der Heyden, 'Workshop Series: Experience Playing with Natural Brass', 2015, `http://www.margreet.ch/Workshops_Project.html`, Retrieved 12 October 2015.

[6]A beneficial side effect would be to clarify Handel's use of the bassoon in his bass section.

[7]Anonymous, 'Image Gallery :: Hof-Musici', In *Hof-Musici*, 2015, `http://www.hofmusici.eu/en/fotogalerie/#!`, Retrieved 2 February 2015.

[8]See Section 3.2.

[9]See Section 6.1.5

Andrew Lawrence-King is currently driving a revision of seventeenth-century recitative and continuo practices both through performance and his writing.[10] A similar investigation of early-eighteenth-century practices by an equally committed musician would be illuminating.

At the close of the present work I am confident that my practice of the realisation of recitative by the cello reflects the musical demands that would have been placed on the cellist in Handel's theatre orchestras, even if I cannot be certain how Francisco Caporale, for example, would react to the notes I choose to play. My realisations are both musically convincing to a current audience and supportive of the singers on stage. They form one of a plurality of current practices that derive from our incomplete knowledge of eighteenth-century practice; I hope that this thesis inspires further creativity in the performance of Handel opera.

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[10]See Andrew Lawrence-King's numerous posts in Facebook early music groups as well as YouTube videos and his own website. Andrew Lawrence-King, 'Andrew Lawrence-King', 2015, `http://andrewlawrenceking.com`, Retrieved 12 October 2015.

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