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COVER:
Anon., *The compleat tutor for the violin containing the best and easiest instructions for learners to obtain a proficiency* ([1746]), frontispiece, from *Library of Congress* (<https://www.loc.gov/item/41018176/>)

Editorial

In 1967, Frederick Neumann wrote that historical performance research was a relatively young field still developing reliable methods; as a consequence, he thought that 'inferences from the sources are often drawn too hastily'.[1] In the same essay he pointed out that a concentration on treatise-type material had led to neglect of another important source of information: patterns of notation in real music. One reason for the neglect had to do with the wish of researchers to find clear-cut performance rules, which were readily provided by treatises. The music itself, with its messy inconsistencies, even within the work of a single composer, is usually much harder to make sense of, while only serving to highlight the problems that lie with attempts to apply rules across diverse repertories and whole tranches of music history. Some of Neumann's criticisms were aimed at attitudes that no longer exist; for instance, he felt the need to point out that 'there was no such thing as a universal Baroque convention which regulated performance all over Europe' (318). Nevertheless, his call for closer attention to what the music itself can tell us remains an important lesson – even if this too, as he pointed out, has pitfalls.

Neumann was primarily interested in evidence relating to specific practices that tended not to be notated with precision in the seventeenth and eighteenth centuries, including rhythmic inequality and the interpretation of ornament signs. A wider view of ornamentation, including the full range of elaborations characteristic of seventeenth- and eighteenth-century music for solo performers, depends almost entirely on study of the surviving music. A well-known example is ornaments for Corelli's Op. 5 sonatas for violin and bass, most of which originated with performers without a direct connection to Corelli.[2] Corelli's compositions formed the basis of paraphrases that border on recompositions, either written down to function as didactic examples, or within personal documents of individual performer–composers. In either case the ornaments appear to show how expert performers typically approached solo music for their own instrument, whether their own or someone else's.

A similar approach can be seen in the ornaments of the Dresden court violinist and composer Johann Georg Pisendel (1688–1755) notated mostly in the form of annotations on scores preserving the original notation or on surviving loose sheets that accompany them. Javier Lupiáñez's detailed research on these, outlined in the present issue of *EMP*, has shown that Pisendel very much treated the notated score as a starting point for often highly developed elaborations, especially in the music of Antonio Vivaldi. Pisendel's versions may reflect a common eighteenth-century performance practice for Vivaldi's solo violin concerti and the spirit if not the letter of Vivaldi's own performances, especially in works that survive elsewhere in a form that Vivaldi had not intended for wider dissemination (works notated in a form for wider dissemination may reflect more closely a composer's own performance practice, as the ornaments for Corelli's Op. 5 published by Estienne Roger seem to do). It is necessary to be cautious about the value of such 'unfiltered' testimony – much in the way that early recordings tend to be snapshots of a more complex reality. Nevertheless, performance-related notations and scores prepared in advance of performance where these survive can offer insights otherwise irretrievable.

Thanks are due to Michael Talbot for assistance with this issue.

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March 2020
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[1] 'The Use of Baroque Treatises on Musical Performance', *Music & Letters*, 48 (1967), 315–24, at 315.
[2] See Neal Zaslaw, 'Ornaments for Corelli's Violin Sonatas, op.5', *Early Music*, 24 (1996), 95–116.

Personal Manuscripts as Sources for Ornamentation, or How (Not) to Follow the Rules: the Embellishments of Pisendel in Schrank II, with a Special Focus on Vivaldi

Francisco Javier Lupiáñez Ruiz

'A written-out improvisation is almost a contradiction in terms',[1] or to put it another way, true improvisation only exists in the moment it is performed. A less strict interpretation of the concept, however, can tolerate the existence of footprints or shadows of improvisation in the form of notated music. Illustrations of embellishment in the printed treatises on ornamentation of the eighteenth century give us an idea of the importance of this part of interpretation in the praxis of the time and constitute important sources for the study of interpretation in that century. Indeed they have formed the foundations on which current understandings of baroque performance practice have been built, though as has long been recognised, they have limitations. In 1967, Frederick Neumann warned of some of the dangers involved in studying these sources and raised interesting questions and observations, such as his point that a 'pedagogic simplification' normally characterises this type of didactic work.[2] This led Neumann to encourage those seeking information about historical performance practice from these sources to ask an important question: 'To whom is the book addressed: to beginners, advanced students or artists?'[3]

There are some good reasons for giving primacy to printed sources. It seems logical to affirm that these sought to reach the widest possible audience and were therefore influential. On the other hand, the pedagogical and often generalist character of these books meant they could deal with more advanced aspects of performance to only a limited extent. This makes us understand why, on many occasions, we find numerous references to the fact that learning the most refined elements of interpretation, and especially ornamentation, can only truly be accomplished with the assistance of a teacher and a truly practical experience. I found a good number of citations making this point in an old article by Pincherle and Cazeau. Here are a couple of them:[4]

> The masters will teach better, orally, the manner of playing these ornaments well, than anything one could say in writing.
>
> [...] I am not speaking of ornaments; we know that they are better demonstrated by a good master than in a book.

The conclusion of Pincherle and Cazeau seems quite logical: 'ornamentation expressed better than any other element of the art of the interpreter, his own style, his taste, his personality. He did not always like to put it within the reach of anybody at all'.[5] Seen from this perspective, printed treatises can only offer limited information about eighteenth-century embellishment, and for a more complete picture it is necessary to look at other sources, among the most important of which are manuscript sources intended for private use. Due to the ephemeral nature of private manuscripts – which typically recorded ideas intended only for an individual interpreter or a student – they are rare among the corpus of manuscripts as a whole that have survived to this day, especially in comparison with the legacy of the nineteenth and twentieth centuries.[6]

A brief analysis allows us to discern significant differences between the printed and manuscript sources that have reached us.[7] The range of ornamentation found in the printed examples is much more restricted and it is limited almost exclusively to the decoration of slow movements, showing normally what we could call a Corellian style.[8] However, there is a greater variety in function and typology of ornamentation in manuscripts destined for

personal use. These show how performers introduced greater harmonic and melodic richness, how they included ornaments elaborating not only slow movements but also fast movements, and all kinds of variations and cadenzas. Prime examples of such sources are in the Pisendel collection, undoubtedly one of the richest sources of the first half of the eighteenth century in terms of manuscripts for personal use.

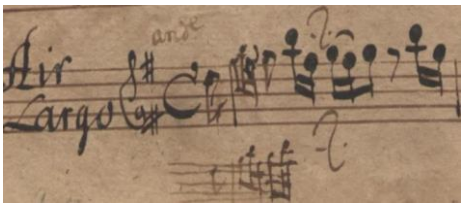
Pisendel and the Schrank II collection

On his death in 1755, Pisendel left an archive of approximately 1800 pieces of mostly manuscript music.[9] Unfortunately, a large part of the collection was lost in the flames during the Siege of Dresden and the bombardment of the Prussian troops in 1760.[10] The surviving scores were transferred to the cellars of the Katholische Hofkirche in Dresden. The scores were stored in cabinet number 'two' ('Schrank II' in German), filed in meticulous alphabetical order. After one hundred years of oblivion, the composer, conductor and cellist Julius Rietz (1812–77), who at that time held the position of musical director of the city of Dresden, rediscovered the archive.[11] After the discovery, Moritz Fürstenau (1824–89),[12] in charge of the Königliche Privatmusiksammlung (royal collection) and flautist of the Hofkapelle, took on the task of assigning new shelfmarks to the scores. Later, in 1896, the manuscripts became part of what is now known as the Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden (SLUB). In 1926 the collection was relocated again and the scores received their current shelfmarks.[13]

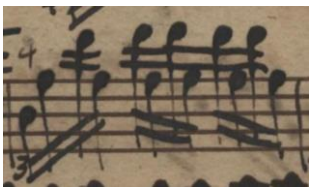
The link between Pisendel and the Schrank II manuscripts is clear since a great many of the works are copied by Pisendel himself. In addition, many of the manuscripts in the collection contain Pisendel's annotations and corrections of all kinds, highlighting the private or personal use of many of these scores. The annotations include compositional sketches, cues from other parts to assist direction of the orchestra (Ex. 1), fingerings (Ex. 2) or ideas on how to perform chords on the violin (Ex. 3), and many annotations for embellishments (Ex. 5).

Annotations for embellishments have been found in 161 pieces as of March 2020: 13 concertos for orchestra (whether named Concerto, Suite, Sinfonia or Partita), seven concertos for two violins, 93 concertos for violin, 11 trio sonatas, 34 violin sonatas, one oboe sonata[14] and one viola d'amore sonata. Pisendel adopted various means of notating them, sometimes in combination. As shown in Ex. 5, he wrote ornamental versions of some passages using full-sized notes. He also annotated his ideas for embellishments by adding dot-like note-heads, which potentially formed a 'script' for improvisation – the dots are just a guide to pitch and provide no information about rhythm; in other words, they were intended for the performer and were not meant to be read by anyone but Pisendel himself (Ex. 4). For more extensive embellishment over the course of a movement, he would rewrite the music with his additions on a separate sheet of paper (Ex. 6).

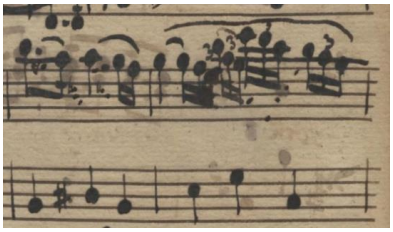
In many cases Pisendel wrote several versions for the same passage (Ex. 5 features two embellished versions of the same passage), a fact suggesting that embellishments were varied from performance to performance. With any written improvisation it is thus difficult to assert that it would have been performed literally, but the existence of different ideas for the same passages, varying in degrees of complexity, can give us an interesting idea of an individual performer's taste and musical language for embellishment.



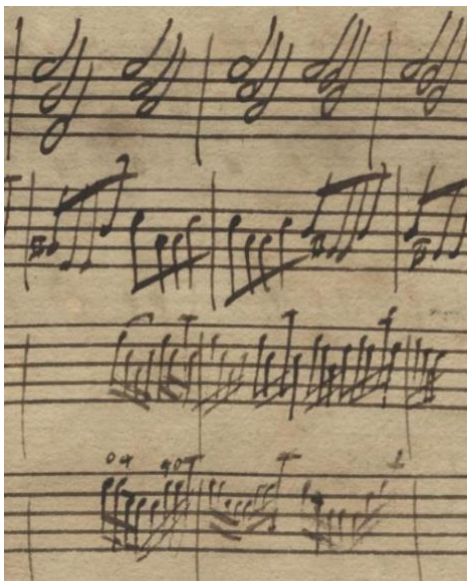
Ex. 1. Flute part of Air Largo from Fasch, Suite for Orchestra in G major, FaWV K:G1 (Mus. 2423-N-3)[15]



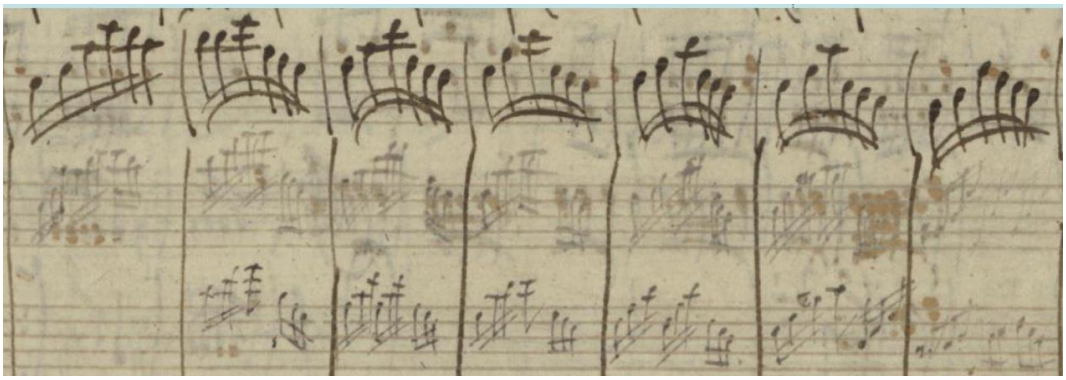
Ex. 2. Pisendel, third movement (Allegro) of Violin Concerto in D major, JunP 1.7, b. 198 (Mus. 2421-O-6a)



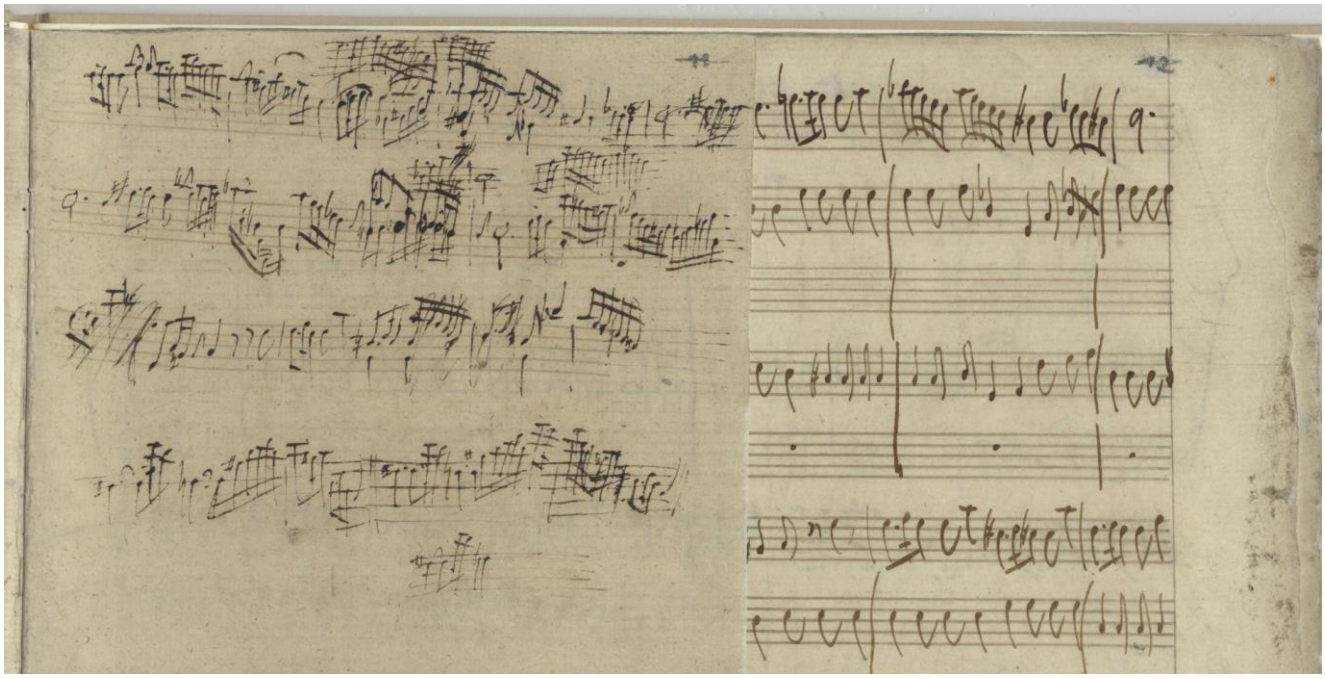
Ex. 4. Vivaldi, second movement (Largo) of Violin Concerto RV 213, b. 20 (Mus. 2389-O-61a)



Ex. 3. Vivaldi, first movement of Concerto RV 213, bb. 43–50 (Mus. 2389-O-61)



Ex. 5. Pisendel's decorations added to Vivaldi's autograph of the Violin Concerto RV 340, third movement, bb. 142–148 (Mus. 2389-O-43)

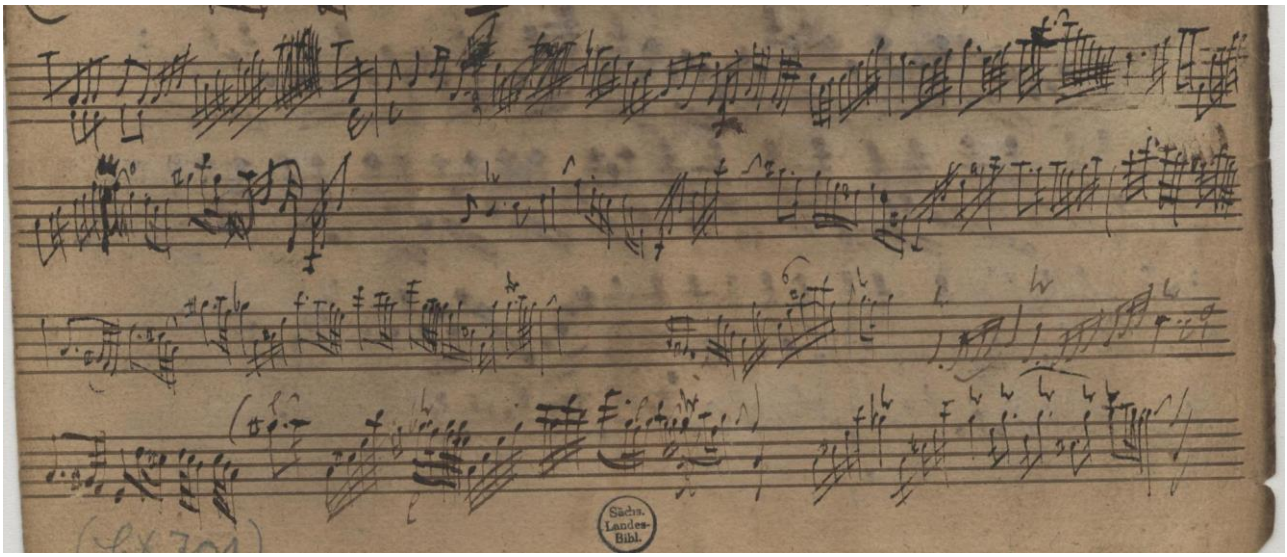


Ex. 6. Vivaldi, second movement of Concerto in A major RV 340 (Mus. 2389-O-43). Inserted sheet (21 x 18 cm) with ornaments for the second movement between f. 5 and f. 6 (upper portion).

Pisendel's annotations and Vivaldi

Among the entire corpus of manuscripts that include some kind of ornamentation in the form of annotations, the work of Antonio Vivaldi is prominent. Not only do a large number of Vivaldi manuscripts include annotations but several among these are Vivaldi autographs; in total there are 25 works by Vivaldi contained in 27 manuscripts with annotations by Pisendel. Nine manuscripts were copied while Pisendel was studying with Vivaldi between 1716 and 1717 and five are autographs of Vivaldi. This large proportion of works by Vivaldi can be explained as the result of the close relationship between Pisendel and Vivaldi, and therefore of the resulting links between Vivaldi and the Dresden Court. Pisendel's nine-month stay in Venice (from April 1716) influenced him profoundly: it enabled him to study with Vivaldi, with whom he 'took actual violin lessons'[16] and a close friendship developed between the two musicians. The relationship was surely more one of a friendship between professional colleagues than one of teacher and pupil. Indeed, the fact that Vivaldi entrusted a considerable number of compositions to the Dresden violinist would support this view.[17]

As has been mentioned, Pisendel's annotations reveal a practice of embellishment that undoubtedly goes significantly beyond what is shown in the manuals of the period. Although this is a fact common to all the annotations of the Schrank II, it is notable that the most significant, exuberant, and surprising embellishments are found in the manuscripts of Vivaldi's works. It is also interesting to note that on a par with them, in terms of richness and originality, are the embellishments annotated in manuscripts of Pisendel's own works (Ex. 7), an indication that he was in the habit of performing his own music in a manner more elaborate than is suggested by their form as originally copied.



Ex. 7. Pisendel's embellishments, including a short cadenza, for the second movement (Andante) of his Violin Concerto in D major, JunP I.7.c (Mus. 2421-O-6a)

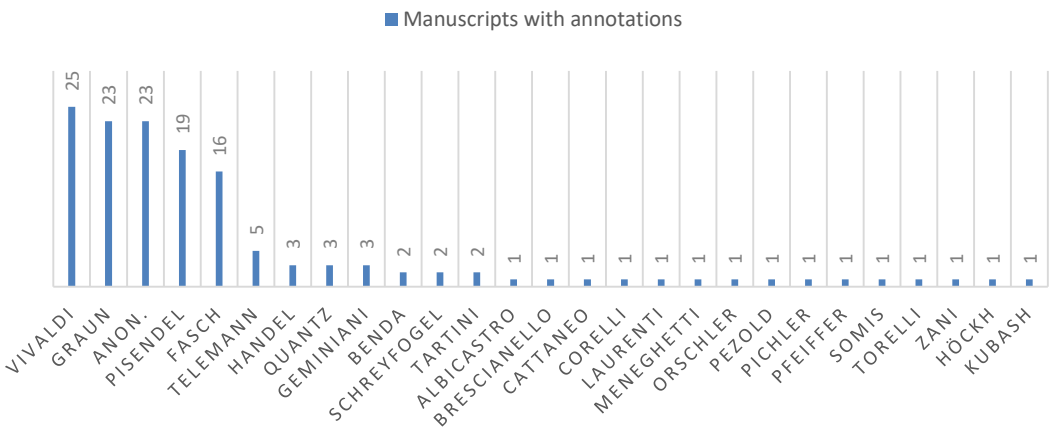


Table 1. Summary of Pisendel's annotations in Schrank II

Title	Sources and date	Movements with annotations
Violin Concerto in C major RV 172	Mus.2389-O-42 (autograph), 1717	I. Allegro; II. Grave; III. Allegro
Sinfonia in C major RV 192	Mus. 2389-N-7a (score), ca.1720	II. Grave
Violin Concerto in C minor RV 202	Mus. 2389-O-122 (score), c.1730	II. Largo
Violin Concerto in D major RV 205	Mus. 2389-O-123 (autograph), 1717	I. Allegro
Violin Concerto in D major RV 213	Mus. 2389-O-61a2389-O-61a (parts), c.1720; Mus. 2389-O-61 (score), c.1720	I. Allegro; II. Largo; III. Allegro
Violin Concerto in D major RV 228	Mus. 2389-O-58b (score), c.1720	I. Allegro; II. Adagio
Violin Concerto in D minor RV 237	Mus. 2389-O-46 (autograph), 1717	I. Allegro; III. Allegro
Violin Concerto in E flat major RV 259	Mus. 2389-O-111 (score), 1717	I. Allegro; II. Largo; III. Allegro
Violin Concerto in G major RV 298	Mus. 2389-O-92 (score), c.1720	I. Allegro; II. Andante; III. Allegro
Violin Concerto G major RV 302	Mus. 2389-O-95 (score), 1717	I. Allegro; II. Andante; III. Allegro
Violin Concerto in G minor RV 329	Mus. 2389-O-105 (score), c.1720	I. Allegro; III. Allegro
Violin Concerto in A minor RV 340	Mus. 2389-O-43 (autograph), 1717	I. Allegro; II. Largo; III. Allegro
Violin Concerto in A major RV 343	Mus. 2389-O-112 (score), c.1720	I. Allegro; III. Allegro
Violin Concerto in E minor RV 366	Mus. 2364-O-7 (parts), c.1720	II. Largo[18]
Violin Concerto in Bb major RV 373	Mus. 2389-O-154 (score), 1717	III. Allegro
Concerto for two violins in C major RV 507	Mus. 2389-O-98 (score), c.1720	I. Allegro; II. Largo; III. Allegro
Concerto for two violins in C major RV 508	Mus. 2389-O-49 (parts), c.1720	I. Allegro; II. Largo; III. Allegro
Violin Concerto in D major RV 562	Mus. 2389-O-94 (parts), 1717	III. Allegro
Violin Concerto in F major RV 568/RV 202	Mus. 2389-O-47a (score), c.1730	I. Allegro; II. Largo; III. Allegro
Violin Concerto in F major RV 568	Mus. 2389-O-47 (parts), c.1730	III. Allegro
Violin Concerto in F major RV 569	Mus. 2389-O-93a (parts), c.1720 Mus. 2389-O-93 (score), c.1720	I. Allegro
Violin Concerto in F major RV 571	Mus. 2389-O-48a (parts), c.1720	I. Allegro; II. Largo; III. Allegro
Violin Concerto in F major RV 574	Mus. 2389-O-157 (parts), c.1720	II. Largo; III. Allegro
Concerto for two violins and orchestra in D major RV 582	Mus. 2389-O-67 (score), c.1720	I. Allegro
Concerto for two violins and orchestra in A major RV 521	Mus. 2389-O-54 (score), c.1720	I. Allegro; III. Allegro

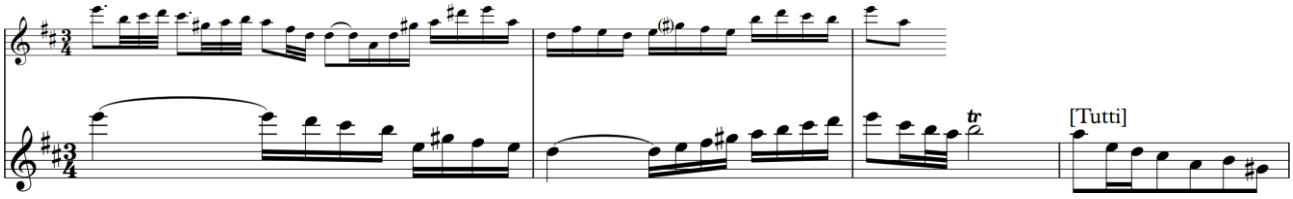
Table 2. List of Vivaldi manuscripts with embellishments entered as annotations

Embellishments in fast movements

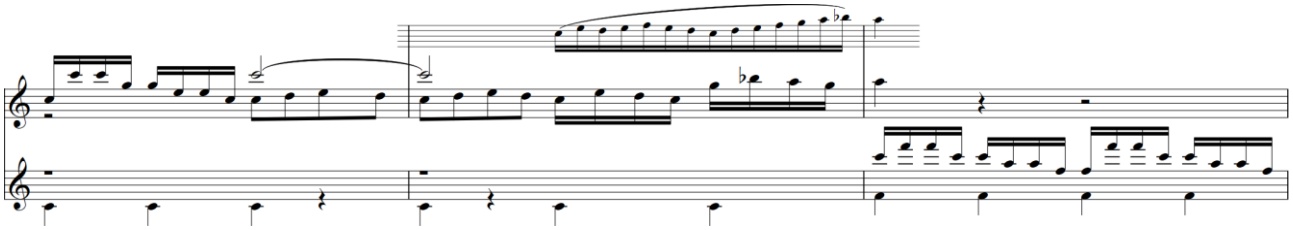
In sources destined for a wide audience, it is normal to find statements that discourage embellishment in fast movements. Quantz, for example, wrote that 'Few extempore variations are allowed in the Allegro, since it is usually with melodies and passages of a kind that leave little room for improvement […] by doing this [adding variations to the Allegro] performers often spoil more than they improve.'[19] However, several early eighteenth-century handwritten sources destined for private individuals, including those in Pisendel's collection, show that it was widely practised.[20]

There are 68 pieces in Pisendel's collection, 22 of them by Vivaldi, that contain embellishments in their fast movements. The elaborations occur at important, structurally significant cadences where Pisendel has provided an alternative solution to the elaboration of the cadence (Ex .8) as well as in passages that link sections together (Ex. 9). In sequences he sometimes employs a regular pattern that is a variation on Vivaldi's original pattern (Ex. 10); where such regular patterns are employed, Pisendel normally writes only a single bar with the implication that the pattern should be followed as a model in the following bars.[21] Alternatively, a regular sequential pattern in Vivaldi's original is interrupted by a variation, sometimes in the middle of the pattern (Ex. 11). A similar procedure is adopted for some motifs that are repeated literally in Vivaldi's notation, but varied in Pisendel's (Ex. 12).

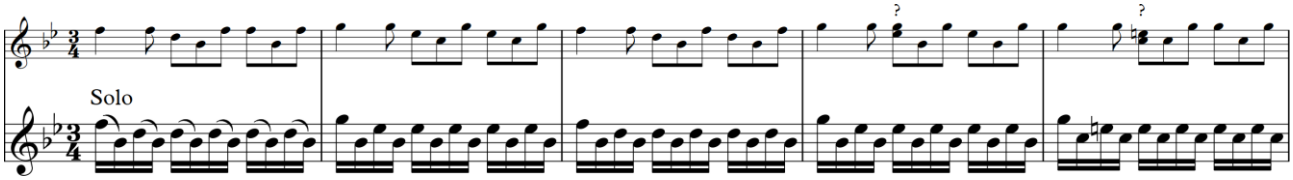
The density of additional ornamentation in the fast movements is sometimes very high. Pisendel's copy of Vivaldi's Concerto for Violin in G major RV 302 was copied during his stay in Venice and contains ornaments for all the movements. In the first Allegro, ornamentation is supplied throughout and in multiple versions of the passage where the soloist enters (Ex. 13).



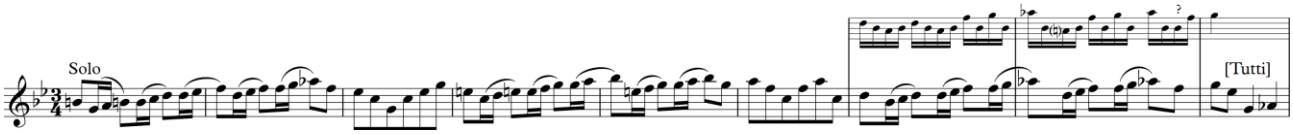
Ex. 8. Vivaldi, third movement (Allegro) of Violin Concerto in D major RV 213, bb. 54–6 (Mus. 2389-O-61a)



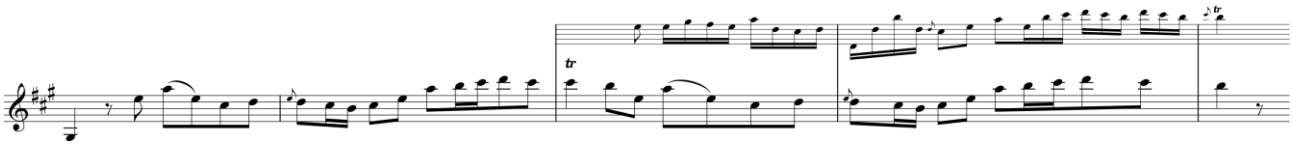
Ex. 9. Violino Secondo Principale (above) and [Violino Primo Principale with Violino Secondo di Ripieno] (below) from Vivaldi, first movement (Allegro) of Concerto for two violins in C major RV 507, bb. 73–5 (Mus. 2389-O-98)



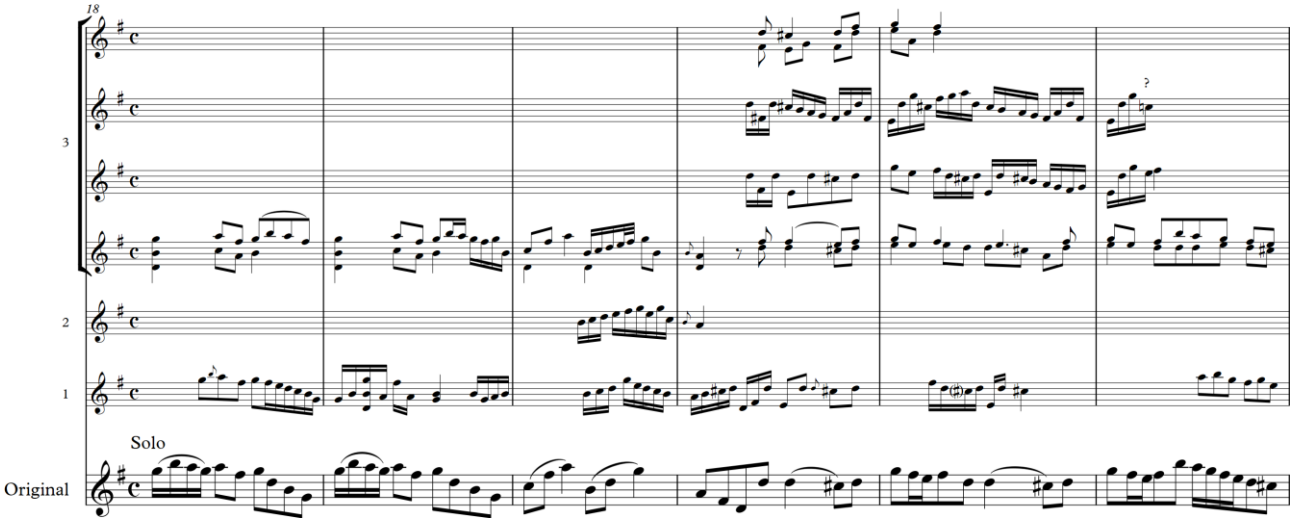
Ex. 10. Vivaldi, third movement (Allegro) of Violin Concerto in E flat major RV 259, bb. 101–5 (Mus. 2389-O-111)



Ex. 11. Vivaldi, third movement (Allegro) of Violin Concerto in E flat major RV 259, bb. 88-96 (Mus. 2389-O-111)



Ex. 12. Vivaldi, first movement (Allegro) of Violin Concerto in A major RV 343, bb. 30–4 (Mus. 2389-O-112)

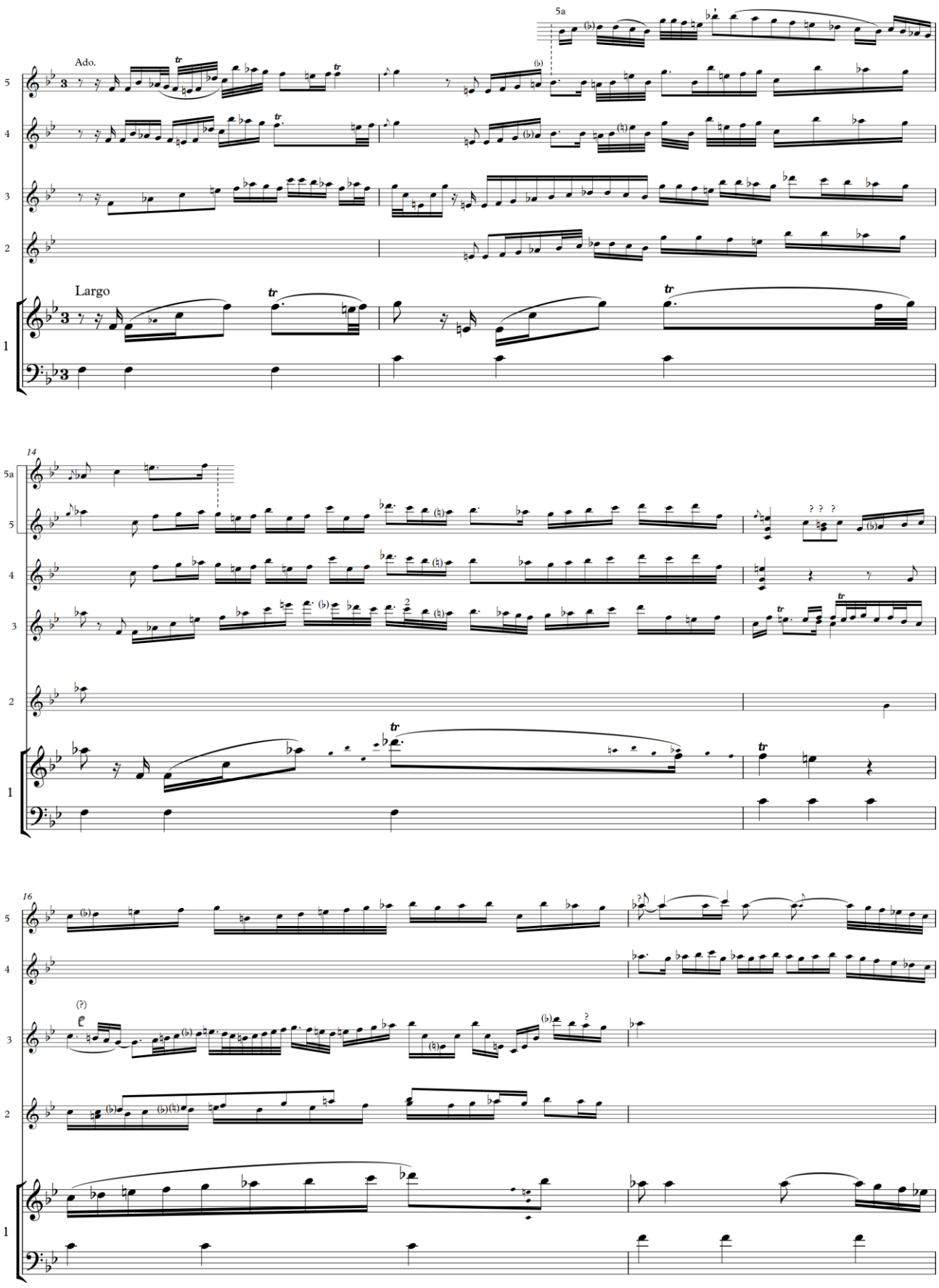


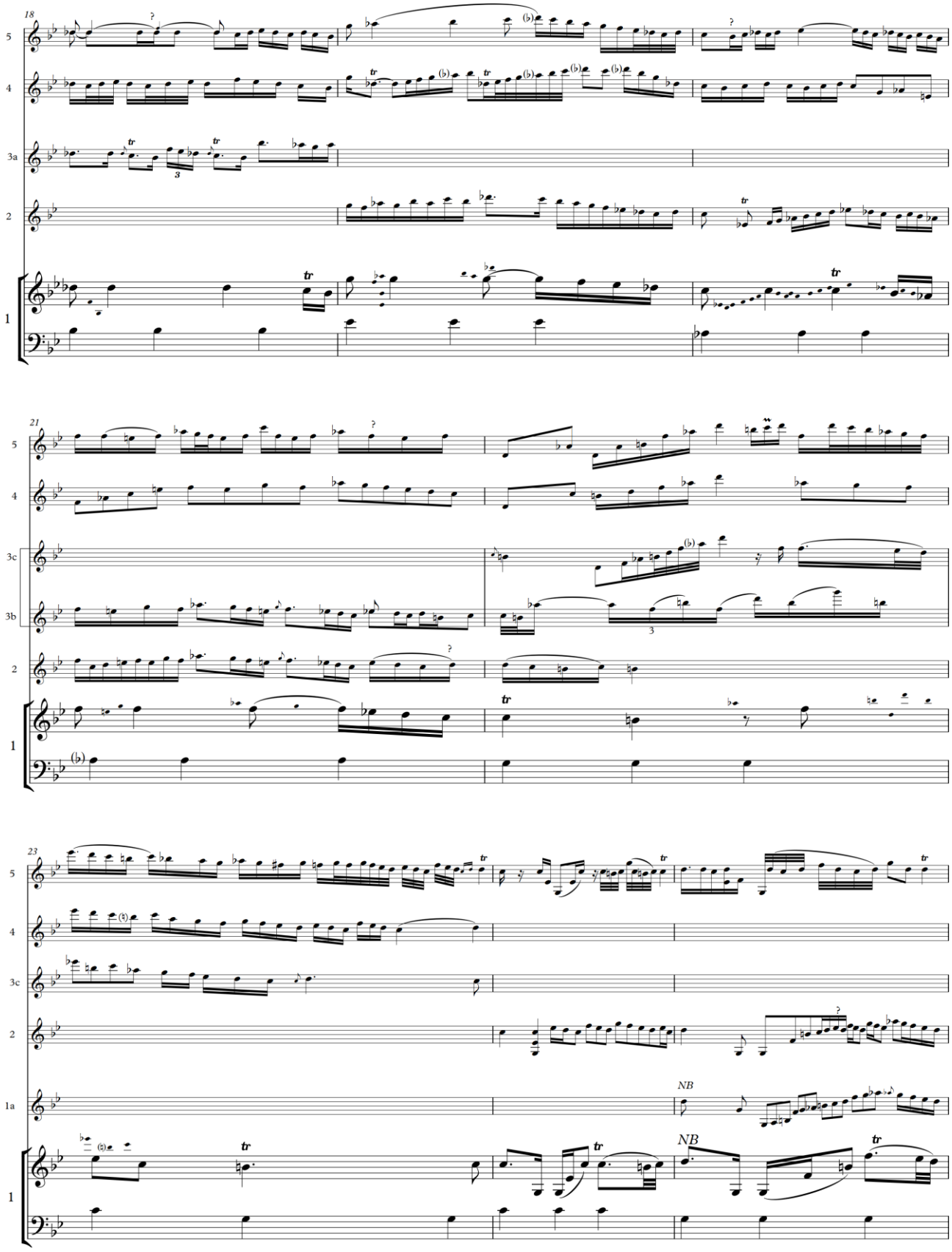
Ex. 13. Vivaldi, first movement (Allegro) of Violin Concerto RV 302 I, bb. 19–24 (Mus. 2389-O-95) showing: (1) Annotations on violino I ripieno (2); annotations on violino II ripieno (3); annotations on a separate piece of paper. The bottom stave shows Vivaldi's original notation.

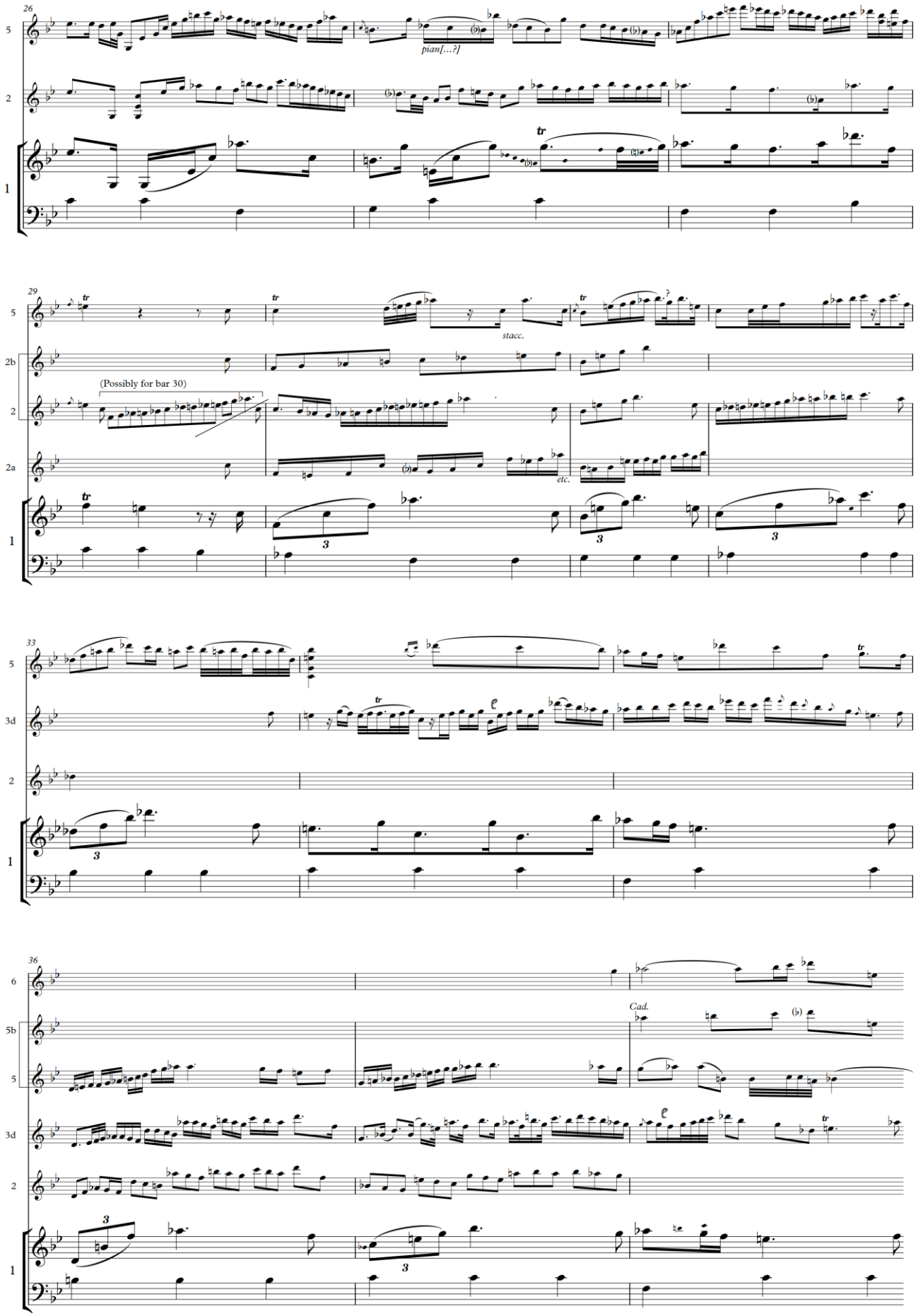
Ornaments in slow movements

Some of the ornaments prepared by Pisendel for Vivaldi's slow movements are especially revealing in terms of richness, exuberance and originality. They are found in the manuscripts Mus.2389-O-42 (RV 172), Mus. 2389-O-122 and Mus.2389-O-47a (RV 202) Mus. 2389-O-61 and Mus. 2389-O-61a (RV 213), Mus. 2389-O-58b (RV 228), Mus. 2389-O-92 (RV 298), Mus. 2389-O-95 (RV 302), Mus. 2389-O-43 (RV 340), Mus. 2364-O-7 (RV 366), Mus. 2389-O-98 (RV 507), and Mus. 2389-O-157 (RV 574). The Concerto for Violin in C minor RV 202 in Mus. 2389-O-122, whose decorations were transcribed and discussed by Schering as early as 1906, has the greatest density and richness of written ornaments in its second movement and is a good starting point for examining Pisendel's practices in these movements.[22]

An additional source for the second movement of RV 202, not transcribed by Schering, is RV 568 (Mus.2389-O-47a), another violin concerto, which has the same slow movement. My own transcription of the decorations by Pisendel for both is given as Ex. 14. This example shows annotations in Mus.2389-O-122 on the following: **1**: the [violino solo] and basso parts; **1a**: the beginning of the third movement (intended for insertion where the score is marked *N.B.*); **2**: other instrumental parts; **2a**: the basso part at b. 23; **2b**: the violino I ripieno part at b. 40; **3**: stave-lines 7 and 8 of an empty page (f. 1v) where Pisendel has also written fingering (a second finger for the second C of the bar shown on these staves); **3a**–**d**: stave-lines 9, 10, 12 and 14 of the same empty page; **4**: stave-lines 1–3 of another empty page (f. 9r); **5**: stave-lines 4–8 of f. 9r; **5a**–**c**: stave-lines 3 and 9 of ditto. The additional annotations from Mus.2389-O-47a, **6** and **6a**, come from stave-lines 13 and 11 respectively of yet another empty page (p. 8).

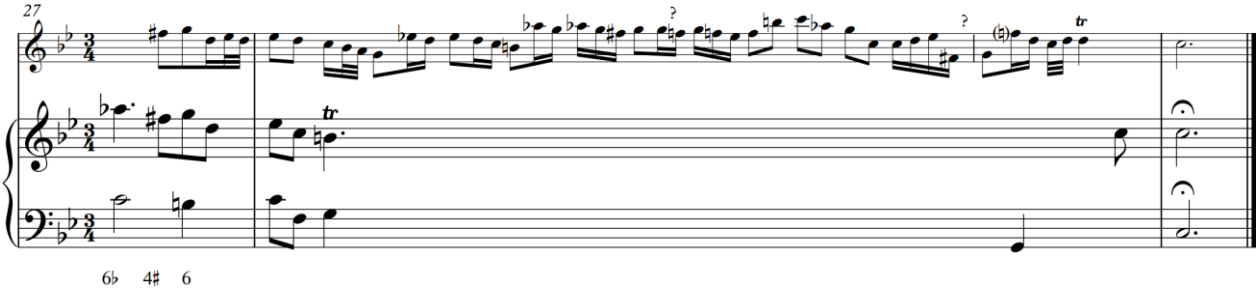

5a
Ado.
Largo
14
5a
16


18
5
4
3a
2
1
21
5
4
3c
3b
2
1
23
5
4
3c
2
1a
1
NB
NB

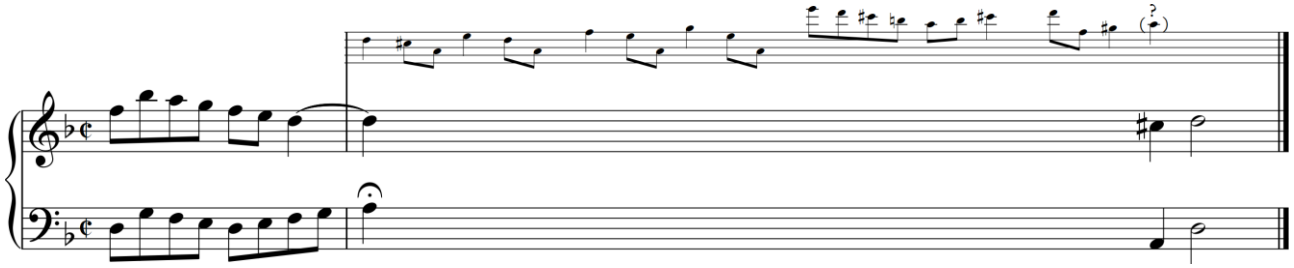

26
pian[…?]
29
stacc.
(Possibly for bar 30)
etc.
33
36
Cad.

Ex. 14. Largo from Vivaldi, Violin Concerto RV 202 in C minor (Mus. 2389-O-122 and Mus. 2389-O-47a)

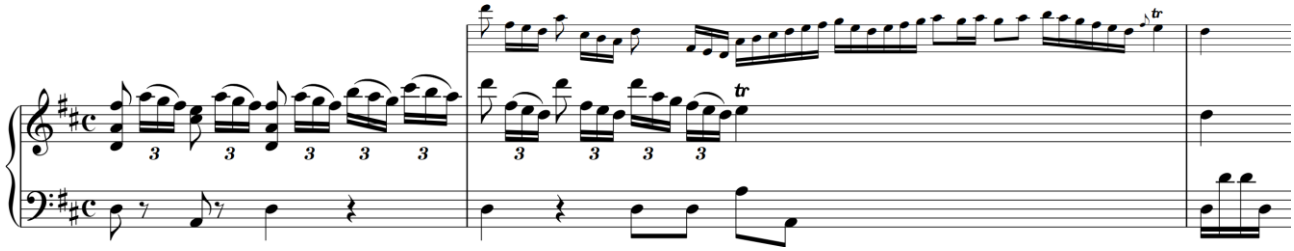
Standing as a counterpart to the elaborated cadenzas (also called *Capriccio* or *Fantasia*) elsewhere in the Schrank II collection, which I have discussed elsewhere,[23] are Pisendel's short cadenzas, found in slow and fast movements of Vivaldi concertos (Ex. 15), as well as in sonatas by other composers (Ex. 16). Their morphological diversity is striking, since not only do they appear on fermatas or at indications like *Adagio* in fast movements, but in places where they are not prompted by the original notation, as in the Violin Concerto RV 228 (Ex. 17). In order to perform the annotation shown in Ex. 17, a slowing of the tempo would have been necessary, which in the eighteenth century was usually indicated by a fermata sign.[24] Pisendel uses the sign elsewhere with this meaning, but surprisingly, in the middle of a phrase and not at a cadence as would be expected (Ex. 18).



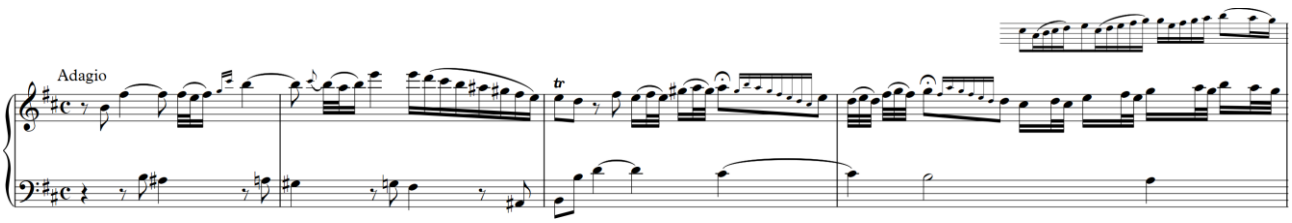
Ex. 15. Second movement of Vivaldi, Violin Concerto in E flat major RV 259, bb. 27–9 (Mus. 2389-O-11)



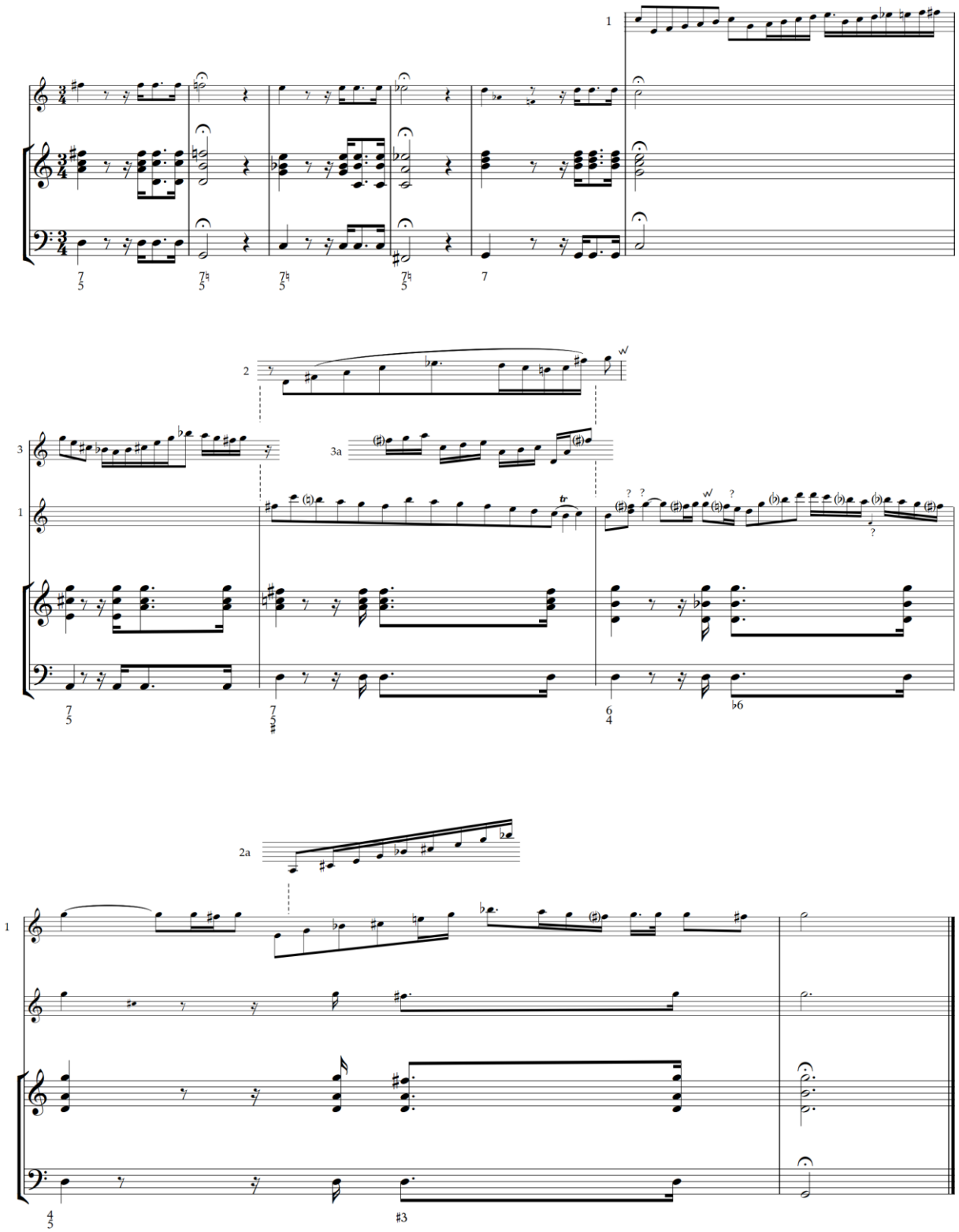
Ex. 16. Second movement (Adagio) of an anonymous Violin Sonata in D Major, bb. 22–3 (Mus. 2-R-8,32)



Ex. 17. First movement (Allegro) of Vivaldi, Violin Concerto in D major RV 228, bb. 71–3 (Mus. 2389-O-58).



Ex. 18. Second movement (Largo) of Vivaldi, Violin Concerto in D major RV 228, bb. 1–3 (Mus. 2389-O-58b).



Ex. 19. Pisendel's decorations for the second movement (Grave) of Vivaldi's Concerto for strings in C major RV 192 (Mus. 2389-N-7a).

Another meaning for the fermata sign was 'if it be found in all the parts of the song it marks a general silence ad libitum'.[25] This second meaning (adding a silence *ad libitum*) is found in the second movement of the Concerto for Strings in C major RV 192, but what is striking is that Pisendel adds ornamentation not only at the fermata, which marks the end of a phrase, but also mid-phrase, during the next tutti section from bar seven, where the orchestra is moving in crotchets and quavers. In the above example showing my transcription of this movement, derived from a set of parts and not a score (Ex. 19), I have again tried to incorporate Pisendel's multiple ideas for ornamentation, which are spread across different areas of the page and across several passages of the solo violin part (Pisendel's part). Besides the small note-heads in b. 5 and b. 10 of Pisendel's part, this example shows annotations that are written in the following manner: **1**: above the part; **2** and **2a**: at the end of the part; and **3** and **3a**: separately at the bottom of the page. The suggested locations within the score of **3** and **3a** are conjectural; for example, the fragment **3a** could be also located at the end of bar 10.

The second movement of RV 192 essentially consists of rhythmicised chords for the orchestra. Although there are similar cases, such as the ornaments in the tutti passages of the second movement of the Concerto for Two Violins in C major RV 507,[26] Pisendel's version of this movement is a particularly extreme example of solo elaboration within the context of a tutti that finds few parallels. Elaboration of this kind is not mentioned in methods of the time, though its existence is corroborated by criticisms of the practice by most writers. Quantz, for example, noted:[27] 'If a soloist has a *ripieno* part to play, he must, to some extent, renounce the particular skills that he possesses for playing concertos and solos, and also the freedom permitted him when he alone is the star.' Similarly, Leopold Mozart wrote that 'when several play from one part, a player must abstain especially from all arbitrary ornaments',[28] while Türk said that 'Elaborations and variations are even less excusable [than in solos] when one part or passage is played by several persons at the same time.'[29] The most trenchant criticism of this kind of elaboration, however, was Scheibe's:[30]

> But what I have seen more often is a concertmaster who, when he is playing with a full orchestra and when others have to follow him, still plays nothing but a ridiculous variation on the part writing and on the melodies, and other tasteless, convoluted figuration, until no one can follow his lead at all.

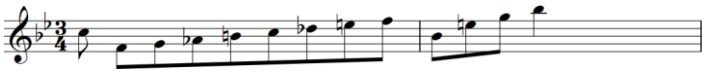
Pisendel's version of RV 507 is also noteworthy because it is a double concerto analogous in its texture to a trio sonata; it therefore seems to contradict Quantz's advice that 'In a trio [sonata], little ornamentation must be used.'[31] There are 11 trio sonatas and 7 concertos for two violins in the Schrank II with ornamentation showing that Pisendel frequently added it in these genres, though the case of RV 507 is quite original and presents characteristics that are far from the academic norms for composition at the time.[32]

Similarities between Vivaldi's and Pisendel's ornamentation

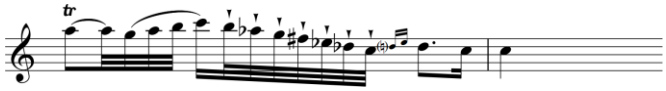
It is revealing to find certain similarities between the language used by Pisendel in his decorations for Vivaldi works and sources of ornamentation stemming from Vivaldi himself, such as the ornamented version of the Violin Concerto in C major RV 581 contained in the source known as 'Anna Maria's Partbook'[33] or Vivaldi slow movements that are written in an ornamented style. For example, Pisendel's bold use of augmented or diminished intervals (Ex. 20 and Ex. 21) is something quite common to the Vivaldian language.[34] This type of harsh (*durus*) interval can be linked to a personal liking for 'passus/saltus duriusculus' figures (ones containing harsh or chromatic steps and leaps) – a kind of taste that departs from standard ornamentation practice.

Another characteristic of the Pisendel-Vivaldi language of ornamentation, which also moves away from neat Corellian models, is the use of jumps and arpeggios, often in the context of chromatic harmony. Jumps are mixed with chromatic scales to create a very characteristic melodic heterogeneity often involving inverted arpeggios starting with the uppermost note (Ex. 22 and 23). The chromatic language of this style of ornamentation is also reflected in some striking appoggiaturas involving augmented intervals (Ex. 24 and 25) and in several chromatic scales ascending through an entire octave (Ex. 26 and 27).

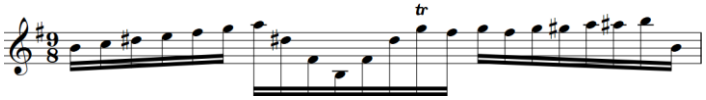
In terms of rhythmic language and melodic motion, Pisendel and Vivaldi evidently shared a taste for triplets in melodic contexts such as a rising figure in semiquavers with intervening descending notes (Ex. 28 and 29) and in passages involving repeated notes at the beginning of each triplet (Exx. 30–33). Finally, there are some clear parallels between the patterns they favour in passages consisting of arpeggios and bariolage (Exx. 34–36).



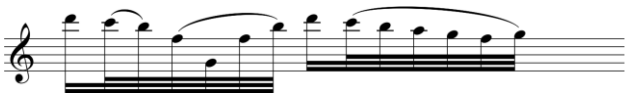
Ex. 20. Pisendel's decoration for the second movement (Largo) of Vivaldi, Violin Concerto in C minor RV 202, bb. 40–1 (Mus. 2389-O-122).



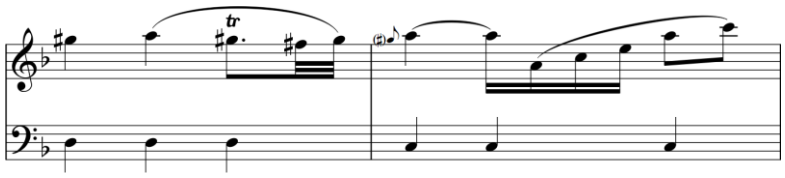
Ex. 21. Embellishment for the second movement of Vivaldi, Violin Concerto in C major RV 581, bb. 48–9, from Anna Maria's Partbook (I-Vc, Busta 55.1., f. 75).



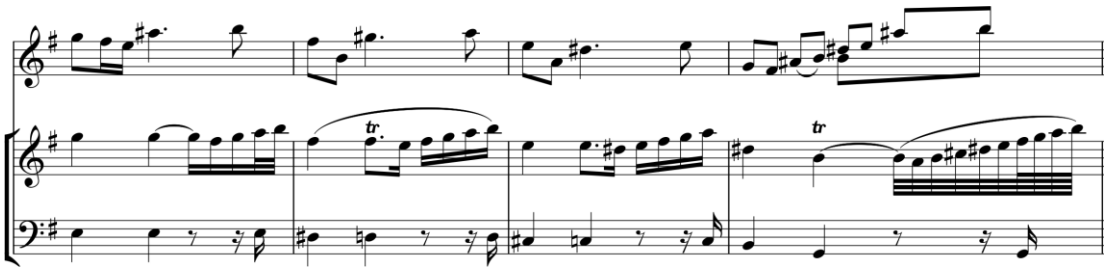
Ex. 22. Pisendel's embellishment for the second movement of Vivaldi, Concerto for two violins RV 507, b. 7 (Mus. 2389-O-98).



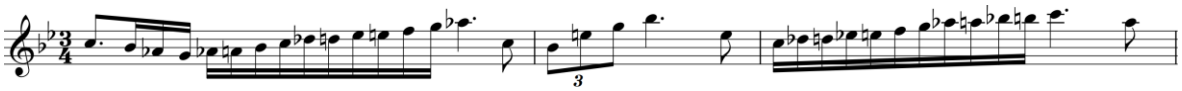
Ex. 23. Embellished version of the second movement of RV 581, b. 4, from Anna Maria's Partbook (Busta 55.1., f. 75v).



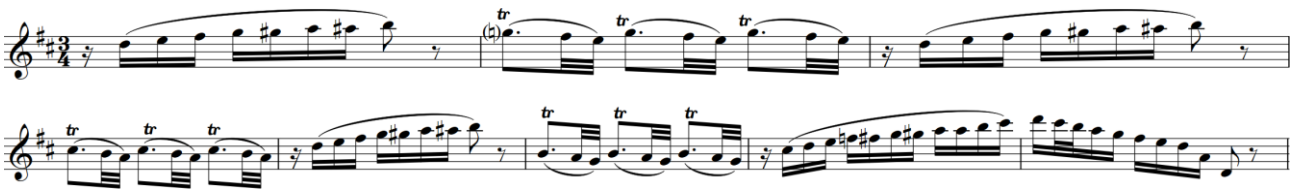
Ex. 24. A deleted version of bb.54–5 of the second movement (Andante) of Vivaldi, Violin Concerto in D major RV 222, from an autograph manuscript (I-Tn, Ms Giordano, 29, f. 54v).



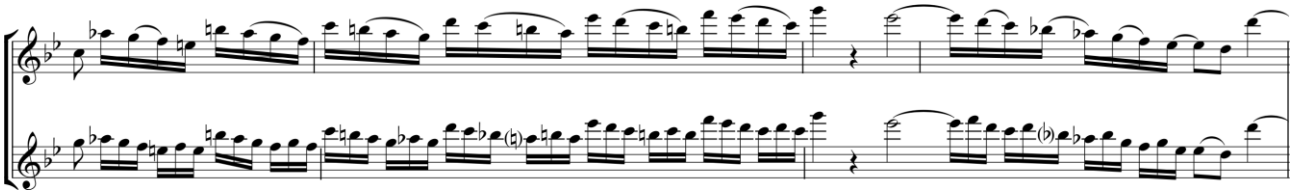
Ex. 25. Pisendel's embellishment of the second movement (without mood indication) of Vivaldi, Violin Concerto RV 172, bb. 21–4 (Mus. 2328-O-42).



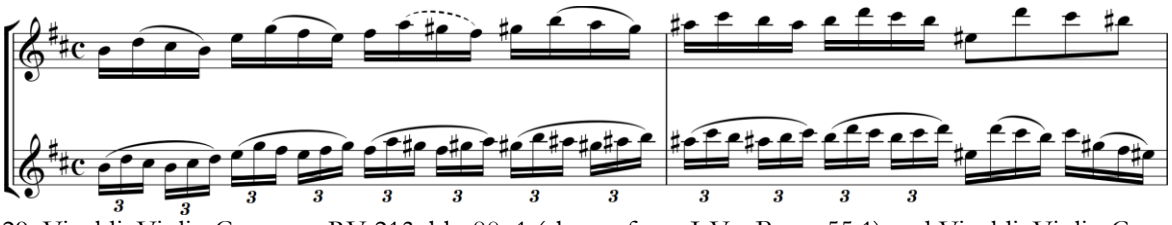
Ex. 26. Pisendel's embellishment of the second movement of RV 202, bb. 30–1 (Mus. 2328-O-122).



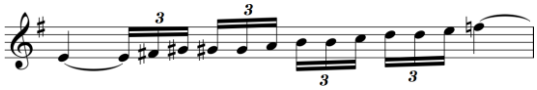
Ex. 27. Vivaldi's embellishment of the second movement of RV 222, bb. 42–9 (I-Tn, Ms Giordano 29, f. 54).



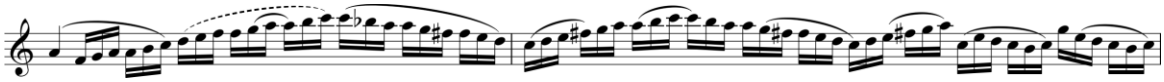
Ex. 28. First movement of Vivaldi, Violin Concerto RV 202, bb. 33–8 (Mus. 2389-O-122) (above) and the same passage in the Violin Concerto RV 441, first movement, bb. 24–9 (I-Tn, Ms Giordano 31, f. 375v) (below).



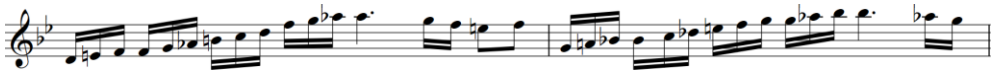
Ex. 29. Vivaldi, Violin Concerto RV 213, bb. 80–1 (above, from I-Vc, Busta 55.1) and Vivaldi, Violin Concerto RV 213a, bb. 80–1 (below, from Mus. 2389-O-61).



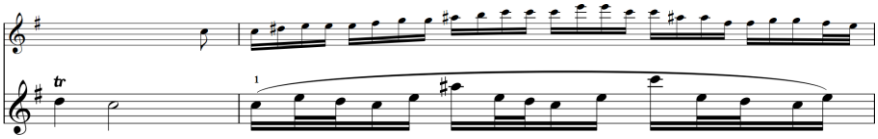
Ex. 30. Vivaldi, Oboe Concerto in C major RV 448, second movement (Larghetto), b. 17.



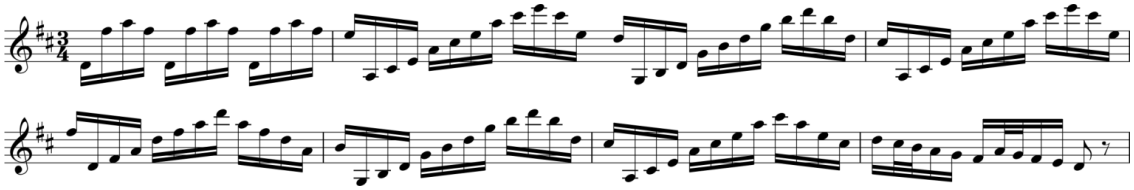
Ex. 31. Embellished version from Anna Maria's Partbook of the second movement of RV 581, bb. 40–1.



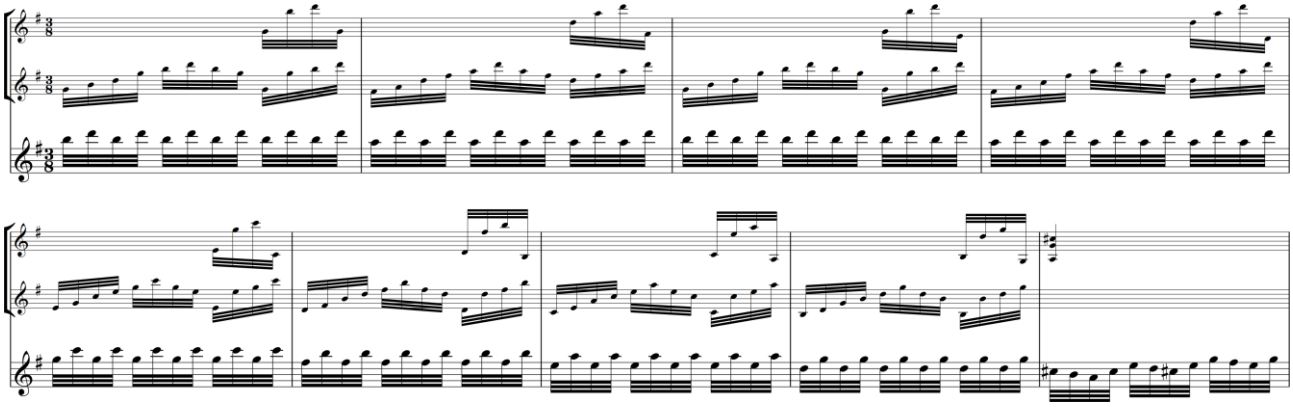
Ex. 32. Pisendel's embellishments of the second movement of RV 202, bb. 36–7.



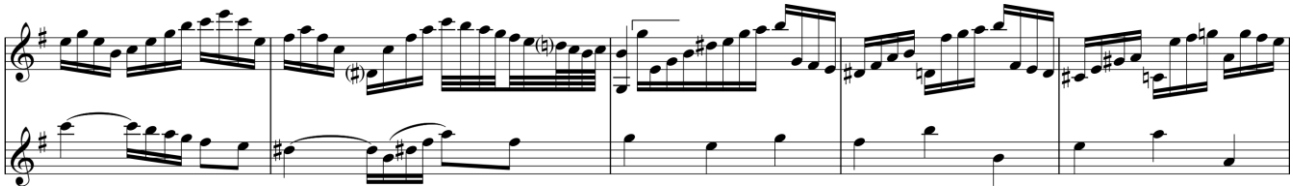
Ex. 33. Pisendel's embellishments of the second movement (Largo) of Vivaldi, Violin Concerto in D major RV 213, bb.33–4 (Mus. 2389-O-61a).



Ex. 34. Discarded bars at the end of the second movement of RV 222 (I-Tn, Ms Giordano, 29, f. 55).



Ex. 35. Pisendel's decorations of the first movement (Allegro) of Vivaldi, Violin Concerto in G major RV 298, bb. 45–53 (Mus. 2389-O-92).



Ex. 36. Pisendel's decorations of the second movement (Andante) of Vivaldi, Violin Concerto in G major RV 302, bb. 49–54 (Mus. 2389-O-95).

Taken together, these examples would suggest that Pisendel and Vivaldi possessed a similar language in their ornamentation, which according to Enrico Gatti 'was very different from, more daring and unconventional, as well as more idiomatic and colourful, than the austere and balanced style of Corelli's generation'. As Gatti notes, ornamentation 'being an ephemeral art reserved for the virtuosos who improvise' was not usually bound by pre-set rules.[35] Thus Pisendel's versions seem to be among the very few sources for Vivaldi's own art of ornamentation, as has been suggested by Walter Kolneder, who proposed that Pisendel's ornaments for the Adagio of the Violin Concerto in C minor RV 202, in Mus. 2389-O-122, may be 'very close to the master's usage, if not indeed elaborated by himself for a pupil's usage.'[36] This view seems plausible in the light of the examples discussed in this article, but should nevertheless be treated with great caution, mainly because these sources reflect the personal practice of Pisendel. The Vivaldian influence seems clear, both from the stylistic and contextual point of view, but it remains difficult to distinguish those aspects that reflected Vivaldi's practice and those which were purely Pisendel's. We must remember that, even if Pisendel happened to be a student of one of the greatest masters of Europe, individual styles of ornamentation were peculiar to each performer; as Pincherle and Cazeau noted (paraphrasing a 1791 passage from Galeazzi) 'Improvised ornaments, more than anything else, showed the genius of the performer'.[37] Even so, Pisendel's annotations are likely to reflect the performance practice of Vivaldi more closely than the printed sources on ornamentation of the period. Pisendel's versions therefore constitute a rare open window onto the ephemeral art of improvisation in the baroque era.

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[1] Michael Talbot, '"Full of Graces": Anna Maria Receives Ornaments from the Hands of Antonio Vivaldi', *Arcangelo Corelli fra mito e realtà storica : nuove prospettive d'indagine musicologica e interdisciplinare nel 350º anniversario della nascita: atti del Congresso internazionale di studi, Fusignano, 11–14 settembre 2003*, ed. Gregory Richard Barnett, Antonella D'Ovidio and Stefano La Via (Florence, 2007), 253–68.

[2] Frederick Neumann, 'The Use of Baroque Treatises on Musical Performance', *Music & Letters*, 48 (1967), 315–24.

[3] Neumann, 'The Use of Baroque Treatises on Musical Performance', 317.

[4] From Montéclair, *Principes de musique* (1736), and Merchi, *Le Guide des ecoliers de guitarre* (c. 1777) respectively. See Marc Pincherle and Isabelle Cazeau, 'On the Rights of the Interpreter in the Performance of 17th- and 18th-Century Music', *The Musical Quarterly*, 44 (1958), 145–66, at 158.

[5] Pincherle and Cazeau 'On the Rights', 158.

[6] Friedemann Sallis, *Music Sketches* (Cambridge, 2015), 26.

[7] For further discussion of this topic, see Javier Lupiáñez and Fabrizio Ammetto, 'Las Anotaciones de Pisendel en el Concierto para dos Violines RV 507 de Vivaldi: Una Ventana Abierta a la Improvisación en la Obra del '"Cura Rojo"', *Musical Improvisation in the Baroque Era*, ed. Fulvia Morabito (Turnhout, 2019), 41–62.

[8] According to Enrico Gatti 'The basic principle [of Corellian ornamentation] is to link the main notes of the phrase through conjunct motion and numerous passing notes. Leaps are few and designed to form rounded shapes that are arched and not angular as earlier diminutions at the turn of the sixteenth and seventeenth century tended to be' (trans. mine). See Enrico Gatti, '"Però ci vole pacientia": un excursus sull'arte della diminuzione nei secoli XVI, XVII e XVIII "per uso di chi avrà volontà di studiare"', *Regole per ben suonare e cantare: diminuzioni e mensuralismo tra XVI e XIX secolo*, ed. Giovanni Acciai, Enrico Gatti and Konrad Tavella (Pisa, 2014), 71–188, at 129.

[9] Gerhard Poppe, Katrin Bemmann, Wolfgang Eckhardt, Reinelt Sylvie and Steffen Voss, *Schranck No: II. Das erhaltene Instrumentalmusikrepertoire der Dresdner Hofkapelle aus den ersten beiden Dritteln des 18. Jahrhunderts* (Beeskow, 2012).

[10] Steven Zohn, 'Das instrumentale Repertoire der Dresdner Hofkapelle in den ersten beiden Dritteln des 18. Jahrhunderts: Überlieferung und Notisten. Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, 23–25 June 2010', *Eighteenth Century Music,* 8 (2011), 168–70.

[11] Albert Mell and Matthias Wiegandt, 'Rietz, Julius.' *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23451>).

[12] Gaynor G. Jones, 'Fürstenau', *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10402pg3>)
[13] For more information check the official website dedicated to the Schrank II collection: <https://hofmusik.slub-dresden.de/en/themes/schrank-ii/project-description>.
[14] A Telemann Sonata in F major TWV 42:F12 (Mus.2392-Q-45) featuring a minor annotation in the last movement, possibly made by Johann Christian Richter, oboe soloist of the Hofkapelle. This information is provided by RISM online (RISM ID no.**:** 210000205) (< https://opac.rism.info/search?id=210000205&View=rism>).
[15] The extracts from the manuscripts illustrated in Exx. 1–7, digitised at <https://digital.slub-dresden.de/>, are reproduced with the permission of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB).
[16] See the first volume of Johann Adam Hiller, *Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend*, 4 vols. (Leipzig, 1766) as discussed in Michael Talbot, *The Vivaldi Compendium* (Woodbridge, 2011), 97.
[17] Five violin sonatas and six violin concertos that are part of the autograph manuscripts of the Pisendel collection in Dresden bear the dedication 'fatto per Monsieur Pisendel'.
[18] A movement by Vivaldi inserted in a concerto by Brescianello.
[19] Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), Chapter XII, §27.
[20] Sources for ornamentation in fast movements dating between 1700 and 1730 include the presently unlocated manuscript of 'Corelli's / Solos / Grac'd by / Doburg [sic]' dating c.1721 (see Cynthia O'Brien-Rames 'Observations on, and a Comparison of, "Free" Ornamentations by Corelli, Dubourg and Geminiani to Some of Corelli's Sonatas Opus 5', Mag.phil. thesis (Vienna, 2013), 8–12), a double autograph of Michael Christian Festing and Maurice Greene dating from the 1730s (GB-Lbl, Add. MS 71244, f. 3) and an autograph of Johan Helmich Roman dating c.1715 (S-Skma, Roman Collection, Mss.61 and 97).
[21] This procedure is described by Lockey for the Vivaldi violin concerto RV 340. See Nicholas Scott Lockey, 'Second Thoughts, Embellishments and an Orphaned Fragment: Vivaldi's and Pisendel's Contributions to the Dresden Score of RV 340', *Studi Vivaldiani*, 10 (2010), 125–42.
[22] Arnold Schering, 'Zur Instrumentalen Verzierungskunst Im 18. Jahrhundert', *Sammelbände Der Internationalen Musikgesellschaft*, 7 (1906), 365–85.
[23] Information about Vivaldi-elaborated cadenzas in the Schrank II collection can be found in Javier Lupiáñez and Fabrizio Ammetto, 'A New Vivaldi Cadenza in an Anonymous Violin Concerto', *Studi Vivaldiani*, 17 (2017), 79–102.
[24] Sébastien de Brossard, James Grassineau and John Christopher Pepusch, 'Corona', *A Musical Dictionary; Being a Collection of Terms and Characters, as Well Ancient as Modern; Including the Historical, Theoretical, and Practical Parts of Music* (London, 1740), 46.
[25] Brossard, Grassineau, and Pepusch,'Punto', *A Musical Dictionary*, 187.
[26] See Lupiáñez and Ammetto, 'Las Anotaciones de Pisendel'.
[27] Quantz, *Versuch*, Chapter VII, § 15.
[28] Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1751–87; repr. Leipzig, 1956), 256.
[29] Daniel Gottlob Türk, *Klavierschule; oder, Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen* (Leipzig, 1789), 33.
[30] Johann Adolph Scheibe, *Critischer Musikus* (Leipzig, 1745), 558.
[31] Quantz, *Versuch*, Chapter VII, § 24.
[32] See Lupiáñez and Ammetto, 'Las Anotaciones de Pisendel'.
[33] I-Vc, Busta 55.1
[34] Michael Talbot, *Vivaldi* (London, 1978), 75.
[35] Gatti, "'Però ci vole pacientia'", 133 (trans. mine).
[36] Walter Kolneder, *Performance Practices in Vivaldi* (Winterthur, 1979), 41.
[37] 'On the Rights', 159.

New Light on 'Lully's Lessons for ye German Flute'

Helen Crown

Misunderstandings occur now and then as a result of the confusing terminology for recorders and flutes from the late seventeenth to the end of the eighteenth centuries, so it would be as well to clarify these terms from the outset of this article. As a rule of thumb, in the late seventeenth century the baroque recorder was referred to as 'recorder' or 'flute' and in the eighteenth century as 'flute' or 'common flute'.[1] The transverse flute was known as 'flute d'Allmagne' (or variants) up to about 1712 and 'German flute' thereafter.[2] Familiarity with these terms is relevant to the publications under discussion.

The earliest instructions for the German flute

In her survey 'English Tutors for the German Flute, 1721–1771 Part I: Hotteterre "Englished"', *EMP*, 9 (2001), 2–7, Nancy Hadden included the four earliest known instruction books for the flute to be published in England. They are listed in Table 1 below.

The second and fourth titles in the table are the main subject of this article (although all are relevant to the discussion). 'Lully's Lessons for ye German Flute', is known only by a single reference: an advertisement on the title page of Pietro Chaboud's first book of *Solos for a German Flute, Hoboy or Violin* (Walsh and Hare, c.1723). No physical volume has been identified so far. *Lessons for the German Flute with an explanation of ye largest Scales extant, Easy and Instructive for Learners* (hereafter *Lessons for the German Flute*) is known by a single copy in the Dayton C. Miller Flute Collection, Library of Congress, Washington DC, USA. The title page (Fig. 1 below) has been annotated 'c.1730 see English Hotteterre'.

'Lully's Lessons for ye German Flute' (hereafter 'Lully's Lessons') and *Lessons for the German Flute* each has its own entry in Smith and Humphries's *Bibliography of the Musical Works of the Firm of John Walsh, 1721–1766* (London, 1968), but the purpose of my investigation has been to ascertain whether they could be one and the same volume. The discrepancy regarding the publication dates must be addressed: in particular, how much confidence can be placed in the suggested date of c.1730 added to the title page of *Lessons for the German Flute* and how could it have come about? While the facts about 'Lully's Lessons' are limited to its somewhat informal title and the date of the volume on which it is advertised (c.1723), there can be little doubt about the identity of the author.

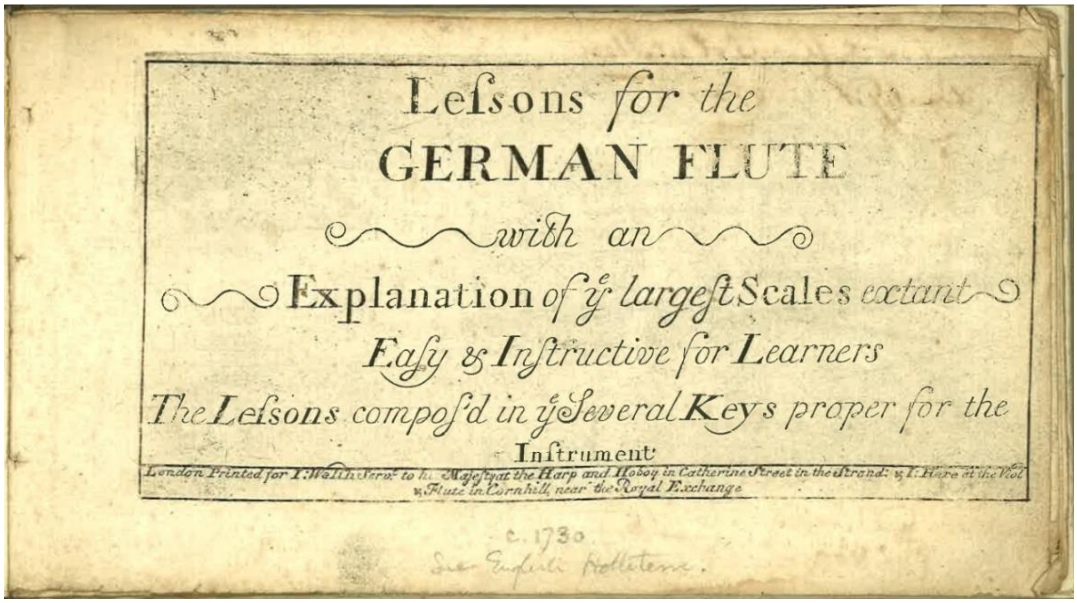
Lessons for the
GERMAN FLUTE
with an
Explanation of y^e^ largest Scales extant
Easy & Instructive for Learners
The Lessons compos'd in y^e^ Several Keys proper for the
Instrument
London Printed for I. Walsh Serv^t^ to his Majesty at the Harp and Hoboy in Catherine Street in the Strand: & I. Hare at the Viol & Flute in Cornhill, near the Royal Exchange
c.1730
See English Hotteterre.

Fig. 1. The title page of *Lessons for the German Flute*

Date	Publication details
1720/21	*Instructions for the German Flute* (Walsh) [whereabouts unknown]
c.1723	'Lully's Lessons for ye German Flute' (Walsh) [whereabouts unknown]
1729	J. Hotteterre le Romain, *The Rudiments or Principles of the German Flute* [*Principes de la Flûte Traversière*], anonymous translation (Walsh and Hare)
c.1730	*Lessons for the German Flute with an explanation of ye largest Scales extant, Easy and Instructive for Learners* (Walsh and Hare)

Table 1. Four early English tutors for the flute

'Lully's Lessons'

Sir John Hawkins explained that Lully was the name by which the Flemish musician John Loeillet was commonly known, his surname being rather awkward for English tongues.[3] He was in London by 1705, for he was mentioned in the press (as Lully) for a performance with members of the Drury Lane orchestra in the theatre.[4] He composed for and played the oboe, German flute, recorder and harpsichord and was evidently highly thought of as an orchestral musician. Orchestral rosters show that 'Lully' was frequently preferred in the position of principal oboe, which required him to double on the recorder and German flute as required.[5] It is likely that Loeillet acted as teacher of the German flute to his colleagues, for it was during the year after his arrival in London that the German flute made its debut on the concert platform as a solo instrument when it was played by Peter La Tour, the second oboe in the orchestra.[6] After only a few years as a performer Loeillet turned his attention to teaching, which proved to be very profitable, for Hawkins states that 'by his industry [he] acquired a fortune of £16,000', a phenomenal sum that converts to about £1,900,000 today.[7] Loeillet was undoubtedly the author of 'Lully's lessons' and Smith and Humphries list it as such in their *Bibliography*;[8] they presumably gathered their information from Chaboud's title-page.

The title *Lessons for the German Flute* implies that it is not a tutor in the usual sense, for the standard contents of tutors include fingering charts, some written instruction, and a selection of tunes. Long before there were any such publications for the German flute, Robert Carr's *The Delightful Companion* (John Playford, 1686) provided an early example for recorder. Its subtitle explains that it also contains some instructive pieces, 'Choice new lessons for the recorder or flute to which is added several lessons for two or three flutes to play together' and some of these tunes have the fingerings for each note notated in a separate stave below as an aid for the beginner.[9] From the title page it might be assumed that this work is equally suitable for either the recorder or the German flute, but this is not the case for, as we have seen above, 'recorder' and 'flute' were both terms used to indicate the recorder and this is verified by the contents.

In general, lessons were pieces (essentially dances) intended for private practice and entertainment. Such a volume for the recorder, without instructions, is Daniel Demoivre's *Lessons for a single flute, as preludes, almands, sarbands, courants, minuets and jiggs* (Walsh, 1701). Loeillet wrote two volumes of dance suites for keyboard under the title 'lessons', but a confusion over the English version of his surname caused the first of them to be published (c.1712) with a misleading title page, 'Lessons for the harpsicord or spinet … composed by Mr Baptist Lully', so for some time these pieces were wrongly attributed to Jean-Baptiste Lully.[10] A further volume followed later, 'Six Suits of lessons for harpsicord or spinet' c.1723, so it is likely that 'Lully's lessons' consisted of a similar collection of dance movements for the flute.

Lessons for the German Flute

Lessons for the German Flute (see title page in Fig. 1) is listed under 'Lessons' in Smith and Humphries's *Bibliography*, where the entry for it is followed by the reference: *Daily Post*, July 22 1730 ('an easy Book of Lessons for the Flute').[11] Logically, this must be source from which the reference came. However, the wording of the phrase in parentheses suggests that there could be a misunderstanding of the word 'flute' and an examination of the original advertisement confirms that this is indeed the case. Under the title 'New Musick, this day Publish'd' is a list of Walsh's latest publications, concluding:

> IV. A Second Book of Choice Country Dances for the Flute; also the Songs in Flora's Opera for the German Flute, Violin and common Flute: Likewise an easy Book of Lessons for the Flute with Instructions for Learners.

With three types of reference ('common flute', 'German flute' and 'flute') the confusion is understandable. As we have seen, both 'common flute' and 'flute' indicated the recorder; therefore, the advertised 'easy Book of Lessons for the Flute' was not intended for the German flute at all, but for the recorder. The origin of the muddle is the mistake in Smith and Humphries's Bibliography that assigns 1730 to *Lessons for the German Flute* when, in reality, 1730 is the date of an unknown recorder volume.[12] In fact, new evidence has come to light that shows that *Lessons for the German Flute* was published several years earlier, as can be seen in an advertisement in the *Norwich Gazette* dated 1 June 1723. This is how A. H. Mann copied it into his notebook:[13]

> Sold at Cossgroves printing office by St Giles Church in Norwich ... Lessons for the German Flute with an explanation of the largest scale yet extant.

The title is not precisely the same as shown in Fig. 1, but it must be acknowledged that the differences are insignificant: 'ye' has been modernised to 'the', 'scales' has become singular, and a 'yet' is added. There could be many reasons why this happened: it could just be the result of Mann getting the information down quickly, or perhaps the wording of the advertisement was informal. Casual wording was not unusual, as we have seen in the case of the advertisement for 'Lully's Lessons' on the cover of Chaboud's *Solos*. Whatever the reasons, the significant point is that the date of both 'Lully's Lessons' and *Lessons for the German Flute* is c.1723 so, on these grounds alone, it must be reasonable to conclude that they are one and the same volume. (An explanation of the annotation on the title page is provided below.)

The fingering charts

Lessons for the German Flute consists of two fingering charts and a selection of music.[14] The first chart folds out and shows a scale of naturals (d' to a''') on one stave and a scale of sharps and flats (d sharp' to b flat''') on the stave below, as shown in Fig. 2. The range of notes given is certainly extensive, particularly as music written for the German flute at this time favoured the lower part of the range with e''' required only occasionally.[15] Fingerings are shown by means of open and closed circles, with open circles indicating an open hole. The single key (for the seventh hole) is closed-standing and its use is indicated by the addition of an extra open circle below those for the six finger holes (for example, d sharp' on the lower stave). This display is logical and unambiguous, and it may have been the first time it was used in British tutors. Earlier (and many later) woodwind fingering charts used the dot method by which fingerings were indicated by dots (short dashes) on a separate stave below the stave provided for the notes.

The second chart (see Fig. 3 below) gives a limited range of fingerings, d' to d''', and uses the dot method to display them. Its heading raises the suspicion that it was not part of the original volume for the type face is different; and the curious use of the old-fashioned term 'Flute d'Allmagne', as well as the limited range of notes, has been commented on by Hadden.[16] That 'German Flute' appears in parentheses could indicate that it was written at a time when both terms were in common use. Could this chart have been sold separately at an earlier time? In a volume claiming to supply the 'largest scales extant' its presence is contradictory and superfluous, so why is it there? If it was not part of the original publication, could it have become accidentally enfolded with it at a later date and eventually absorbed into the original publication? Page numbers provide no clues, for pagination begins only after the fingering charts. Another possibility is that it was part of an earlier, now lost, tutor, *Instructions for the German Flute* (c.1720/21), for recycling of material from one volume to the next was common practice, as will be seen below.[17] In view of the title, it can be reasonably assumed that *Instructions for the German Flute* possessed some text to help the amateur negotiate the preliminary stages of flute playing, whereas *Lessons for the German Flute* has no text, just 21 pages of music.

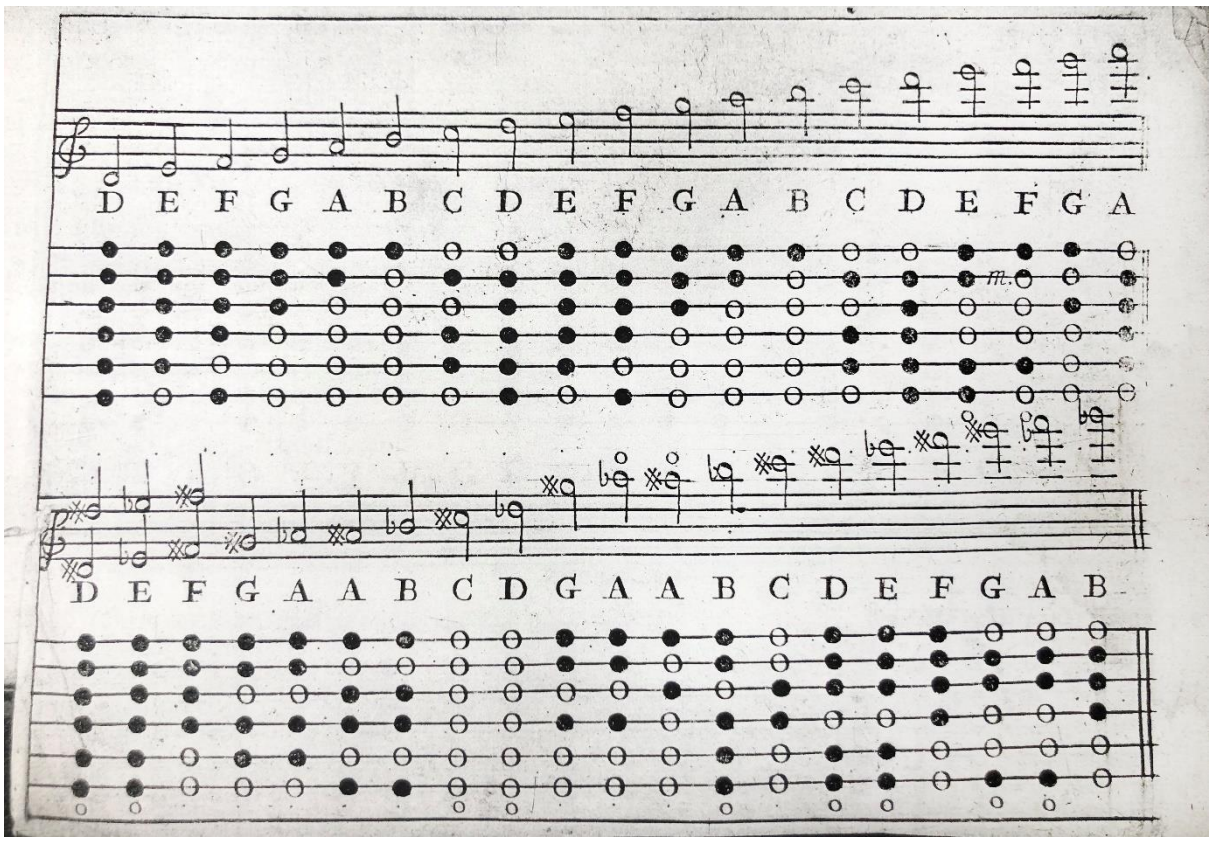

Fig. 2. The first fingering chart from *Lessons for the German Flute*

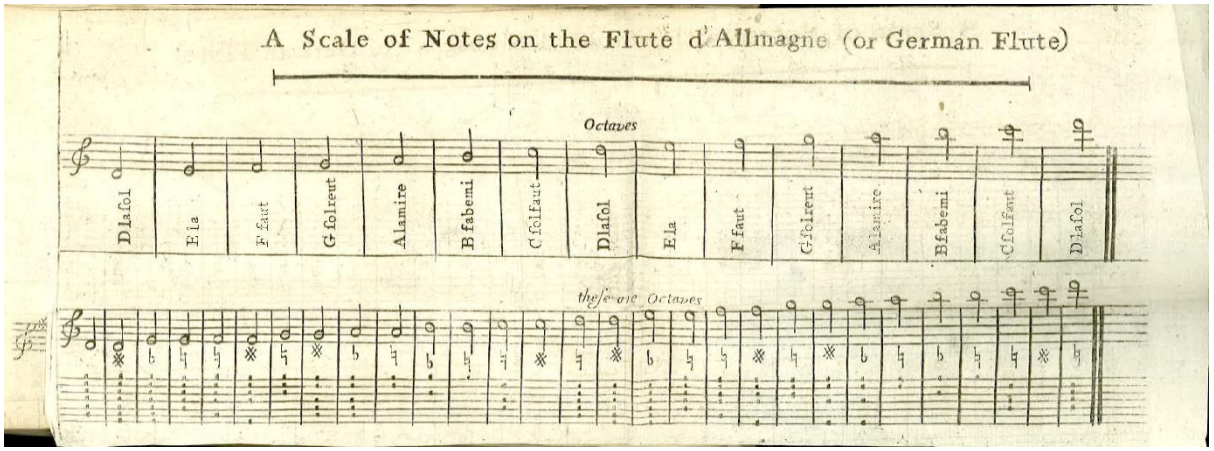

Fig. 3. The second fingering chart from *Lessons for the German Flute*

Differences between the fingering charts also support the idea that they did not come from the same source: g sharp' is (1·2·4·5) in Loeillet's chart (Fig. 2), whereas (1·2·4·5·6) in the alternative chart gives a slightly flatter note (Fig. 3), and Loeillet's b flat' (1·3·4·6) is flatter than (1·3) in the alternative chart. Both f sharp' and f sharp" are notoriously flat notes so the key is essential to help raise the pitch, but it is not indicated in Loeillet's chart, pointing to errors at the printing stage. In Fig. 2, it is easy to overlook the open circle that indicates the use of the key for f'" on the top stave as it is squashed against the flat sign for a flat'" below. Loeillet was evidently a highly competent flute player to produce such a comprehensive fingering chart. All fingerings work well on both original and reproduction 3- and 4-joint flutes.

The lessons

The unaccompanied 'lessons composed in several keys proper to the instrument' begin on the page after the second fingering chart. They keep to the standard range d' to d'" and in key signatures of two sharps or two flats, comprising four suites of pieces ('aires') in the keys given, with the eighteenth-century convention of a sharp sign to indicate the major third (major key)

and a flat sign to indicate the minor third (minor key) as follows:

A set of aires in G♯: Prelude, Gavot, Saraband slow, Boree, Jigg, Minuet, Jigg, Minuet, Rondeau, Minuet, Minuet, Chacoone.

A set of aires in D♯: Prelude, March, Prelude, March, Gavot, Minuet, Boree, Allmand, Saraband largo, Gavot, Minuet, Minuet.

A set of aires in G♭: Prelude, Saraband slow, Rondeau, Minuet.

A set of aires in D♭: Prelude, Saraband slow, Gavot, Aria, Minuet.

Further tunes follow: 'On a bank of Flow'rs', 'Send back my long stray'd eyes', 'The St. Alban's Minuet and Rigadoon by Mr Sunderland', Minuet, an untitled piece, 'An Opera Aire', and 'Capt Bell's March by Mr Carry'.

Loeillet marks just one trill *tr* and, in one piece, piano and forte. Trills are marked with a non-italic 't' in the supplementary tunes, supporting the idea that they, too, come from a different source. I suggest that Loeillet's contribution to this volume may have consisted of the first fingering chart and the four sets of 'aires', which Walsh supplemented with the remaining material.

These 'aires' show no thematic correspondences with Loeillet's other known compositions. This is intriguing because the 'aires' contain substantial movements rather than trivial pieces; the flute parts suggest they are extractions from fully harmonised works. A case in point is the 'chacoone' ('aires' in G) for which a bass line is essential. As this movement progresses, the changing figuration in the flute part, typical of the genre, is reminiscent of M. de La Barre's chaconne from Suite 9, *Deuxième livres de pieces* (1710). In fact, the dances show stylistic similarities with movements in the *Suites de Pièces* by La Barre (especially the 1710 set) and by Jacques Hotteterre Le Romain (1708 and 1715). Prior to publication, this could have been material that Loeillet used first in manuscript, either for teaching purposes or else for the regular weekly concerts held at his house, in which case some French ornamentation and a touch of *inégalité* would, perhaps, have been appropriate.[18]

The annotated title page and Hotteterre's *Rudiments*

Loeillet's *Lessons for the German Flute* (c.1723) provides the earliest extant flute fingering chart to be published in Britain. Until now, this was thought to be found in the anonymous translation of Hotteterre's *Principes de la flûte traversière, ou flûte d'Allemande* (Ballard: Paris, 1707), published as *The Rudiments or Principles of the German Flute* (1729). A comparison of the two charts is interesting. Differences are few and only slight but most notably, perhaps, is the fingering for c". Loeillet gives it as 2·4·5 (the same for c'"), so we can assume that this is what Loeillet taught his flute pupils. Hotteterre specifies the more familiar 2·3 for c", reserving 2·4·5 for c'". Enharmonic fingerings are encouraged by Hotteterre, but not obviously by Loeillet; the two fingerings for a sharp"/b flat" in Loeillet's chart could be alternatives for what might best suit a particular passage. In his description of fingerings, Hotteterre says that f'" can almost never be played, but suggests that on some flutes it might be found by closing 2·4·half-hole5 and open the rest. Of notes above g'" Hotteterre remarks (as translated in *Rudiments*) 'they are so forced, and so useless, that I would not advise anyone to trouble himself about 'em'.[19] Loeillet's view was different: his chart lives up to its promise of supplying the 'largest scale extant' with a full chromatic scale to b flat'", even though notes above e'" were not to be found in Britain in published works for the flute until the 1750s. A selection of tunes was added at the end of *Rudiments* (there being none in the French original). Significantly, some of these were recycled from *Lessons for the German Flute*, namely the first six dances from the set of aires in G and the complete set of aires in G minor, plus the pieces by Mr Sunderland and those that followed as listed above.

Not long after Hotteterre's *Rudiments* appeared, abbreviated versions of its text reappeared time and again in numerous volumes: first in the compilation *The Modern Musick Master* by Peter Prelleur (1731), then in many issued (and sometimes partially updated) by different publishers, but all titled *The Compleat Tutor for the German Flute* as well as *Apollo's Cabinet or The Muses Delight*. Although the text remained little changed for almost forty years, the tunes were updated. By contrast, Loeillet's volume was largely, if not entirely, overlooked.

Until now, because it was thought that *Lessons for the German Flute* was published c.1730, it followed that the 'aires' common to both it and to *Rudiments* (published 1729) appeared first in *Rudiments* before being recycled for *Lessons for the German Flute*. This would explain the annotation of the date on the title page (see Fig. 1). Now that I have shown that the correct date for *Lessons for the German Flute* was c.1723 it is clear that the recycling happened the other way around. Here, surely, is sufficient evidence to claim that 'Lully's Lessons' and *Lessons for the German Flute* are one and the same volume.

Conclusions

Although Hadden rightly included *Lessons for the German Flute* in her survey, to make a case for it to be considered a tutor in the absence of written instructions would be to stretch a point, and that does not seem to have been its purpose. All the same, it is interesting that this work was published without even a minimal amount of helpful text and it is for this reason that T. E. Warner excluded it from his *Annotated Bibliography*.[20] Nevertheless, the extensive fingering chart makes it quite remarkable for the time and, in that sense at least, instructive. Perhaps the publication dates of the earlier, now lost, *Instructions for the German Flute* (c.1720/21, listed in Table 1) and *Lessons for the German Flute* (c.1723) were closer than we know, and Walsh thought that one would complement the other. Published music for the flute was scarce at this time, so he was probably keen to supply material of quality for the growing numbers of eager amateurs. Whatever the truth may be *Lessons for the German Flute* is of some interest, especially now that this early volume can be placed accurately within the history of the flute in Britain.

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[1] I am grateful to Douglas MacMillan for his helpful comments on this topic.

[2] J. J. Quantz, *On Playing the Flute,* ed. and trans. E. R. Reilly (London, 1966), 29. The earliest reference to the baroque flute in Britain is found in James Talbot's manuscript (within Oxford, Christ Church, Mus. 1187), which was probably compiled in the 1690s, but the instrument is not known to have been played in public until 1701.

[3] John Hawkins, *A General History of the Science and Practice of Music* (1776), 2 vols (New York, 1963), vol. 2, 823.

[4] Michael Tilmouth, 'A Calendar of References to music in Newspapers published in London and the Provinces', *Royal Musical Association Research Chronicle*, 1 (1960), 60.

[5] Judith Milhous and Robert D. Hume, *Vice-Chamberlain Coke's Theatrical Papers 1706–1715* (Carbondale, 1982), 31, 33, 38, 69, 18, 127, 158–9.

[6] David Lasocki, 'A New Look at the Life of John Loeillet (1680–1730)', *Concerning the Flute*, ed. Rien de Reede (Amsterdam, 1984), 65–73.

[7] National Archives currency converter for 1730 (the date of Loeillet's death).

[8] William C. Smith and Charles Humphries, *A Bibliography of Musical Works Published by the Firm of John Walsh 1721–1766* (London, 1968), 215.

[9] Tunes notated in this way can be found in early tutors for the flagelet, see Thomas Greeting's *The Pleasant Companion* (1673), and in early recorder tutors such as Humphrey Salter's *The Genteel Companion* (1683).

[10] There is a suggestion that Daniel Wright's publication of *Lessons for harpsicord or spinet* appeared in 1732 because it was so advertised in *The Country Journal or Craftsman*, see Barry Cooper, *English solo Keyboard music of the Middle and Late Baroque* (New York, 1989), 523, but I believe that this advertisement is more likely to refer to a posthumous reissue. Gerald Gifford is of the opinion that the style of the music is decidedly old-fashioned for 1732 and for this reason (assuming Wright obtained the music from Loeillet) also does not agree with the conclusion stated in Cooper (private communication).

[11] William C. Smith and Charles Humphries, *A Bibliography of Musical Works Published by the Firm of John Walsh 1721–1766* (London, 1968), 212.

[12] The casual wording of the title, 'easy Book of Lessons for the Flute' does not help to track it down, although a volume for recorder and flageolet published about this time, which mentions 'lessons', is *The Bird Fancyer's Delight …after the flagelet and flute* [with] *Lessons properly compos'd within the compass and faculty of each* (Walsh and Hare, *c.*1730).

[13] Norfolk Record Office, A. H. Mann, MS 464. Arthur Henry Mann (1850–1929), organist of King's College Cambridge (1876–1929), made many notes on music and musicians in East Anglia.

[14] Hadden also provided a description in her article, 'English Tutors', 4–5.

[15] Schickhard's six *Solos* (1718) have just one d''', while Chaboud's *Solos* are similarly of low tessitura. This is not surprising as they were supposedly suitable for the oboe also, but the flute parts in theatrical works at this time had a similar range.

[16] Hadden, 'English Tutors', 4–5.

[17] *Instructions for the German Flute* was listed in Walsh's catalogue (*c.*1721) and also advertised on the title page of Chaboud's *Solos*.

[18] Sir John Hawkins, *A General History*, 823.

[19] Hotteterre, trans. anon., *The Rudiments or Principles of the German Flute* (London, 1729), 7.

[20] T. E. Warner, *An Annotated Bibliography of Woodwind Instruction Books 1600–1830* (Detroit, Michigan, 1967).

Chris Price, *The Canterbury Catch Club 1826: Music in the Frame*

Newcastle: Cambridge Scholars Publishing, 2019, £80.99

Peter Holman

In recent years scholars have become increasingly interested in the musical life of Georgian Britain. We have come to realise that, far from being the 'land ohne musik' of popular legend, it had perhaps the richest musical life of any European country, to judge from the amount of musical activity of all types, ranging from exclusive orchestral concerts in London to psalm singing in country churches. A distinctive feature was the number of musical organisations all over the country that relied on a mixture of amateur and professional performers. Amateur orchestras developed earlier in Britain than in other countries, and orchestral societies – later joined or replaced by choral societies – were the mainstays of provincial musical life. They remain so today.

A familiar problem with studying these institutions is a lack of evidence. We sometimes glimpse their activities from newspaper advertisements and reports, but eighteenth-century gentlemen often preferred not to advertise their activities in what might be thought of as a frivolous activity. Unless we have other types of documentary evidence, such as account books, correspondence or surviving sets of performing material, the activities of music clubs can remain frustratingly opaque. That is clearly not so in the case of the Canterbury Catch Club, founded in 1779 and in existence until 1865. As Chris Price, a lay clerk at Canterbury Cathedral and Senior Lecturer at Canterbury Christ Church University, reveals in this absorbing book, we know a good deal about its organisation and activities from documents now in Canterbury Cathedral Archives and Library. They include minute books from 1802, lists of music performed between from 1825 to 1837 and 1857 to 1861, and a large collection of performing material. Price reports (119) that there are 'just over 3,000 pieces of vocal music bound into some 70 volumes, and 753 pieces of orchestral music whose parts are written out in approximately 200 instrumental part books for use by the Club orchestra'.

In addition, the starting point for this book is a lithograph published by a local bookseller in 1826 showing 125 members of the Canterbury Catch Club in its room at the Prince of Orange Tavern (Illus. 1). They are mostly seated at long tables with drinks in front of them and pipes in hand. John Marsh, visiting the club in 1783, complained about the 'fumigation from 40 or 50 pipes' which was 'always enough to stifle a person at first entering the room and was very disagreeable to the non-smokers'. The picture also shows an orchestra of 25 in a railed-off area at the back, seated in front of an organ in a recess. Luckily, a key to the print published in a Canterbury newspaper in 1943 identified 42 of the club's members, including four of the orchestral players, and Price spends much of the book authenticating and augmenting this information, building up a rich picture of Canterbury's musical life in the early nineteenth century and the personalities involved in it.

The Canterbury organisation called itself a 'catch club', but it was clearly not content just to perform humble catches. Marsh described the first act of the programme on 12 November 1783 as consisting of 'an overture', 'a glee, then a quartetto, trio or concerto, after which follow'd another glee & then a catch'; the same pattern was continued in the second act, and after the formal ending of the concert 'single songs were sung, as called for by the president'. This mixture of vocal and orchestral music was standard at the time – concerts consisting of a single type of music only developed in the nineteenth century – and it is corroborated by the list of music performed between 1825 and 1837 and by the enormous music collection at Canterbury. Price prints a complete list of pieces performed in the 1825–6 season (presumably intending it to coincide with the date of the lithograph), and they show that the repertory was quite ambitious, including overtures or symphonies by Mozart,

Haydn, Cherubini, Rossini, Weber and Beethoven, organ concertos by Vanhal and Sterkel, theatre songs and choruses by Stephen Storace, William Shield, Henry Bishop and Weber (selections from Der Freischütz were all the rage), and a large number of catches and glees drawn from the eighteenth- and early nineteenth-century English repertory.

However, what is not entirely clear, despite Price's research, is how the various types of music were performed at Canterbury. Were the catches sung by everyone? Were the glees and other vocal music sung one-to-a-part by soloists, and were they accompanied by the orchestra? There are some clues in the anthology of music edited by Price in an appendix. He prints two glees with full orchestral accompaniment: 'The Charter Glee' by Thomas Goodban junior (the orchestra's leader in the early nineteenth century), scored for SATB voices solo and chorus, flute, oboe, horn and strings with a written-out obbligato harpsichord part; and 'When winds breathe soft' by Samuel Webbe the elder, scored for SATTB voices (with no indications for solos and tuttis), flute, 2 oboes, 2 clarinets, bassoon, 2 horns, 2 trumpets, timpani and strings; Price suggests that this orchestral version is also Goodban's work.

Price quotes William Horsley's opinion (in his preface to John Wall Callcotts's Collection of Glees, Canons and Catches (1824)) that 'the real English glee is a vocal composition perfect in itself, and requiring no instrumental additions whatever', though Horsley assumed a keyboard accompaniment by suggesting that 'great care should be taken to subdue the pianoforte – so that it may never predominate over the voices'. Interestingly, some of the glees printed by Price have piano parts, and there is a lot of evidence that the musical directors of clubs of this sort routinely directed from the keyboard; there is also considerable evidence that glees were often performed in concerts and theatres with orchestral accompaniment. Again, Price does not tell us whether a piano was used by the Canterbury Catch Club (one is not visible in the print), nor whether there are any other glees with orchestral accompaniment in its music collection.

It is good to have Price's anthology of 45 pieces drawn from the Canterbury Catch Club's repertory, though it raises a number of questions. Most of them were evidently edited from its music collection (they have references such as 'Vol. 5, p. 91'), though in some cases no source is given and there is no statement of editorial policy or critical commentary. A proper editorial apparatus would presumably have told us why some of the pieces have been transposed, whether the texts of pieces surviving in more authoritative sources – such as Thomas Weelkes's 'Like two proud armies' – have been edited taking them into account, or why some string parts, such as those for two violins and violoncello for John Marsh's 'The City Feast, or Man of Taste', are printed in small type. I also wondered why just the voice parts (with instrumental cues) are printed for Weber's Huntsmen's Chorus from Der Freischütz – do the orchestral parts survive in the collection? – or why two pieces by 'Paulus Iuvenis' (Paul Young, b. 1961) are included. It is good to see people still writing witty catches and glees, but they hardly belong in a study of the Canterbury Catch Club.

I was also left with a number of queries about the main part of the book. Price mentions the fact that the room depicted in the lithograph still survives, as the Lodge Room of the Oddfellows' Hall in Canterbury; it would have been good to have a photograph to compare with its state in 1826. Most readers will miss the fact (it is buried in a footnote on p. 445) that the organ depicted also still exists: it seems to be the instrument by Hugh Russell now owned by the organ builder Martin Renshaw. Again, a photograph and description of the instrument would have been welcome. More important, those unfamiliar with the history of catches and glees (they are arguably the only indigenous British musical genres) would find a little historical background useful, and I felt the need for a succinct survey of Canterbury's musical life before the catch club was founded, as well as a discussion of parallel institutions in other provincial cities.

Also, I would have traded in the material on music and musicians in Canterbury Cathedral, most of which is not strictly relevant to the activities of the Catch Club, for a more detailed description of its musical collection. A proper catalogue, listing the contents of each volume with the scoring of each piece and concordances where they exist, would be a major undertaking, but it needs to be done if the importance of the collection is to be recognised and

scholars and performers are to make proper use of it. So far as I know, it is the largest collection of its type surviving in Britain, to be ranked with much better known continental collections of performing material, such as the one now at Uppsala University Library assembled in the late seventeenth century for the Swedish court by the court Kapellmeister Gustav Duben, or the one assembled in the eighteenth century by musicians working for the Dresden court, now in the Saxon State and University Library at Dresden.

Meanwhile, we must be grateful for what we have. All in all, this is a valuable study of a remarkable musical institution, usefully complementing Brian Robins's book *Catch and Glee Culture in Eighteenth-Century England* (Woodbridge, 2006), which is mainly focussed on London. Chris Price writes well (though he sometimes gets seduced by fashionable cultural theory) and his book is nicely produced in a handsome A4 format with a number of colour illustrations and with the 1826 lithograph reproduced as a large pull-out plate. At £80.99 for a book of nearly 500 pages it is not bad value by today's standards, though I ought to point out that it is based on Price's thesis, 'Mr Ward's Commission: Manners, Musicians and Music at the Canterbury Catch Club' (University of Durham, 2018), and that this can be downloaded for free from http://etheses.dur.ac.uk/12660/.

Illus. 1. Thomas Mann Baynes, *The Canterbury Catch Club* (1826)

Richard Bethell, *Vocal Traditions in Conflict: Descent from Sweet, Clear, Pure and Affecting Italian Singing to Grand Uproar*

Peacock Press, 2019, 410 pp., £25

Edward Breen

'Whatever we know or don't know about 13th century singing and, God knows, there's very little we can say for certain about it, we may be certain that it didn't sound like 20th century singing.'[1] The words of Michael Morrow, director of *Musica Reservata*, one of the first early-music ensembles to experiment with vocal sound and style. He worked with many musicians who would go on to define early-music performance in the last quarter of the twentieth century: Andrew Parrott, Anthony Rooley, Christopher Page, and the sounds that he asked of singer Jantina Noorman would go on to influence many later performers such as Dominique Visse. The author of this new volume about vocal traditions, and vocal vibrato – Richard Bethell – is another *Musica Reservata* alumnus who, alongside a business career, has remained a recognisable figure within British early-music circles as Secretary of the National Early Music Association (NEMA). In 2009 he helped organise a conference at York University on 'Singing music from 1500 to 1900' at which he presented on vocal vibrato.[2] In many ways this book is rooted in Morrow's ideas: it seeks to look beyond modern performance norms.

Bethell's publication is the culmination of many years' research reflecting the author's fascination with the human voice, and love of vocal music from many centuries and genres. This extraordinarily wide-ranging study seeks to chart a change in vocal traditions from a 'default straight, clear tone' to a 'loud, throaty and vibrato-laden sound' (2). Readers would be correct to detect a pejorative in the title, as this is one author who is not afraid to keep his own views at the fore as he collates the opinions of others. It makes for an intriguing, if at times frustrating, read and results in a volume full of fascinating insights and plentiful suggestions for further research.

The structure of the book is, on the surface, straightforward: the seven chapters begin with a general introduction in which Bethell demarcates his three broad vocal categories: 'Operatic' (singers formant, continuous vibrato and low larynx position), 'Early Music Mainstream' (higher larynx position but more-or-less continuous vibrato) and 'Clear Smooth Sweet Chaste' (a softer version of the early music voice, with vibrato only as an ornament) illustrated through pitch/time graphs of audio demonstrations by soprano Peyee Chen, available on his website.[3] These categories were first explored in Bethell's 2009 survey where participants voted for the voice type they would prefer to hear singing Handel's music. Details of that survey are interesting but, crucially, it is unclear the extent to which participants were aware of how these categories relate to each other, for instance if they knew that Bethell regarded Emma Kirkby as 'Early Music Mainstream' rather than 'Clear Smooth Sweet Chaste'. A section detailing the methodology of Bethell's vocal categories would be most useful.

The second chapter could really have been a book in itself: taking a very long eighteenth century (from 1650–1829), Bethell outlines a 'Golden Age of Italian singing' through selected and aggregated reviews and quotations on sounds of singers intended to show a stability of vocal practice in the 'Clear Smooth Sweet Chaste' category. It's a powerful argument and makes for very interesting reading but one is immediately suspicious of this method of mining data to prove a point. Bethell relies on English sources and translations almost entirely excluding French sources and does not take into account style. Whilst these shortcomings are readily admitted, this does nothing to reassure the reader that the chosen reviews were not selected merely because they support the author's viewpoint and that more problematic examples have been passed over. This leads to a further criticism that both Bethell's message, and any alternative patterning which may be present in the archival material, is obscured by his chosen medium. These selected reviews would be more usefully presented digitally allowing readers to word-search, a simple model for which is

found in the Handel Reference Database.[4] Occasionally references are unclear; for example, on p. 61 an illustration collates eight precepts for best vocal sound without explaining which of the selected treatises agree with all eight points. There is a similar approach for the nineteenth and early twentieth centuries in subsequent chapters. To be sure it's an impressive collection undertaken with passion; readers will be inspired browsing such a broad sweep of critical writing. Bethell's selected reviews run in chronological order within each subsection which is easy to follow when considering individual singers but the proliferation of subsections in Chapter 4's comparison of straight and vibrato voices leads to moments of disorientation: for example p. 224 finishes with a review from 1878 before p. 225 jumps back to a review from 1845. His argument is constructed to imply that writers complain of a vocal characteristic – particularly a quavering in the voice – because it was not desired in general whereas all we really know is that it was not desired by those writers. I would welcome more discussion of the inconvenient truth that quavering of the voice therefore *was* happening in public performances, and with that in mind, ask: what sort of historical singing should we try to recover?

It is important, despite my methodological misgivings, to highlight what a fascinating and thought-provoking read this book is. There are so many enjoyable quotations, including Burney's remark concerning 'Madame [Francesca] Le Brun's song of the greatest compass, which goes up to B flat in altissimo': 'But I must own that such tricks, such *cork-cutting* notes, as they were once well called by a musical lady of high rank, are unworthy of a great singer, and always give me more pain than pleasure."[5] And particularly Adelina Patti's vocal habits as observed in *The Examiner*: 'Her confidence, too, is unbounded; she dashes continually at the chromatic scale of two octaves, of which the first notes may be chromatic, but the rest a kind of sliding down the bannisters after a diatonic fashion."[6] Only in the appendices do we realise what a paean to independent research this has all been: working outside the University system, with its privileged journal and archival access, Bethell has made thorough use of full-text databases freely available online. My greatest concern remains the lack of clarity surrounding Bethell's 'Clear Smooth Sweet Chaste' category. Listening to Peyee Chen I am tempted to draw an analogy with modern performances of Renaissance music such as the sopranos of the Tallis scholars. There is a need for more clarity about this category before we can fully appreciate how Bethell has aligned historical reviews to it. Whilst in his first paper Bethell acknowledged that 'Some vocal reform was achieved in the 60s and 70s, with Dame Emma Kirkby and others reviving more authentic styles' he was talking there about medieval and renaissance repertoire and still clearly feels that 'Baroque and Classical music, especially opera, remains unimproved.' It is this notion of improvement which I find uncomfortable. Change has taken place, very obvious stylistic change, it just hasn't resulted in a sufficient minimisation of vocal vibrato to meet Bethell's theory. 'Improvement' implies a judgement that these reviews cannot back up.

Lastly, the part I most enjoyed about the book was the meta-narrative: like Morrow, Bethell argues for a voice type and a historically informed performance (HIP) ethic which he believes is lacking in modern performance leading to a crucial disjunct between singers and instrumentalists, and in his sifting of pop styles to create a 'Vibrato-Free Female Pop' Playlist on Spotify (338) Bethell again mirrors Morrow's passion for recordings of folk singing. Rarely do we get such a detailed insight into the beliefs of an informed and active performer/audience-member. Bethell leaves us with much food for thought but his argument fails to convince that he is approaching archival evidence with an open mind.

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[1] Michael Morrow, 'The Performance of Medieval and Renaissance Music,' c.1970, Papers of Michael Morrow (1929–1994) & Musica Reservata. King's College London Archives.

[2] Richard Bethell, 'Vocal Vibrato in Early Music', *Singing music from 1500 to 1900: style, technique, knowledge, assertion, experiment*, ed. John Potter and Jonathan Wainwright (York, [2009]), <https://www.york.ac.uk/music/news-and-events/events/conferences/nema/bethell/>.

[3] <https://www.camreals.com/peyee-chen>.

[4] Ilias Chrissochoidis (compiler), *Handel Reference Database*, <http://ichriss.ccarh.org/HRD/>.

[5] Charles Burney *A General History of Music*, 4 vols. (London, 1789), iv, 481–2 (quoted by Bethell on p. 103)

[6] *The Examiner*, 9 August 1862 (quoted by Bethell on p. 136).

Michele Pesenti, *Complete Works*, ed. Anthony M. Cummings, Linda L. Carroll and Alexander Dean

A-R Editions, 2019, liii + 218 pp.
$280.00 (score), $20.80 (lute part) and $41.60 (other instrumental parts)

Sarah Coffman

In the period c.1470–1520, the home-grown secular song genre known in the generic sense as the frottola flourished in Italian urban centres. Though crafted by some of the most esteemed Italian composers and poets of the day, frottole were enjoyed as an unpretentious local idiom by aristocrats and commoners alike, and later, by consumers in the new printed music market as well. The genre was decidedly in-demand in its day, and is even regarded as one of the most important precursors of the madrigal. One would think that based on historical reputation alone, frottole would be a more sought-after repertoire for modern Renaissance music performers.

But alas, this is not the case. While any historically informed performance requires a certain degree of extra study from those involved in the project, one who wishes to perform anything from the large body of frottola repertoire often has considerably more homework to do. True, a dedicated modern performer can track down some of the extant modern editions of Petrucci and Andrea Antico's frottola volumes, and one with knowledge of early notation and music notation software can make their own transcription from facsimiles, many of which are freely available online (facsimiles of Petrucci's frottola volumes, for example, are all on IMSLP, <imslp.org>). For many modern performers, however, these tasks can be onerous chores, and the deeper one goes into the world of frottola performance, more obstacles inevitably arise: Do the rhythmic groupings implicit in frottola poetry translate well into modern time signatures? What about setting and performing the strophes of archaic and dialectical Italian text that the original composer did not set? Furthermore, beyond these heady problems lie more practical performance issues as well; namely, the inconveniences of potentially confusing musical-poetic fixed forms, and the now less-conventional Italian lute tablature. The present publication, the most recent release in a long line from A-R's *Recent Researches in the Music of the Renaissance* series, grapples with these issues and attempts to resolve them.

To my knowledge, this is the first instance of a single frottola composer getting his own modern complete works edition. One might think that an edition along the lines of this one would have come first for more famous or prolific frottola composers, such as Marchetto Cara or Bartolomeo Tromboncino, whose compositional outputs would require multi-volume sets. But just because composer Michele Pesenti (c. 1470–1528) has only 39 works to his name does not mean that they bear any less historical significance, or are any less charming for performers and audiences. In fact, for devotees of the madrigal genre, Pesenti should hold a special interest. In the 1510s Pesenti found employment in service to the first Medici pope Leo X, during which time he found himself composing polyphonic secular works for virtuoso vocal soloists. While many of these four-voice pieces from Pesenti's period of employment in Rome could simply be considered frottole for four voices, his piece 'So ben che lei non sa' (published in 1513) is a through-composed setting of a more serious madrigal text, skirting the line between frottola and madrigal. One of his canzoni, 'Alma gentil', is, due to its more Petrarchan, Tuscanized dialect and its distinct musical style, considered by the editors of this volume to be 'protomadrigalistic' (xv). Pesenti's works that were composed, published, and compiled in other urban centres such as Venice and Florence include more standard frottola instrumentations of solo voice plus consort or solo voice plus lute intabulation, meant for both professionals and for amateur consumers. This diversity of taste, style, instrumentation, and genre present in Pesenti's body of work makes the present volume an excellent place to explore the contrasting musical

tastes in different urban centres in Italy at the beginning of the sixteenth century.

For the most part, the editors of this volume have made a modern musician's exploration of this period quite accessible. The introduction to the musical material is as thorough as it is readable. Following a comprehensive biography of the composer, editors Anthony M. Cummings and Alexander Dean craft a detailed compositional profile. Cummings and Dean list the dates, sources, and places of publication of Pesenti's compositions and expound on the specifics of their stylistic features as they change (or don't) in different contexts or for different consumers. The subsections on musical reworkings from polyphonic accompaniments in parts to tablature, and on the growing trend towards setting more refined, Petrarchan poetry, should be particularly useful for a modern musician looking for a grasp of the stylistic and commercial conditions under which Pesenti operated. Cummings and Dean include sections on instances of Pesenti's musical and textual borrowings, which might be of interest to any scholars looking for more information on these topics. Additionally, a performer or scholar with some interest in the ins and outs of lute tablature would certainly benefit from Dean's introductory section on the lute intabulations of Pesenti's works, as well as their sources and use in Pesenti's time, though for those unfamiliar with Italian lute tablature, this edition gives no guidance on how to read it. Probably the most useful aspect of the introduction, however, is Cummings and Linda L. Carroll's exhaustive explanation of the Italian poetic fixed forms, the understanding of which is essential for effective performance of secular music of the *cinquecento*. Rhyme scheme, syllables per line, strophic structures, and popular vs. higher styles are all explored in this section, and the editors even sort each of Pesenti's pieces into their poetic fixed forms and genres, all of which is immensely helpful for performers and scholars alike seeking to better understand the nature of the texts with which they engage.

Carroll and Cummings's primary source texts are edited with minor alterations for the sake of standardization, consistency, and clarity. Thankfully, though, the editors keep many regional forms and some archaic spellings, which allows these pieces to retain even more of their localized feel. The editors' labelling of verse numbers and *ripresas* (musical-poetic refrains present in many of these works) is clear, and while the poetic translations of these texts are not exactly literal, they capture their true meaning and tone in a way that is, for lack of a better term, simply excellent. A performer looking to publish program notes with these translations for a concert should have no qualms in using those in this edition.

The music itself comes in one large volume in score, along with separate parts for the four-voice 'frottolistic' settings and for the works in lute tablature. The altus and tenor parts in the score are notated in octave-transposing treble clefs, and in alto clef in the separate parts. This is an astute editorial choice, as many singers do not read the alto clefs that are standard for tenor viol players. The *ficta* suggestions are practical and unobtrusive. The four voice parts are very easy to sight-read, and are appropriate for a beginner or intermediate viol consort. The musical and poetic forms of each piece are unambiguous in all parts of the edition, as long as one consults the text and translations at the beginning of the volume. Below the lute tablature is a transcription of it in mensural notation, an invaluable addition for singers who want to practice with some kind of accompaniment, but don't read lute tablature.

Unfortunately, these lute intabulations are almost never in the same key as the voice part or even that of the mensural transcriptions below the tablature. Most of the intabulations of Pesenti's work are published in Franciscus Bossinensis's 1509 and 1511 prints, and in these sources the size or tuning of the lute intended is never specified, only the fret needed to produce the correct first pitch for the singer. For example, the twenty-fourth piece of this edition, 'Ahimè lasso, ahimè dolente' contains a specification from Bossinensis's print indicating that singer's first pitch corresponds to the fifth fret on the top string of the lute, but since the singer's part is in A, that means either the lute is to be tuned in E, or the singer must sing their part a minor third higher than notated. In this modern edition, there are far more pieces for lutes in E, D, A, and even B-flat, than in G, the tuning used by the vast majority of modern lutenists. It is true that lutes in tunings other than G were likewise rare in Pesenti's time, and it's quite possible, too, that Bossinensis's prints

follow in the same vein as much French Renaissance guitar-song repertoire, where the notated key of the voice part is arbitrary and the singer can simply adjust to whatever key the guitar happens to be in, based on the directions for playing the singer's first pitch. Indeed, Dean does mention a 'flexible approach to genre, texture, and pitch content' in the introductory section on lute tablature, but that is as specific as he gets in this matter, as neither he nor the other editors mention anything about this implied transposition issue (xxiii). Therefore, problems arise when performers have more concrete range concerns. Perhaps, for example, a bass singer is not willing or able to sing in a higher tessitura than notated. Or, maybe the director wants a consort of instruments to play the parts along with the lute which, in this edition, are notated in the same key as the singer's part but usually not the lute's. In this case, *someone* involved in the performance would have to prepare for an inconvenient transposition. So, when using lute in a performance of these Pesenti pieces, performers beware! – all is not what it seems, at least where pitch is concerned – but if a modern singer's pitch standard remains flexible and directors consult with any lutenist involved ahead of time, then all should be well. In all other ways, this edition more than meets the mark, and, one hopes, will bring Pesenti's delightful pieces to a wider audience.

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Compiled by James Hume

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