



LOOK AGAIN

RENEWED APPROACHES ON THE PERFORMANCE PRACTICES OF
LATE 17TH- AND EARLY 18TH-CENTURY ITALIAN MUSIC

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INTRODUCTION

As curious musicians, research has always been a part of our daily routines. Not only has it been a source of inspiration and innovation in our work as performers (with archival work bringing out several unknown works), but also as a source of constant questioning and strengthening of our musical practices as teachers. Questions such as “is this actually true?” and “can I really say that?” keep coming back to us, and although these are not always fully or definitively answerable, we find it important to keep asking, going back to the sources and answering over and over again. As performers, we have focused our interest and expertise on the Italian Baroque repertoire (roughly 1660-1760, written in Italy or by Italian composers) for a long time now, and find that there is still a lot of layers to peel off in this well-known and loved chunk of musical history.

This year-long research project was in essence a simple one:¹ we set out to look again at well-known Italian sources and to discover new sources of information on the performance practices of the period between 1675 and 1760. Importantly, we were interested in doing so without imposing our current practice on it, but really being open to what the sources might reveal that is in shock with what we usually do.

When looking, we were focusing on what we usually take for granted, what we have been doing for a long time in a certain way, now trying to figure out if what we do actually comes from a relevant historical source or is an amalgam of various sources and (personal) experiences because of a lack of information. Taking note when something is the case for one source, but not for another, we hoped therefore to celebrate the diversity of this repertoire, rather than the uniformity that has been imposed on it: ‘Corellian’, florid ornamentation for all Italian music from the late Baroque in opposition to localized grace notes in French music, trills always starting from the upper note and often limited to one type (a simple alternation of two notes, without termination or other features), ornaments somewhat randomly placed (while systematization is often found in sources from the time), etc.

The initial work included cataloguing treatises, manuals, *regole* (rules), annotations, but also music, often several sources of the same (musical) text, copied by different hands or published in different contexts/periods. This ‘catalogue’ took considerably more time than we originally envisaged, and is something that, fortunately, is not exhaustive and will continue to grow.

Critical reading, analyzing, and experimenting with the sources followed next: these primary sources were carefully examined with attention to their provenance and intended use, aiming to understand their application in performance practice and their connection with persons, periods and locations pertinent to the research topic. Since most of these primary sources are essentially practical music

¹ Initially the project was to last from January 2021 until January 2022. However, it was extended for another year, into January 2023. The output of these two years of research can be found on the [Research Catalogue](#).

methods, this part of the research was also supplemented by the practical application on the repertoire connected to it. However, more time will be necessary to put into practice all of the aspects that came up, and to assimilate the various implications of this study.

Aside from the written output presented here and the live presentation planned for January 2022, to both disseminate the research and benefit from feedback and exchange with peers, an international online seminar was organized (“LOOK AGAIN” ONLINE SEMINAR, <https://www.avenaribeiro.com/seminar>), in collaboration with the Academy of Creative and Performing Arts of Leiden University. The program and abstracts of the seminar can be found here in the Appendix, and the recording of our presentations is available on [youtube.com/c/AvenaRibeiro](https://www.youtube.com/c/AvenaRibeiro).

The work we carried out in the first year relied heavily on what we had already been collecting and annotating in past years, but required a considerable analytical effort. Next steps focused on further experimentation with the various pieces of evidence and their application, organization of activities and publications to disseminate the findings (workshops for KC students, lectures in other conservatories, etc.), and the natural expansion of the catalogue of sources collected.

OPENING CONSIDERATIONS

In such an open-ended research, in which the boundaries of what one is looking for are blurred, it is also likely that the output will not be so easily framed. We find the analogy with a puzzle a helpful one: in several instances, we had the clear impression of finding several pieces of a puzzle, which fit together to form (a piece of) an image. Although the full puzzle can likely never be completed, we managed to distinguish common shapes and colors forming a whole, or a part of one. At other times, we found a single piece, which stands alone for the time being, possibly to be joined by another piece in the future. 'Our' puzzle pieces vary in size, and can be whole sources but also smaller pieces of evidence found in those sources. Some pieces may not fit together but share similar characteristics (for instance, a geographical or temporal connection), so it was important to keep looking at the larger picture. The latter is something we feel we are only beginning to do.

From the start, one of our greatest difficulties was how to find a practical and efficient way of listing and cataloguing sources that relate to one another on a number of obvious and not so obvious ways in a format that is easily searchable and that would provide us with a birds'-eye view. Although we are not entirely satisfied with the system we have used, it has served its purpose of containing the repository of all that we have found, organized by date and geographical location, making it possible, for instance, to extrapolate a timeline in a specific place. The sources included in this table, and which form the basis of our work, are listed chronologically in the section Sources, at the end.

HOW TO LEAD	1600	1650	1700	1700	c. 1700?	after 1704?	1705	after 1705	1707	1707	c. 1710	1708
Venezia							Tevo, Zaccaria: Il Musico Testore http://books.google.ch/ also in Muenchen: https://from.sq.8_Venice.1705 I-Vc says it's by Flaminio	Marini, Carlo: Chaconne (from sq. 8_Venice.1705 [i-Vom 7])	B. Marcello (after Andriani) http://www.internetoulife/ [i-Vom 7])	Taglietti, Giulio: Pensie col Basso Continuo a pie All'uso d'Arie Cantabili http://www.bibliotecamusica.org/wiki/L%2	Vivaldi: RV 779 (indication for which bea)	Gasparini: L'armonico Pratico al cimbalo http://imslp.org/wiki/L%2
Padova												
Bologna											C. Benati: Passi del Sig http://www.bibliotecamusica.org/wiki/L%2 Benati was likely a teach	
Parma												
Modena												
Ferrara												
Milano												
Piacenza												
Urbino												
Torino												
Roma						Gaffi: Regole per Sonar https://imslp.org/wiki/Regole_per_Sonar						
Montecassino												
Napoli					A. Scarlatti: Per un vagh ("La Lezione di Musica") https://imslp.org/wiki/Per_un_vagh							
Firenze				Medici inventory info on harpsichords, see https://books.google.com/bibliography/ https://www.jstor.org/stable/1222222								
unknown					Anonymous: various http://www.bibliotecamusica.org/wiki/L%2 [i-Bi Ms. D 138]							
outside IT												
London												
Vienna												
Berlin												
Paris												Plani: Op. 1 (violin/vipec) https://www.bibliotecamusica.org/wiki/L%2 reprint Le Cène (different)
Karlsruhe												
Dresden												
Hamburg												
Stuttgart												
Brussels												
Amsterdam												

Many of the more unknown sources we catalogued can be described as personal annotations, which often cannot be easily compared with treatises or manuals, as they are likely to display an almost serendipitous organization of what looks like random bits of information. As we do not consider these less important for their fragmentary qualities, they are nonetheless included in our research, however complicated it may be to relate something often unintelligible with something produced with the explicit purpose of reaching an audience.

Several of the sources we catalogued are undated, as is common with manuscripts. In this case, when an informed guess could be made (with the assistance of historical contextualization, information from secondary sources, calligraphy, paper type, watermarks, etc.) those are listed in the timeline with a question mark. Those sources for which dating is difficult to estimate are listed with years followed by a question mark or with ranges of more years, or both.

As will be seen below, we have expanded the chronological boundaries of our research quite a bit. This was done for several reasons: in certain cases, an author from the period we were researching referred to another author, of an earlier period, proving it to be relevant still. In other cases, we see that in order to understand a certain element, we needed to look back at how this was treated and used previously. It is also not unusual that later sources provided more clarity on earlier aspects, by formulating things either in a more detailed way or by offering commentary on earlier concepts.

In terms of locating the sources geographically, we decided to list the sources in their place of publication or, in the case of manuscripts, where they are currently located. This means that several sources, although located in Venice, for example, may be relevant also for Naples, to give only one example.

In preparing this preliminary output of our research, it was complicated to decide in which category to include certain pieces of evidence and how to group topics, as in several instances a piece of information appears only once, in one single source. We chose nonetheless to call attention to those by randomly placing these pieces of evidence in subsections of the section Loose pieces.

Below are a series of our annotations and reflections on a few of the topics that particularly caught our attention when looking. Naturally, because of the sheer number of sources catalogued, a result cannot yet be presented that includes all the sources collected, neither are any conclusions possible – or indeed desirable or necessary.

ON TRILLS

WHAT IS A TRILL?

TRILLO. Termine note della musica, Tremore di voce, o di suono. Lat tremula soni vibra.

Vocabolario degli Accademici della Crusca (Florence, 1729-1738, 4th ed.), vol. V, p. 157.

A trill is a trembling, or a shaking. This definition leaves a lot of room to interpretation, and as we will see, what kind of trembling or shaking, and how one should tremble or shake is not always clear, neither is it as uniform as our current performance practice may lead us to believe.

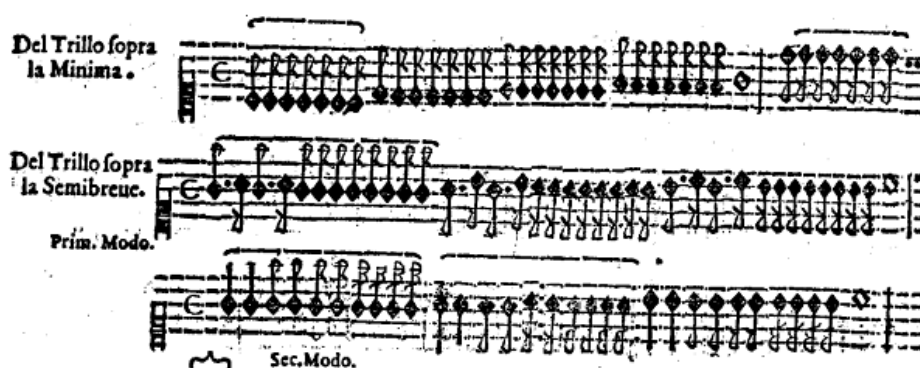
To provide some historical contextualization, below we see three different types of *trillo* (or in the case of Diruta, *tremolo*) in publications of the 1590s, 1600s and the 1620s, in Florence, Rome and Venice. This open definition of trembling or shaking easily explains these various guises and interpretations, both in terminology and in how it is notated.



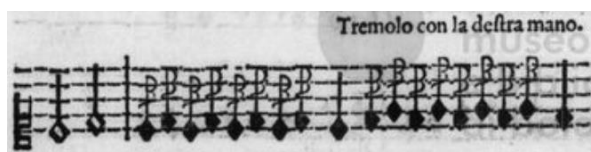
Emilio de' Cavalieri (Rome, c. 1550 - Rome, 1602): *Rappresentatione* (Rome, 1600), p. 3.



Giulio Caccini (Rome, 1551 - Florence, 1618): *Le nuove musiche* (Florence, 1602), p. 7.



Francesco Rognoni (Milan, 2nd half of 16th century - c. 1626): *Selva de varii passaggi* (Florence, 1620), p. 4.



Girolamo Diruta (Deruta, c. 1554 - 1610): *Il transilvano* (Venice, 1593, republished until 1625), pp. 19-20.

On to the period we are concerned with: when writing about the eight kinds of trills that he identifies, Tosi starts by defining the *trillo maggiore* as one which beats between a note and a note above violently (or less literally, energetically). All other trills, he says, derive from this one. Therefore, in his most basic definition of a trill, Tosi does not tell us on what note the trill must start, unlike many of his later followers. Whether we view this as relevant or not, is up to our interpretation.

Il primo è il Trillo maggiore, che riconosce il suo essere dal moto violento di due Tuoni vicini, uno de' quali merita il nome di principale, perchè occupa con più padronanza il sito della nota, che lo chiede; L'altro poi ancorchè col suo movimento possedga il luogo della voce superiore, nulladimeno non vi fa altra figura, che di ausiliario. Da questo Trillo nascono tutti gli altri. Il

Pier Francesco Tosi (Cesena, 1654 - Faenza, c. 1732): *Opinioni de' cantori* (Bologna, 1723), p. 25.

Later on, Tosi does write that a beautiful trill wants to be prepared, although the *preparazione*, he writes, is not always necessary, either because there is no time, or because taste does not require it. He also writes that it is necessary to prepare a trill however on all final cadences, and in several other places, at times with the tone above, at other times with the half tone above, depending on the key of the composition. What Tosi does not tell us is that the *trillo maggiore* or *minore* or the *mezzo trillo* or any of the other types of trill *must always* begin on the note or on note above.

Il Trillo per sua bellezza vuol esser preparato, però non sempre esige la sua preparazione, poichè alle volte non glie la permetterebbe nè il Tempo, nè il gusto; La chiede ben sì quasi in tutte le Cadenze terminate, e in diversi altri siti congrui ora sul Tuono, ora sul Semituono più alto della sua nota secondo la qualità del componimento.

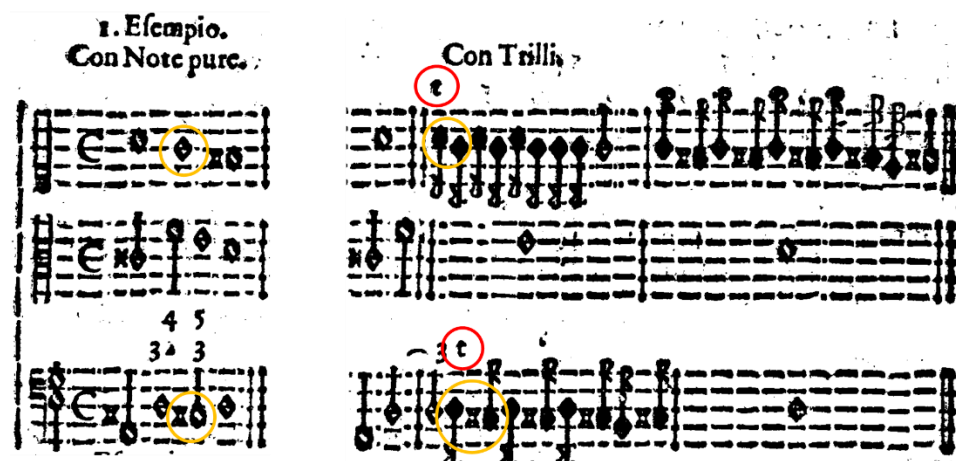
Pier Francesco Tosi: *Opinioni de' cantori* (Bologna, 1723), pp. 28-29.

Tosi is not alone in leaving out on what note a trill must start when defining what a trill is. In these anonymous *Regole* dated 1714, we simply read that a trill consists sometimes of a tone, other times of a semitone above.

So interestingly, it seems that it is not as important to tell us on what note a trill starts, than it is to tell us that one trills with a note above the written one. This is interesting because the trill starting on the note above has become 'the' paramount common denominator of the performance practice of a wide range of Baroque repertoires, and not only within Early Music specialisms. However, in its most simple meaning, when it is not a repetition or vibration of the same note, a trill in these contexts is the alternation between the written note and the tone or semitone above it; sometimes quickly, sometimes accelerating; sometimes starting on the note above, sometimes not. Let us have a look at examples of trills starting on the note above, followed by trills starting on the note, both organized chronologically.

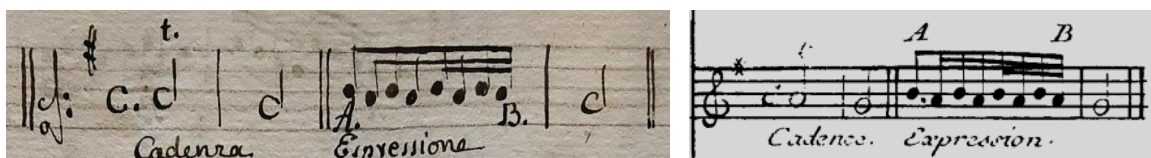
TRILLS STARTING ON THE NOTE ABOVE

Lorenzo Penna shows us trills of a somewhat hybrid type, notated with a "t" and clearly starting with the upper note.



Lorenzo Penna (Bologna, 1613 - 1693): *Li Primi Albori* (Bologna, 1679), p. 173.

Here below we see an example from an anonymous Italian translation of Corrette's method (published in Paris in 1740). Although at times this translation does take some liberties in interpreting the French text, there seems to be no need to caution us to the existence of other types of trills in Venice at that time.

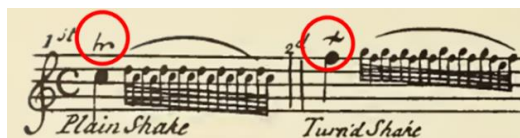


Anonymous, after M. Corrette: *Cognizioni musicali* (MS, Venice, a. 1740, I-Vqs Inv. MUS 502, Coll. CL.VIII, cod. 38 (=1090)), f. 5v.

Geminiani shows us two types of trills (leaving out what he calls the close shake, which would be a vibrato). He shows us a trill with termination and one without, both of which begin on the upper note.

(*First,*) Of the PLAIN SHAKE.
 The plain Shake is proper for quick Movements ; and it may be made upon any Note, observing after it to pass immediately to the ensuing Note.

(*Second,*) Of the TURNED SHAKE.
 The turn'd Shake being made quick and long is fit to express Gaiety ; but if you make it short, and continue the Length of the Note plain and soft, it may then express some of more tender Passions.



Francesco Geminiani (Lucca, 1687 - Dublin, 1762): *A Treatise* (London, 1749), p. 2, n. pag. [examples].

Note that the two examples below, taken from the same movement in Geminiani's op. 8, show in essence the same thing, notated by different means. Either a sign of imprecision, or of extreme precision (if the termination indicated by the yellow arrow on the left is to be played slower than the one indicated by the pink arrow on the right); or perhaps a sign that there is more nuance meant by these symbols, even when we have the author's explanations.



Francesco Geminiani: *Rules for playing... op. 8* (London, c. 1748), Cantabile, p. 3, mm. 3, 35.

Tartini is by far the most detailed in his discussion of trills. In this source (which survives in a few copies dated from before the publication in French - *Traité des agréments de la musique* - in Paris in 1770), Tartini gives us examples of the execution of trills, which clearly start on the upper note.



Giuseppe Tartini (Pirano, 1692 - Padua, 1770): *Regole... copiate da Giovanni Francesco Nicolai*, a. 1760 (I-Vc MS 323), f. 5v, 6r.

Interesting to note the next example. We read that the trill can begin in several ways: as exemplified previously (here above), or prepared from above or from below. From above with a sustained appoggiatura (which is not added in the other examples, and therefore seems to be a true appoggiatura), and from below, and "with notes that resemble the beginning of a trill". Note however that these notes resemble the beginning of a trill starting on the main note.

Il principio del Trillo ha parimenti li suoi modi diversi - Si può cominciare immediatamente come si è esposto negli esempi passati - Si può parcularlo e di sopra, e di sotto della Nota del Trillo; di sopra con un' Appoggiatura.

Di sotto con Note, che si assomigliano ad un principio di Trillo



Giuseppe Tartini: *Regole... copiate da Giovanni Francesco Nicolai*, a. 1760 (I-Vc MS 323), f. 6r.

Going beyond the time we are concerned with, Mancini, in Vienna in 1774, refers to Tosi when writing about trills, but adds the information that it should start with the *nota falsa* and end with the *nota vera*.

Per comune universal legge il Trillo vien composto sempre d'una nota vera, e reale, con l'aggiunta d'una falsa. Egli deve sempre principiare dalla nota falsa, e sempre finire nella nota vera. La nota falsa dev'essere sempre d'un tuono intero, e più acuto della vera, ed ambedue devono essere ugualmente vibrare.

Giambattista Mancini (Ascoli Piceno, 1714 - Vienna, 1800): *Pensieri e Riflessioni* (Vienna, 1774), p. 112.

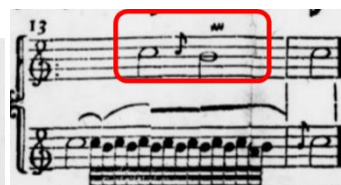
Lastly, although outside our period, Galeazzi, Rome, 1791, writes that:

- a *mezzo trillo* is a very quick trill that always starts with the [upper] appoggiatura, ending on the main note;
 - a *trillo* must start on the lower appoggiatura, and end with a turn or termination;
 - and *trillo imperfetto* does not have the lower appoggiatura at the start but still has a turn at the end.
- Galeazzi writes that the *trillo imperfetto* often happens when the note of the trill is preceded by its upper neighbor.

Il Trillo è di due specie: mezzo Trillo, e Trillo. Il mezzo trillo è un battimento, o sia un' iterata replica dell' appoggiatura fatta velocissimamente (a). Il Trillo poi è un mezzo trillo, che deve sempre cominciare col mordente roverso o ascendente, e terminare col mordente discendente (vedi Ef: 12.)



247. Si fa talora anche un trillo imperfetto, tralasciando il primo mordente roverso; ciò specialmente accade, quando la nota che si vuol trillare, vien preceduta da una nota collocata un grado al di sopra (vedi l' Efem: 13..)



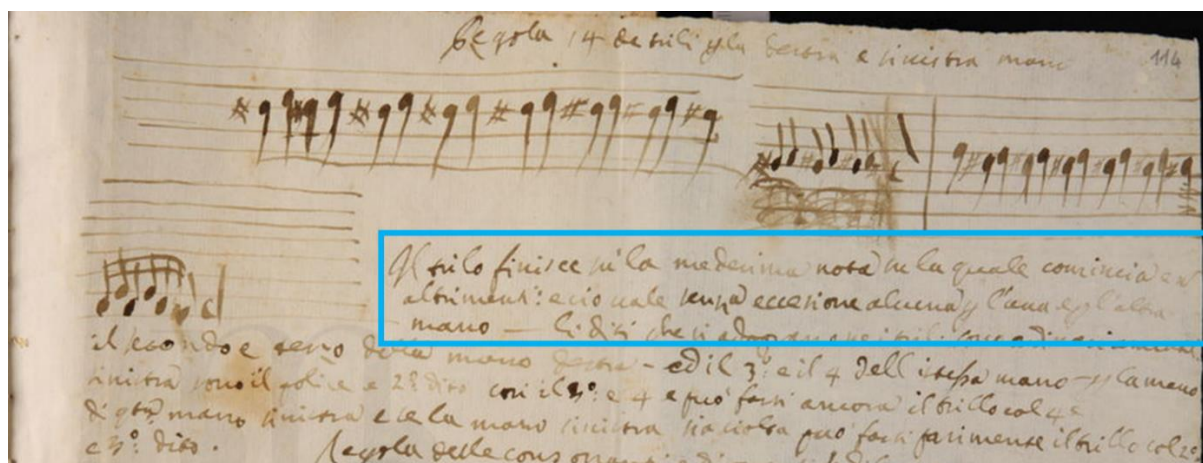
Francesco Galeazzi (Turin, 1758 - Rome, 1819): *Elementi teorico-pratici di musica* (Rome, 1791), pp. 194-195, examples 12-13.

Note how Galeazzi seems to mix the upper note with the appoggiatura, although these are in fact very different things. Especially interesting to note are the symbols that represent each of his trills, and the

fact that the written appoggiaturas do not seem to mean anything in the examples. If, as he writes, the *mezzo trillo* always starts with the upper note, notating the upper appoggiatura is unnecessary unless the note should be held, and that is not what the examples show. Does this information apply only to Galeazzi's time and context or do we need to revise our reading of all of these appoggiaturas before notes with a trill also in earlier repertoire? If so, what kind of trill should be played on notes without a notated appoggiatura?

TRILLS STARTING ON THE NOTE

The author of these Anonymous *Regole*, probably from the 1670s, writes that the trill ends on the same note on which it starts, or in other words, it starts on the note, not the note above. We read further that this is the case without any exception for both hands – although one of the notated examples seems to contradict that.



Anonymous: untitled, *Regole di Musica* (MS, 1670s?, I-Bc P. 138(11)), f. 109r.

This is the example given in order to practice a trill in Bismantova's "Regole per il Canto Figurato" of his *Compendio Musicale*, Ferrara between 1677 and 1679.

Del Trillo.

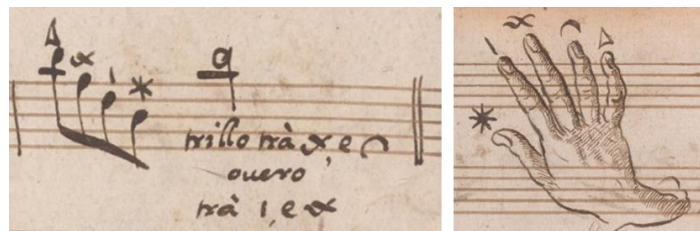
Per insegnare a Scolari, a far il Trillo con la Voce. bisogna prima pigliar una Voce, che sia comoda e che non sia, né troppo alta, né troppo bassa, e formar una Legatura di Fola, sopra à tutte le Vocali; e non far alcun capitale di Fola alcuna; ma solamente d'andar proferendo, con questa Legatura di Fola, in questa forma.

a.	a.	a.	a.	a.
e.	e.	e.	e.	e.
i.	i.	i.	i.	i.
o.	o.	o.	o.	o.
u.	u.	u.	u.	u.

Prima farla adagio, e poi di mano in mano più presto. dieci, o venti volte, e più, ogni giorno, che così proferendo cantando, in termine di otto, o più giorni, si formerà il Trillo uero e naturale.

Bartolomeo Bismantova (Reggio nell'Emilia, 1675 - Ferrara, 1694): *Compendio Musicale* (MS, Ferrara, 1677-1679?, I-REm, Ms. Reggiani E. 41), f. 12r.

This is an interesting source, which exists in at least four copies. In the one at the bottom, we see an indication to trill on the last note without instructions on which fingers to use. In the copy at the top, however, we are instructed to trill using 3-4 or 2-3, translating the symbols into modern fingering. If a start with the upper note were intended, it would have been just as easy to write 4-3 and 3-2. This is of course not definitive evidence, but suggests that an interesting line of inquiry might be found in indications of fingerings, going back as early as Diruta.

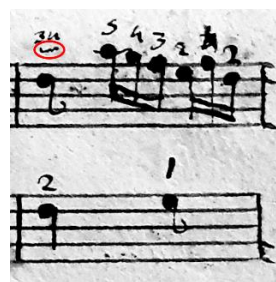


Alessandro Scarlatti (Palermo, 1660 - Naples, 1725): *Toccate per cembalo* (MS, Naples, 1723, US-Nhub Music Deposit 77), pp. 12, 15.



Alessandro Scarlatti: *Primo e Secondo Libro di Toccate* (MS, 1710-1740, I-Nc 34.6.31/Olim M.S. 9478), pp. 1v, 3v.

The same is seen here below: a squiggly line indicates the trill, and above it 3-4 for the fingers that should trill. It could just as easily have been written 4-3.



Giovanni Battista Pergolesi (Iesi, 1710 - Pozzuoli, 1736): *Sonata per organo* (MS, c. 1750, I-Nc 34.4.39), p. 4.

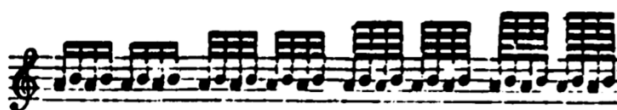
Another inconclusive but highly suggestive piece of evidence: this Toccata by Scarlatti shows us basically what we saw with Tartini, except now we don't have words or examples by Scarlatti to indicate whether this written-out "proto-trill" (indicated by the arrows in yellow) will continue on, probably accelerating, without adding the upper note at the start of the long notes.



Alessandro Scarlatti: *Toccate per cembalo* (MS, Naples, 1723, US-Nhub Music Deposit 77), ff. 133v, 134r.

In his letter to his pupil Maddalena Lombardini, Tartini instructs her to practice the trill as shown in this example. Although this may be a technical instruction for the easiest way to do it on the violin, he does not warn her to *practice* this way but always start the trill with the note above *when performing*.

e glie lo raccomando. Passo al terzo ch' è il trillo. Io da lei lo voglio tardo, mediocre, e presto, cioè battuto adagio, mediocrement, e prestamente; e in pratica si ha vero bisogno di questi trilli differenti, non essendo vero, che lo stesso trillo, che serve per un grave, debba esser lo stesso trillo, che serve per un allegro. Per far due studj in una volta con una sola fatica, ella incominci sopra una corda vuota, sia la seconda, sia il cantino, ch' è tutt'uno, un'arcato sostenuta come una messa di voce, e incominci il trillo adagio adagio, e a poco alla volta per gradi insensibili lo vada ridcuendo al presto, come vede què nell'esempio:



Giuseppe Tartini: *Lettera del defonto* (London, 1779, but written in Padua, 1760), pp. 20, 22.

In his *Regole* (despite almost exclusively including examples that start on the note above), Tartini presents an instance in which trills starting on the note above would be technically rather strange. When describing scales of trills (derived from a “portamento di voce”), Tartini writes that one should do the trills with the second finger (which makes sense with the example presented, which starts on C5), or with only one finger. This, along with the allusion to portamento, suggests that one drags the same finger up the string, and trills with the next finger, in effect trilling on the note, not the note above.



Giuseppe Tartini: Regole... copiate da Giovanni Francesco Nicolai, a. 1760 (I-Vc MS 323), f. 7v.

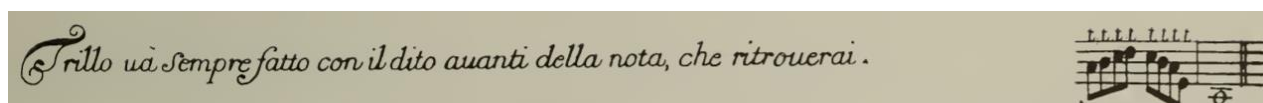
Also here a later example: Manfredini, Venice, 1775, writes the already familiar definition of the trill as the alternation of a note with a tone or semitone above, and adds that it should be done as quickly as possible. In the examples, contrary to what we saw in Mancini only one year later, Manfredini shows us trills starting on the note.



Vincenzo Manfredini (Pistoia, 1737 - S. Petersburg, 1799): Regole Armoniche (Venice, 1775), pp. 26-27.

HOW TRILLS ARE NOTATED

We have already seen the symbols used for the simplified notation of trills: “t”, “tr”, and a variety of “squiggly lines”, followed or not by dots. You may have noticed that these are representative of a variety of executions, and by now have realized that they cannot easily be interpreted without a context.



Carlo Tassarini (Rimini, c. 1690 - Amsterdam, 1766): Gramatica di Musica, Libro 1 (Rome, 1741), p. 8.

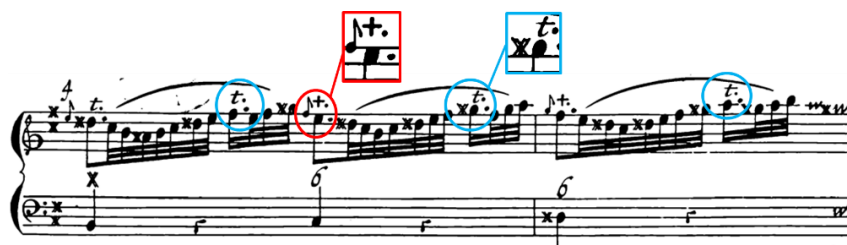


Francesco Veracini (Florence, 1690 - 1768): Il trionfo (MS, Florence, 1758-1762?, I-Fc CF. 86), pp. 12, 15.



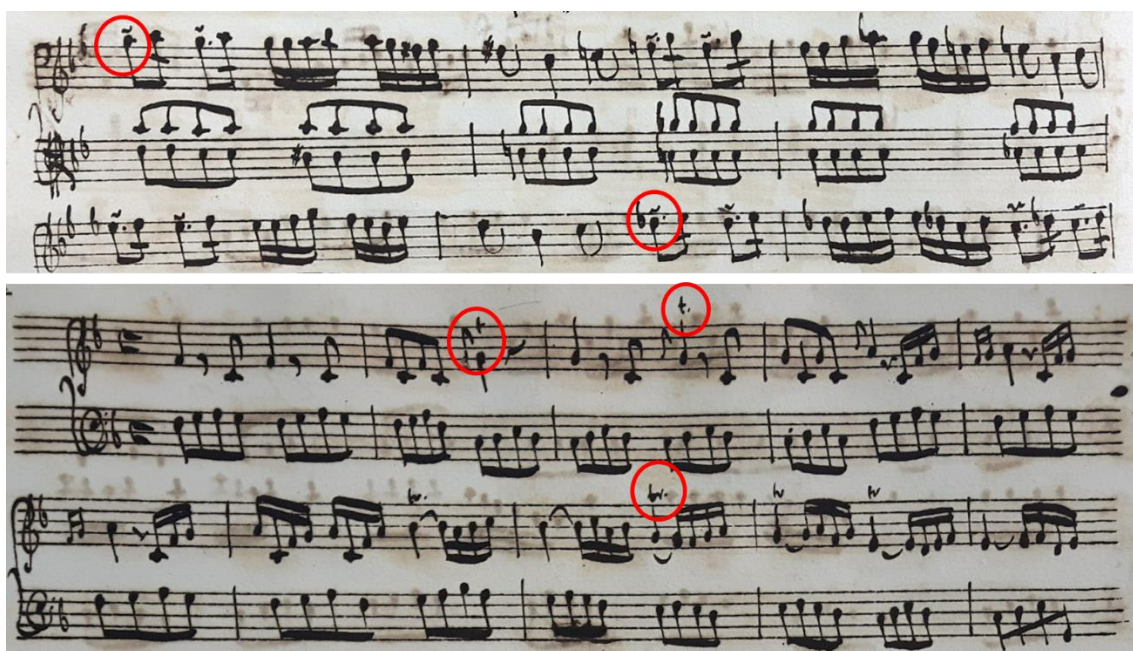
Anonymous: Principj di Musica, (MS, c. 1760, Venice, I-Vc Correr B.77.5), f. 1v.

Some (Northern) prints of Italian music of this period also display the “+”, a sign for trills more commonly found in French music of this period. Castrucci’s op. 1 violin sonata is one of these prints, and an especially puzzling source in which both “+” and “t” coexist. It was published by Jeanne Roger in Amsterdam in 1718, and re-edited between 1723 and 1743, in a transcription for the recorder by Le Cène, her brother-in-law and successor in the family printing business.



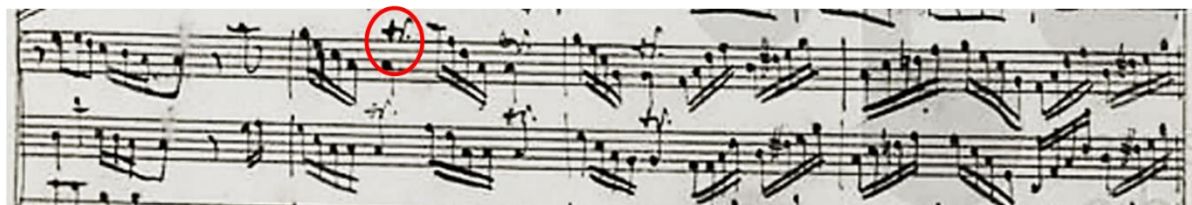
Pietro Castrucci (Rome, 1679 - Dublin, 1752): *Sonata op. 1, no. VI* (Amsterdam, 1718), 1st movement, mm. 3-4.

Let us consider what this diversity of symbols and possibilities for their execution entails. Take the example below, in which the same copyist uses, in different pieces in the same collection, both a “squiggly line” and “t/tr”. Are these the same or do they represent different types of trills or ornaments?



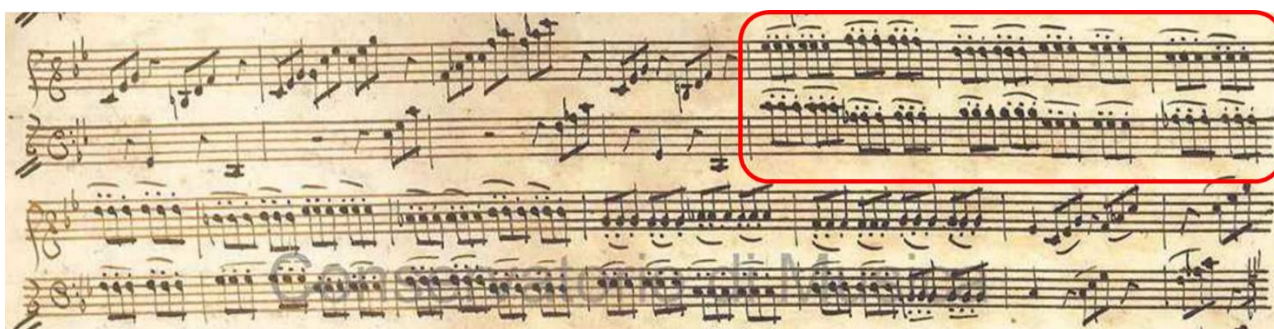
Benedetto Marcello? (Venice, 1686 - Brescia, 1739): *Variationi, o Partite* (I-Nc M.S. 5327), ff. 35v, 54r.

Same here below: are the squiggly line and the “tr.” meant to represent the same musical outcome? In the case of copyists, one may argue that the diversity of symbols in a collection of works by different composers may reflect the diversity of symbols used in the sources copied. However, in this case we are looking at an autograph. Did Carcani use different symbols for the same ornament (as one of the possible interpretations of what we saw in Geminiani’s op. 8) or are these representations of different ornaments? In this case, do we need to ask the same question in other instances?

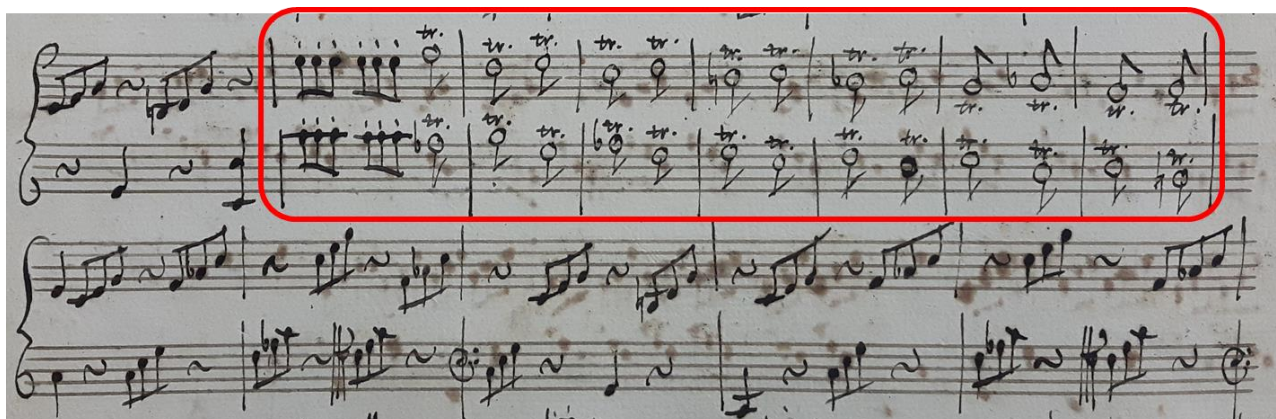


Giuseppe Carcani (Crema, 1703 - Piacenza, 1779): *Graduale per l'Assunzione* (MS, Bologna, 1754, I-Bc EE.14(6)), f. 90v.

Below are two copies of the same work by Durante. Note how we are back with the conundrum of what is a trill, trembling or shaking. Above, something that may be interpreted as a kind of vibrato. Below, staccatos followed by trills.



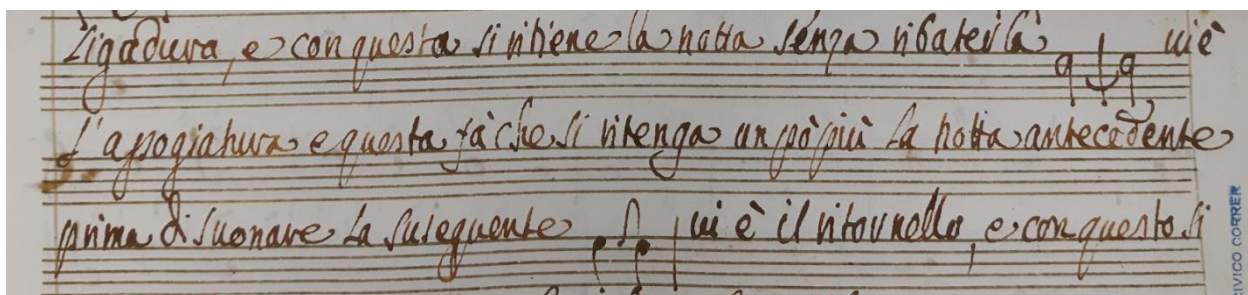
Francesco Durante (Frattamaggiore, Aversa, 1684 - Naples, 1755): *Toccata* (I-Vc Torr.Ms.C.65), f. 3r.



Francesco Durante: *Maniera da ben suonare il cembalo* (I-Nc, Segnatura 26.8.8), f. 31v.

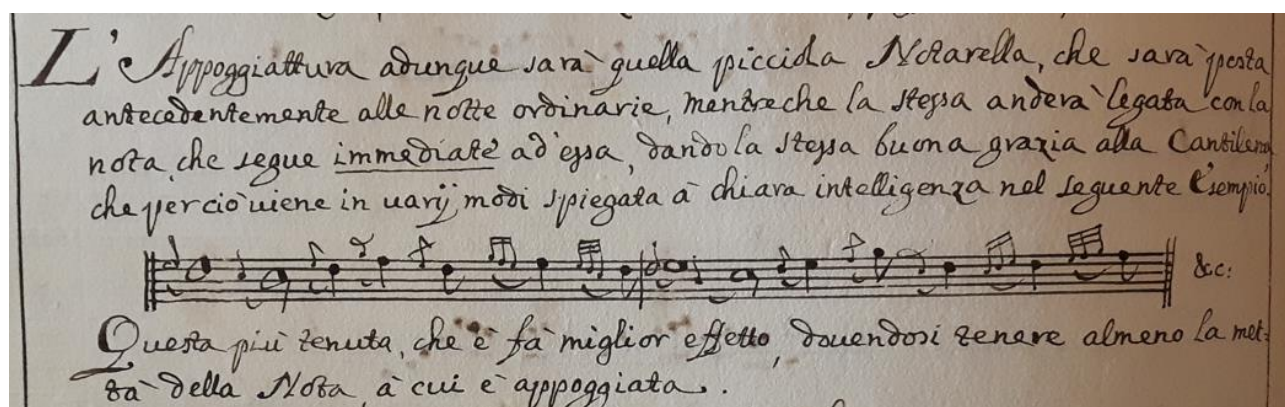
ON APPOGGIATURAS

A few of the documents we studied speak about the appoggiatura, often about different aspects of its performance. From the Anonymous *Regole per suonare la spinetta* (Venice?, c. 1745) we learn that one must hold the preceding note (the appoggiatura) a little, before playing the main note:



Anonymous (2nd half 18th century?): *Regole per Suonare la Spinetta* (MS, c. 1745, I-Vc, CORRER B.43.25), f. 3r.

Bernardino de Zotti (Padua?, 1760) writes that the appoggiatura, which gives fine grace (*buona grazia*) to the piece, must be connected, or slurred (*legata*) to the main note. The more it is sustained the better effect it will make, and it must be sustained for at least half of the duration of the main note:



Bernardino de Zotti (Padua? fl. 1720-1780): *Primi Erudimenti Musicali* (MS, Padua, 1760, I-Vnm, Coll. MSS 11113), p. 12.

Tartini, in his *Regole per arrivare a saper ben suonar il Violino* (Venice?, a. 1760), is much more detailed. Besides writing that the appoggiatura needs to be connected to the main note, in the same bow, or the same voice “carrying” (*portamento*), he explains that the descending appoggiatura is the most natural one - since an appoggiatura is a dissonance and as such must resolve with a descending movement. He describes two types of this kind of appoggiatura: the long one, or sustained (*apoggiatura* [sic] *lunga, ossia sostenuta*) and the short one, or passing appoggiatura (*apoggiatura breve ossia di passaggio*).

The long appoggiatura must be held for half of the value of its main note, or two thirds of its value in case of a dotted note:



Giuseppe Tartini: *Regole per arrivare a saper ben suonare il violino* (I-Vc, ms. 323, a. 1760), pp. 4, 5.

The short or passing appoggiatura will only occur between descending thirds; they must be quick, he says, regardless of the speed of the main note, and the main note should be louder than the appoggiatura:



Giuseppe Tartini: *Regole per arrivare a saper ben suonare il violino* (I-Vc, ms. 323, a. 1760), p. 7.

This type of passing appoggiatura can also be found in pieces by Leonardo Leo and Padre Martini, illustrated below. We can observe, however, that in the first two examples by Leo, the last of each group of appoggiaturas is always longer (an 8th-note appoggiatura, whereas the others are 16th-note appoggiaturas):



Leonardo Leo (San Vito degli Schiavoni [now dei Normanni], 1694 - Naples, 1744): *Solfeggi / del Signr*:
Leonardo Leo [50 Solfeggios, 1750-1800] (D-Dl, Mus.2460-K-500), pp. 8, 36.



Leonardo Leo (1694-1740): *Solfeggi [72 Solfeggios]* (MS, D-Dl, Mus.2460-K-502, c. 1740-1760), p. 6.



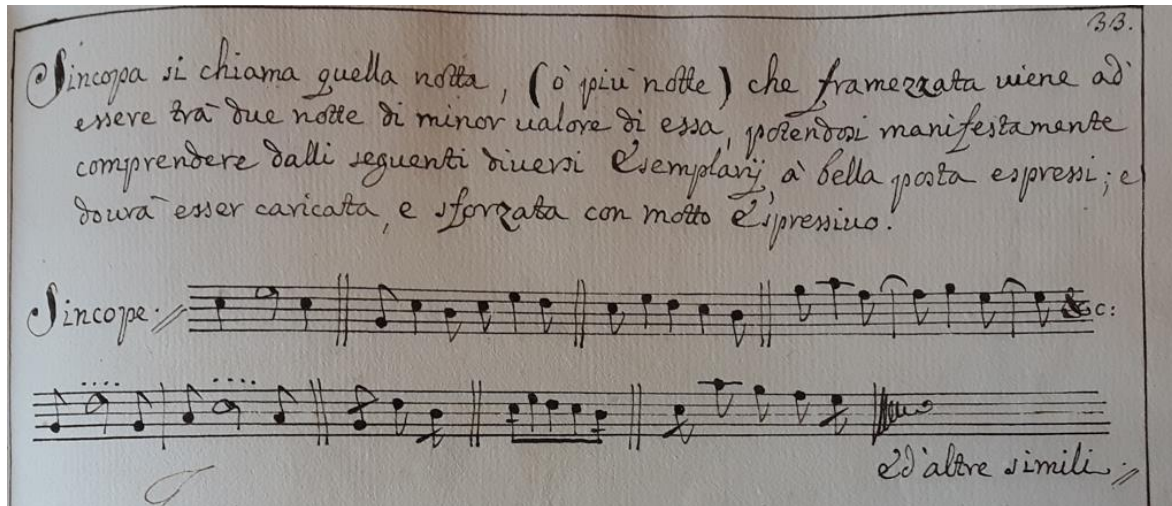
Giovanni Battista Martini: *Sonate d'intavolatura per l'organo e 'l cembalo* (MS, c. 1742, I-Nc, 6.2.22.), f. 9r.

ON THE PLACEMENT OF ORNAMENTS

Although most of the evidence we found shows individual and sometimes contrasting approaches to the various elements of performance practice, we have noticed a certain uniformity throughout Italy as to where to use grace notes (trills, appoggiaturas and slides).

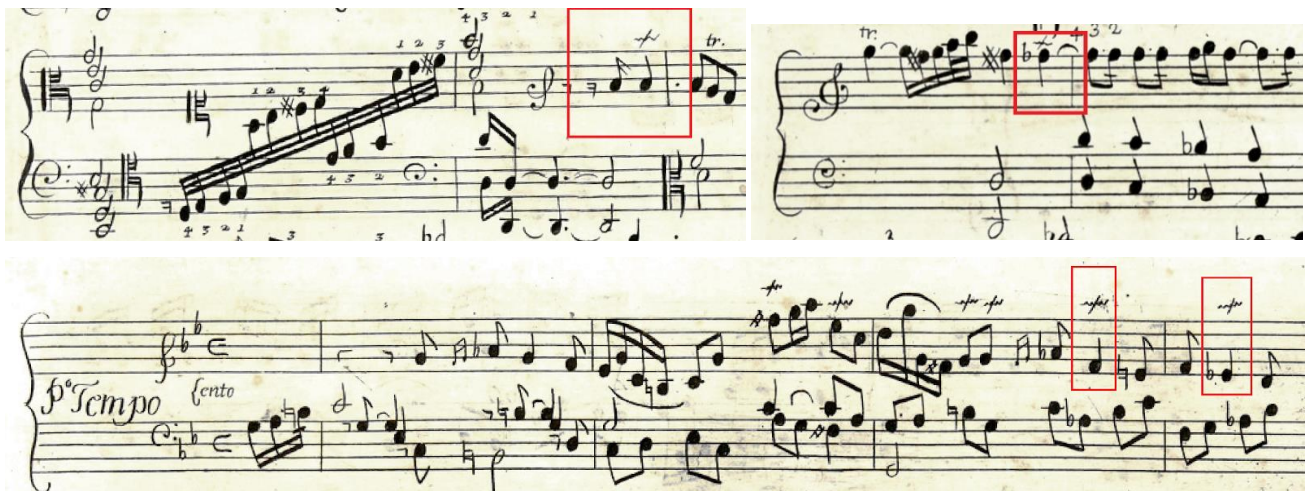
IN A SYNCOPATION

Let us start with the placement of ornaments in a syncopation, which according to Bernardino de Zotti (Padua?, 1760), should be “caricata e sforzata con motto espressivo” (loaded and with extra force, with an expressive gesture).



Bernardino de Zotti (Padua? fl. 1720-1780): *Primi Erudimenti Musicali* (MS, Padua, 1760, I-Vnm, Coll. MSS 11113), p. 33.

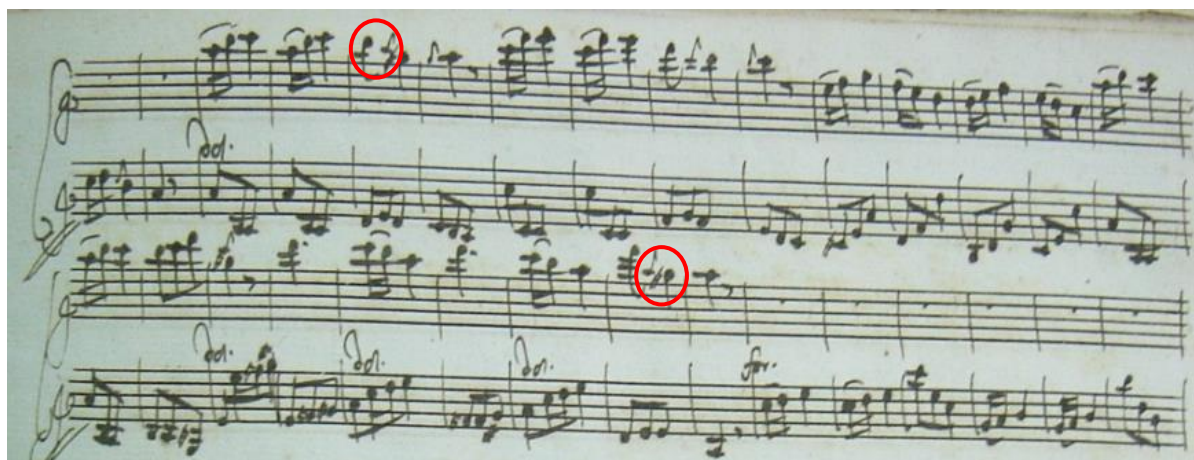
We have seen in sources by Della Ciaja (who was mainly connected to Pisa, Florence and Rome), Leonardo Leo and Nicola Fiorenza (both mostly active in Naples) a tendency to use ornaments (mordents and appoggiaturas) on syncopated notes, perhaps as a mean of emphasizing them.




Azzolino B. Della Ciaja (Siena, 1671 - Pisa, 1755): *Sonate per cembalo* (Rome, 1727), pp. 1, 12, 19.

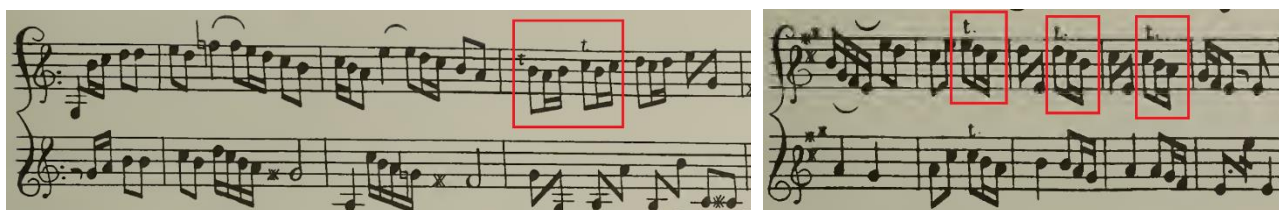


Leonardo Leo (San Vito degli Schiavoni [now dei Normanni], 1694 - Naples, 1744): *Solfeggi / del Signr*:
Leonardo Leo [50 Solfeggios, 1750-1800] (D-DI, Mus.2460-K-500), pp. 8, 9, 28.



Nicola Fiorenza (? - Naples, 1764): *Del Sigr. Nicola Fiorenza, 1726 [Concerto per flauto, violini, contrabbasso
[sic] o cembalo]* (I-Nc, MS2210-2217), f. 3r (recorder part).

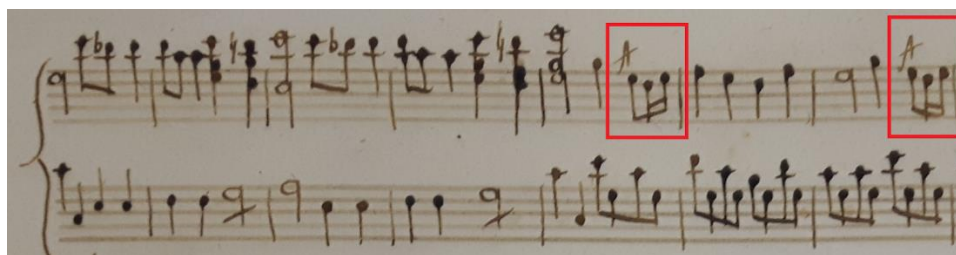
Trills and appoggiaturas are also often used on the first note of a figure with the rhythm , as seen in these examples:



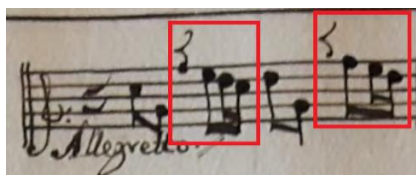
Carlo Tassarini (c. 1690-1766): *Gramatica [sic] di musica, Libro 1* (Rome, 1741), pp. 8, 14.



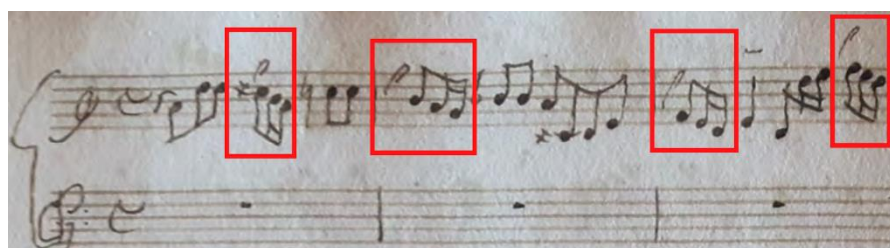
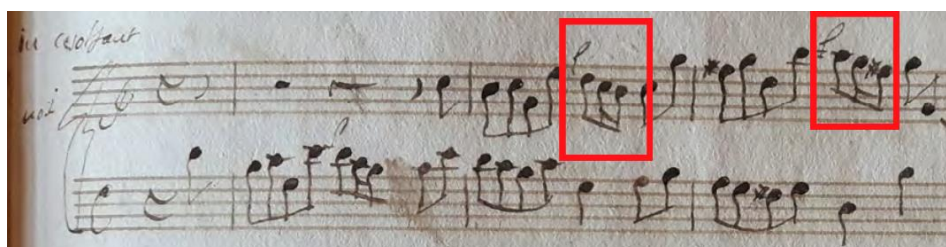
Leonardo Leo (San Vito degli Schiavoni [now dei Normanni], 1694 - Naples, 1744): [72 Solfeggios] (D-Dl, Mus.2460-K-502, c. 1740-1760), p. 29.



Anonymous: *Cognizioni preliminari pel canto e pel suono* (MS, Venice? c. 1760, I-Vc, Correr B. 127.70), f. 6r.



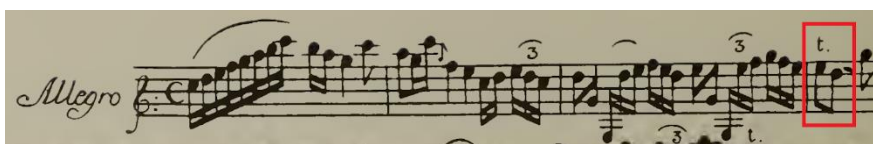
Bernardino de Zotti (Padua? fl. 1720-1780): *Primi Erudimenti Musicali* (MS, Padua, 1760, I-Vnm, Coll. MSS 11113), p. 20.



Anonymous: *Esercizi per organo* (MS, Venice? 1750-1760?, I-Vnm Coll. MSS It.IV,1897 (=11521)), ff. 4r, 5v.

TRILLS ON SUSPENSION NOTES

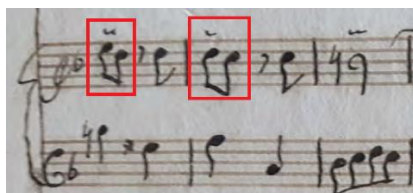
Trills are also commonly found on notes that create a suspension of the harmony (and, as such, resolve with a stepwise descending movement):



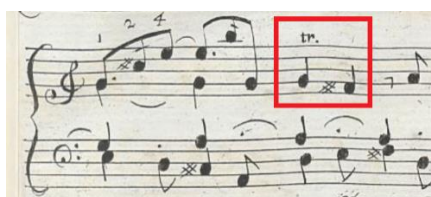
Carlo Tassarini (c. 1690-1766): *Gramatica [sic] di musica, Libro 1* (Rome, 1741), pp. 15, 21.



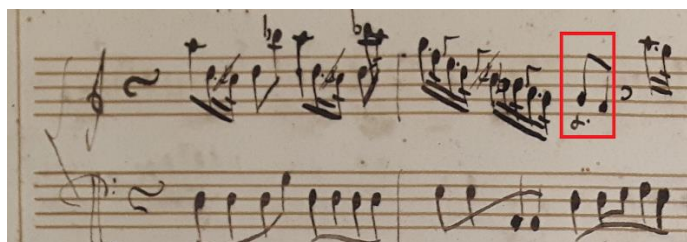
Francesco Barsanti: *Sonate [op. 1]* (MS, c. 1724, I-PAc, Sanv.D.2), f. 2r.



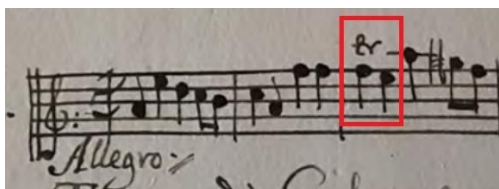
Anonymous: *Esercizi per organo* (MS, Venice? 1750-1760?, I-Vnm Coll. MSS It.IV,1897 (=11521)), f. 1v.



Azzolino Bernardino della Ciaja: *Sonate per cembalo* (Rome, 1727), p. 9.



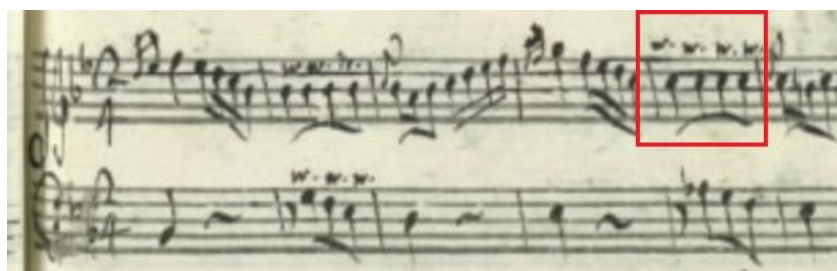
Anonymous: *untitled, Composizioni Strumentali* (MS, Venice? 1750-1760?, I-Vc B.129.38), f. 18r.



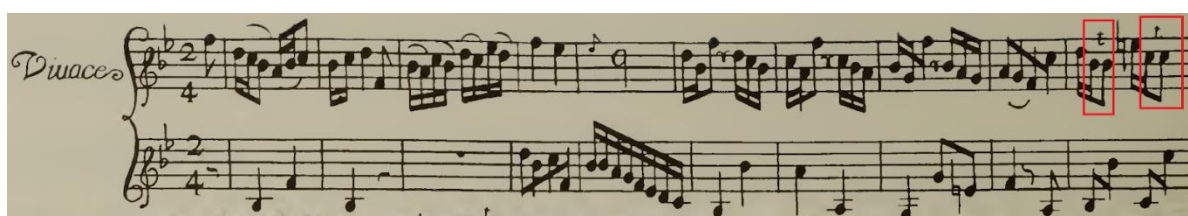
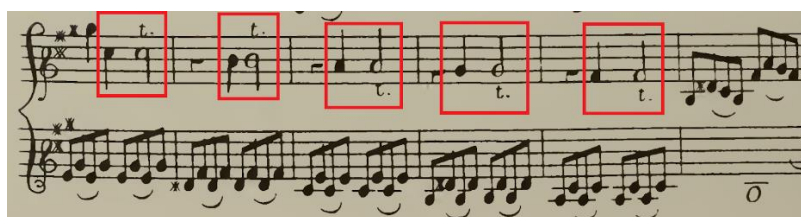
Bernardino de Zotti (Padua? fl. 1720-1780): *Primi Erudimenti Musicali* (MS, Padua, 1760, I-Vnm, Coll. MSS 11113), p. 28.

TRILLS ON REPEATED NOTES

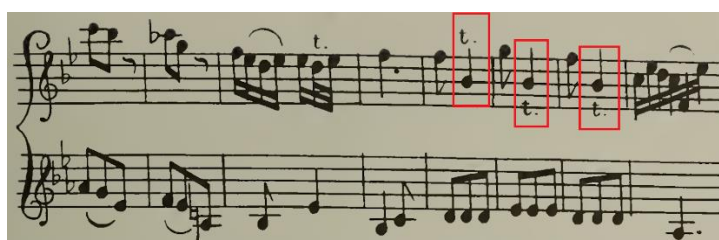
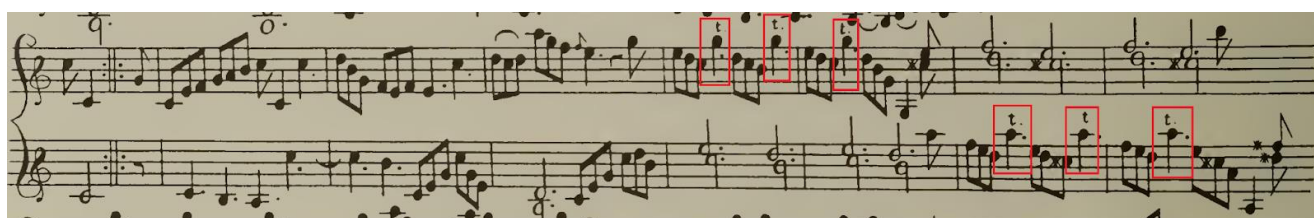
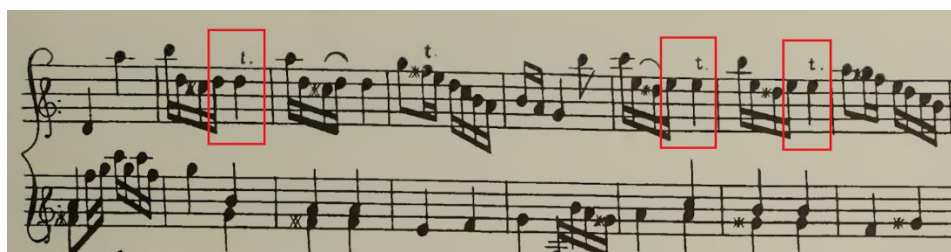
Another common use of the trill is on repeated notes, in different ways, as we can see in these examples:



Carlo Cotumaccio: *Principi e Regole di Partimenti con tutte le lezioni* (MS, 1750-1760?, I-Nc, 15.7.21(1)), f. 68r.



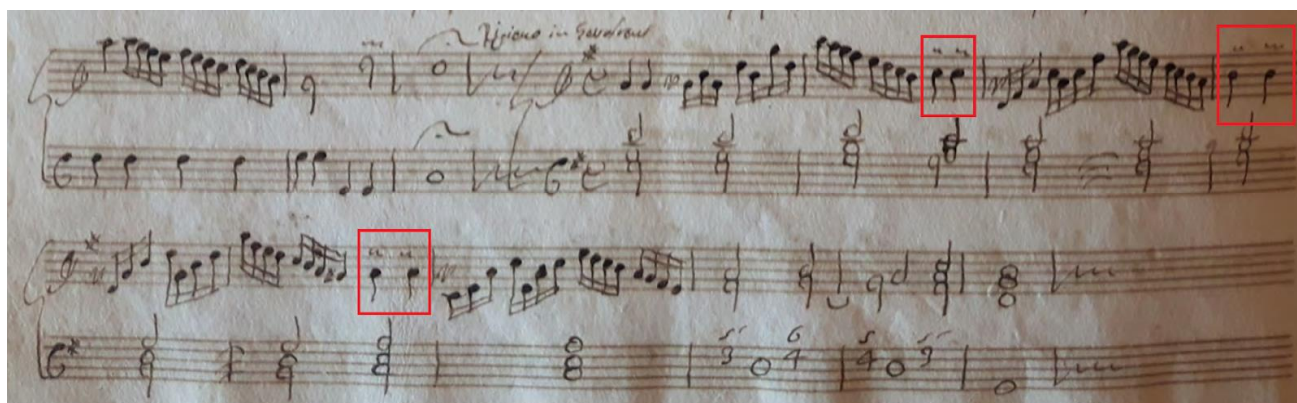
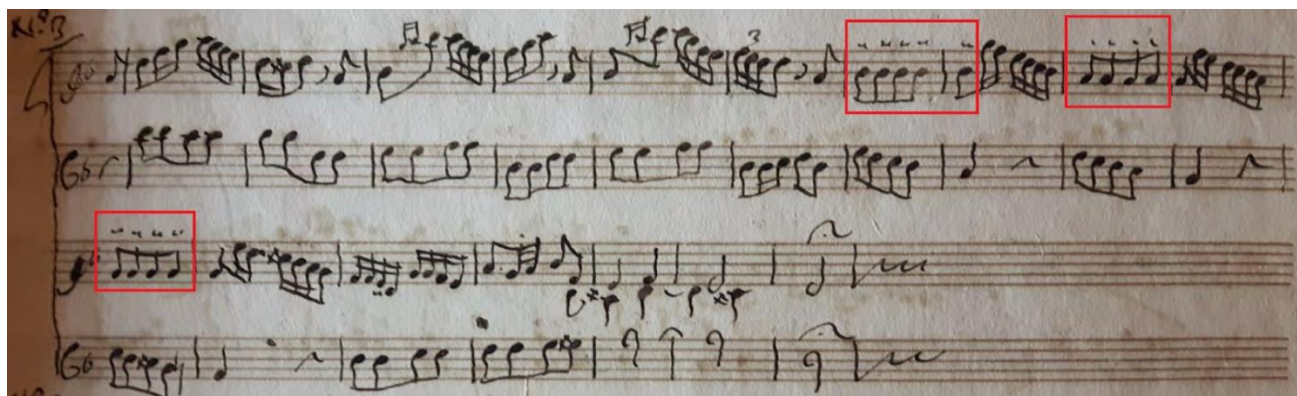
Carlo Tassarini (c. 1690-1766): *Gramatica [sic] di musica, Libro 1* (Rome, 1741), pp. 15, 19.



Carlo Tassarini (c. 1690-1766): *Gramatica [sic] di musica, Libro 2* (Rome, 1741), pp. 10, 13, 20.



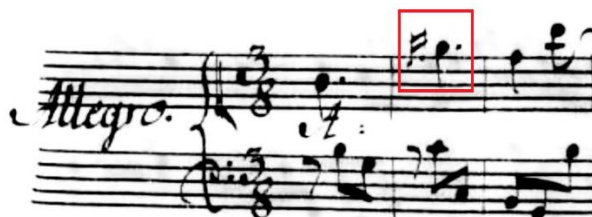
Leonardo Leo (San Vito degli Schiavoni [now dei Normanni], 1694 - Naples, 1744): [72 Solfeggios] (D-DI, Mus.2460-K-502, c. 1740-1760), p. 29.



Anonymous: *Esercizi per organo* (MS, Venice? 1750-1760?, I-Vnm Coll. MSS It.IV,1897 (=11521)), ff. 2r, 4v.

SLIDES

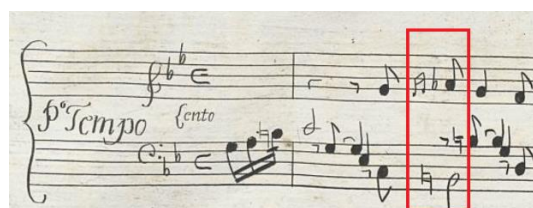
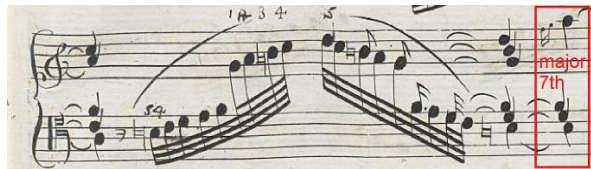
Slides are also used the same way in several sources, that is, on the 6th degree of the scale, in the vast majority in minor keys, and quite often when this note makes an interval of a diminished 7th with the (secondary) leading tone of the bass. Here are some examples:



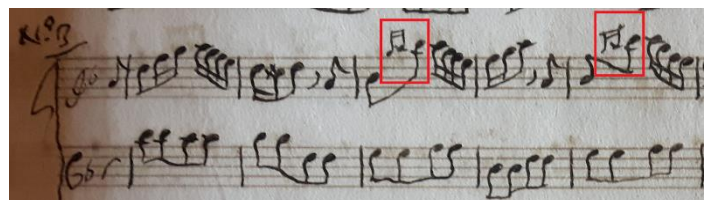
Leonardo Leo (San Vito degli Schiavoni [now dei Normanni], 1694 - Naples, 1744): *Solfeggi / del Signr*:
Leonardo Leo [50 Solfeggios, 1750-1800] (D-DI, Mus.2460-K-500), p. 36.

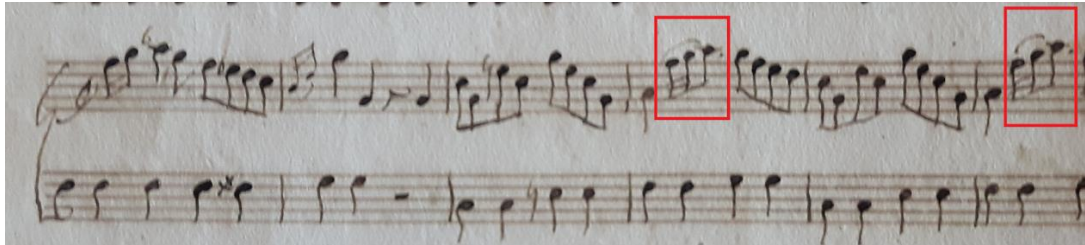
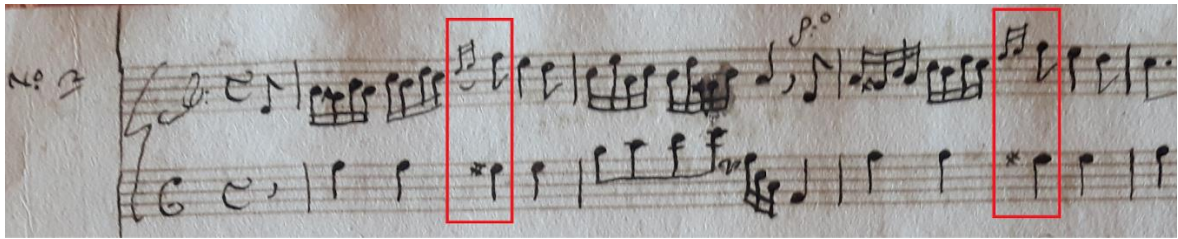


Leonardo Leo (San Vito degli Schiavoni [now dei Normanni], 1694 - Naples, 1744): [72 Solfeggios] (D-DI, Mus.2460-K-502, c. 1740-1760), p. 10.



Azzolino Bernardino della Ciaja: *Sonate per cembalo* (Rome, 1727), pp. 11, 12, 16, 19.





Anonymous: *Esercizi per organo* (MS, Venice? 1750-1760?, I-Vnm Coll. MSS It.IV,1897 (=11521)), ff. 1v, 2r, 3v, 4v.

Note that this last example above includes the slide written into the rhythmic structure of the measure, which gives us a clearer idea of the rhythmic execution of the ornament.

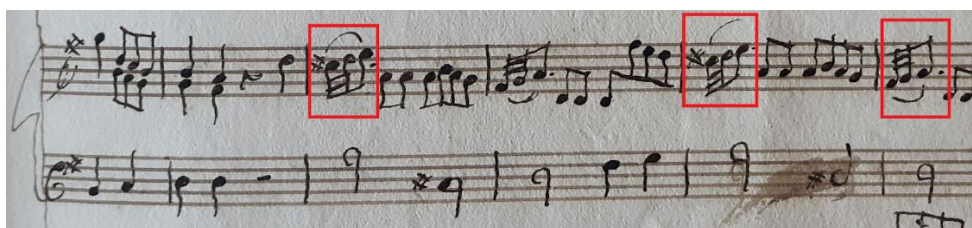
Less frequent but also found in several occasions is the use of (written-out) slides when the melody has an ascending movement (often a leap), which is not necessarily to the 6th degree of the scale, and is followed by a descending movement:

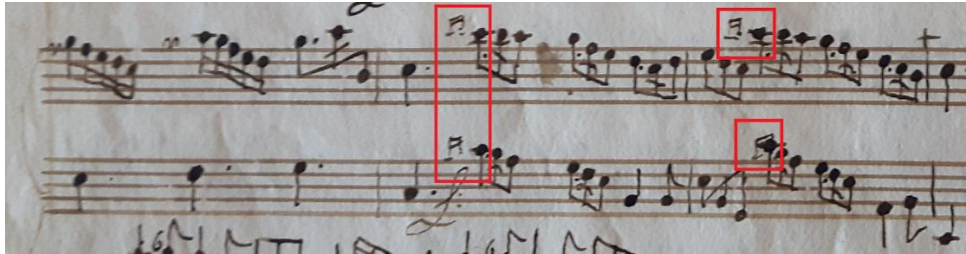
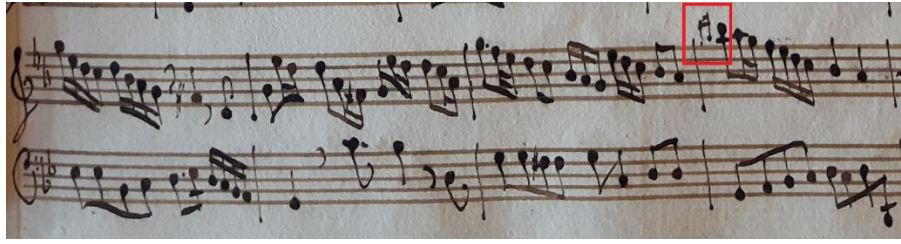


Azzolino Bernardino della Ciaja: *Sonate per cembalo* (Rome, 1727), p. 19.



Leonardo Leo (San Vito degli Schiavoni [now dei Normanni], 1694 - Naples, 1744): *Solfeggi / del Signr:*
Leonardo Leo [50 Solfeggios, 1750-1800] (D-Dl, Mus.2460-K-500), p. 8.





Anonymous: *Esercizi per organo* (MS, Venice? 1750-1760?, I-Vnm Coll. MSS It.IV,1897 (=11521)), ff. 5r, 15r, 35v.

TRILLS IN CADENCES

About the placement of trills in cadences, Tosi points out that in the *cadenza superiore* (where one has *mi-re-do*, for example), the trill should be prepared, which could mean that otherwise it might not. He also notes that “nowadays” those who consider themselves modern leave out trills in the *cadenza inferiore* (where one has *do-si-do*, for example).

Per insegnar poi dove il Trillo conven-
ga fuor di Cadenza, e dove proibir si deb-
ba è lezione riservata alla pratica, al gu-
sto, ed alla intelligenza.

di nò. Dalle regole degli Antichi s' impa-
ra, che il Trillo va preparato nelle stesse
Cadenze sulla festa del Basso, affinchè dopo
si faccia sentire sulla quinta, perchè quello
è il suo luogo.

LE Cadenze terminate dell'Arie sono di
due sorte. Una da Contrappuntisti chia-
mati Superiore, o di sopra, e l'altra Inferiore,
o di sotto. Per farni più facilmente capire
da chi studia dirò, Che se una Cadenza fosse
(per esempio) in C sol fa ut per B quadro le
note della prima farebbono La Sol Fa, e
quelle della seconda Fa Mi Fa. Nell'Arie

Moltissimi poi di seconda sfera terminano
le Cadenze inferiori alla francese senza tril-
lo, o per non saperlo fare, o per la facilità di
copiarle, o per cercar qualche cosa, che
sostenga in apparenza il nome di Moderni,
e sbagliano in sostanza, imperocchè i Fran-
cesi non si privano del trillo nelle Caden-
ze di sotto che nell'Arie patetiche, e i

Pier Francesco Tosi: *Opinioni de' cantori* (Bologna, 1723), pp. 29, 80, 85.

Tartini writes that any cadence requires a trill. It is true however, he says, that perfect cadences need a certain kind of trill and that other cadences need another. Perfect cadences should have a trill as we saw before, but in any other cadence, the trill should include a termination. When there is enough time, a passing appoggiatura should be added to these termination notes, as shown here at the bottom.

Qualunque Cadenza o Finale, o Intermèdia, o di quarta, o di quinta, o sospesa, porta Trillo alla Nota antecedente



È vero però, che il Trillo delle Cadenze finali (terminato il senso, o Periodo della Composizione) devono avere una specie di Trillo, e le Sospese, o Intermèdie devono averne un'altra specie. Il Trillo delle Cadenze finali, o terminato il senso, e periodo dev' essere lo spiegato di sopra; ed il Trillo delle Cadenze Sospese, o Intermèdie dev' esser spiegato con tre Note come nel modo seguente



Quando il Tempo è sufficiente alle tre Note suddette (cioè alle due Note, che succedono dopo il Trillo) vi si aggiunge un' appoggiatura di passaggio nel modo seguente



Giuseppe Tartini: *Regole... copiate da Giovanni Francesco Nicolai* (I-Vc MS 323), f. 7r.

From the same source that we had seen before for the basic definition of the trill, we now learn that when a bass line moves in stepwise descending motion, in groups of four 8th or four 16th notes, a trill should be added on every third note of the group.

Trillo si ha di cadendo (amministrando dunque il Trillo col basso) dove si grada sarà bene ad ogni terza nota trillare. E questo si intende a quattro come, o vero semicome, come si vedrà dall'Exempio.



Anonymous: *Regole per imparare a sonare il Cimbalo o Organo* (MS, ?, 1714, I-Bc P. 132(1)), pp. 12-13.

This is corroborated by the following two sources, both not only in the bass:

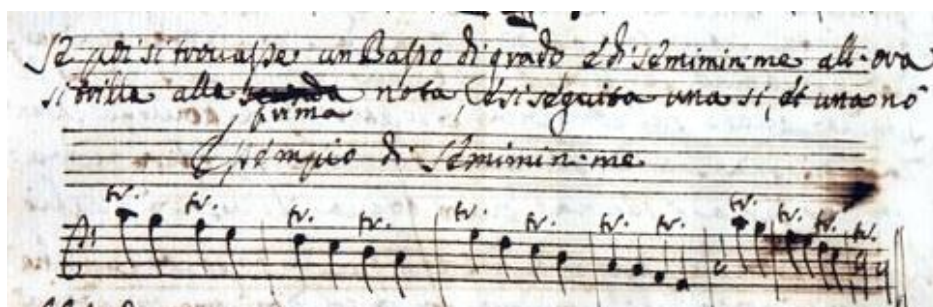


Azzolino B. Della Ciaja (Siena, 1671 - Pisa, 1755): *Sonate per cembalo* (Rome, 1727), p. 16.



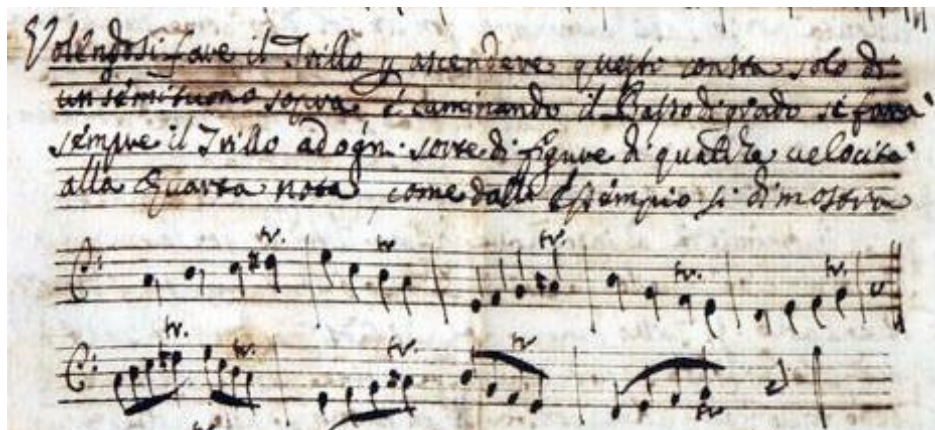
Alessandro Scarlatti: *Regole per ben sonare il cembalo* (MS, ?, 1754, D-Hs, M A/251), f. 12v.

However, in the case of quarter notes, trills should be added on the 1st and 3rd:



Anonymous: *Regole per imparare a sonare il Cimballo o Organo* (MS, ?, 1714, I-Bc P. 132(1)), p. 13.

In ascending motion, we learn that the trill is placed on the 4th note when it is a semitone:



Anonymous: *Regole per imparare a sonare il Cimballo o Organo* (MS, ?, 1714, I-Bc P. 132(1)), p. 13.

Tartini, although very specific, is less rigid in his placement of trills, as long as the “legge d’uguaglianza” (which could be loosely translated as consistency) is respected: if a trill is played on the first note of a beat, it will also be played on the first notes of the next beats. If it is played on an upbeat, it will be played as well on the offbeats of the next bar, as shown here:

C'è impossibile dare tutti gli Esempli particolari, e solamente si daranno poche regole in generale: si avverti in primo luogo l'uguaglianza.

Per esempio d'una scala di C come segue, dato il Trillo alla prima nota della Battuta da necessaria conseguenza il Trillo cade sopra la terza, e la quinta nota della stessa Battuta; ma dato per esempio il Trillo alla prima nota come segue, ch'è fuori della Battuta, di necessaria conseguenza il Trillo cade sopra la seconda, e la quarta dentro la Battuta. Questa legge d'uguaglianza abbraccia infiniti casi; date due note legate in principio di quarti o ottavi di Battuta, il Trillo cade sopra la prima delle due come segue.

Esempio

Giuseppe Tartini: *Regole... copiate da Giovanni Francesco Nicolai*, a. 1760 (I-Vc MS 323), f. 8r.

Tartini then presents us with a variety of specific instructions on the placement of trills in slurred notes:

Date due note legate e due sulte sia il Trillo alla prima delle due legate, come segue.

Date tre note legate, il Trillo sia alla nota di mezzo se le note sono come l'Esempio, che segue.

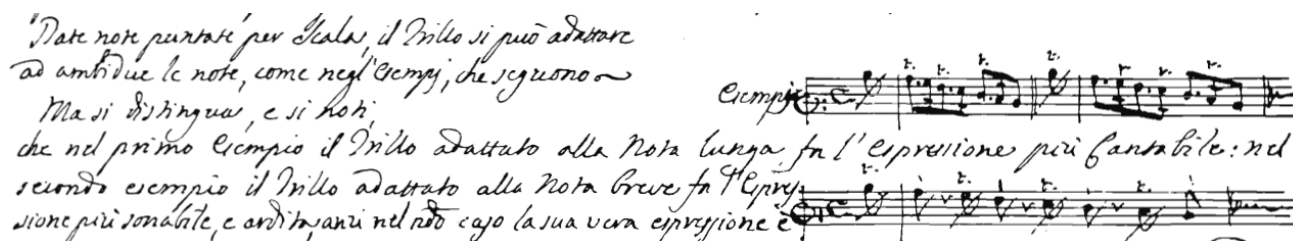
Se le note sono in contra legatura, sia il Trillo sopra la seconda legata, come negli Esempli seguenti.

Date note giuntate, par'ottimo effetto il Trillo sopra il punto, come l'Esempio seguente.

Esempio

Giuseppe Tartini: *Regole... copiate da Giovanni Francesco Nicolai*, a. 1760 (I-Vc MS 323), f. 8r.

He goes on to make an interesting connection between the placement of trills in relation to the affect of the music (here specifically in the case of trills in scalar patterns):



Giuseppe Tartini: *Regole... copiate da Giovanni Francesco Nicolai*, a. 1760 (I-Vc MS 323), f. 8r.

ON LEFT-HAND FIGURES IN SOLO KEYBOARD REPERTOIRE

Next, we will discuss the practice of adding continuo figures to the left-hand staff of solo keyboard pieces in Italy in the first half of the 18th century. We have been able to identify the use of this kind of notation in a number of pieces from this period connected either with Naples or with the northeast of Italy. Giovanni Sanguinetti categorizes it as one of the cases of 'hybrid notation' and speaks briefly about it in *The Art of Partimento*.² But we have not been able to find any study on how to perform these, or any method from the time that discusses this topic, as most of those which deal with figures concern either *partimento* or basso continuo as an accompaniment tool.

These figures are usually applied to left-hand basses which are not essentially contrapuntal or which do not carry thematic material. Its use is not consistent: sometimes the figures are just a reminder of the appropriate harmony one should play or indicate unexpected harmonies, which would divert from the *regola dell'ottava*, as in the usual Italian figuring practice; other times they are an abbreviation of the actual musical text. In the first case, one will probably find only a few figures - if not only one - and in the latter, the piece might be figured throughout.

EXAMPLES

This was one of the first examples we came across of this kind of notation, and the first questions raised were 'how should it be performed'; 'should one add extra notes only to the bass notes which have a figure above?' We will come back to that later. This is an example of the first case: here the 6th in the second half of the first bar is not indicated, but the 7th in the second bar, not necessarily expected by the performer, is indicated next to its resolution. The 6th in bar 4 is a reminder that the bass needs a 3-6 chord because of its function, in modern understanding, as the leading tone of the next chord.

² Giorgio Sanguinetti: *The Art of Partimento: History, Theory, and Practice* (Oxford and New York: Oxford University Press, 2012).

Adagio.

4

6

7 6

Agostino Tinazzoli (Bologna, 1660 - ?, 1723): *Sonata 12* (D-MŮs, SANT Hs 4166)

Here is another example by Tinazzoli, in which the octaves in the left hand are indicated with figures.

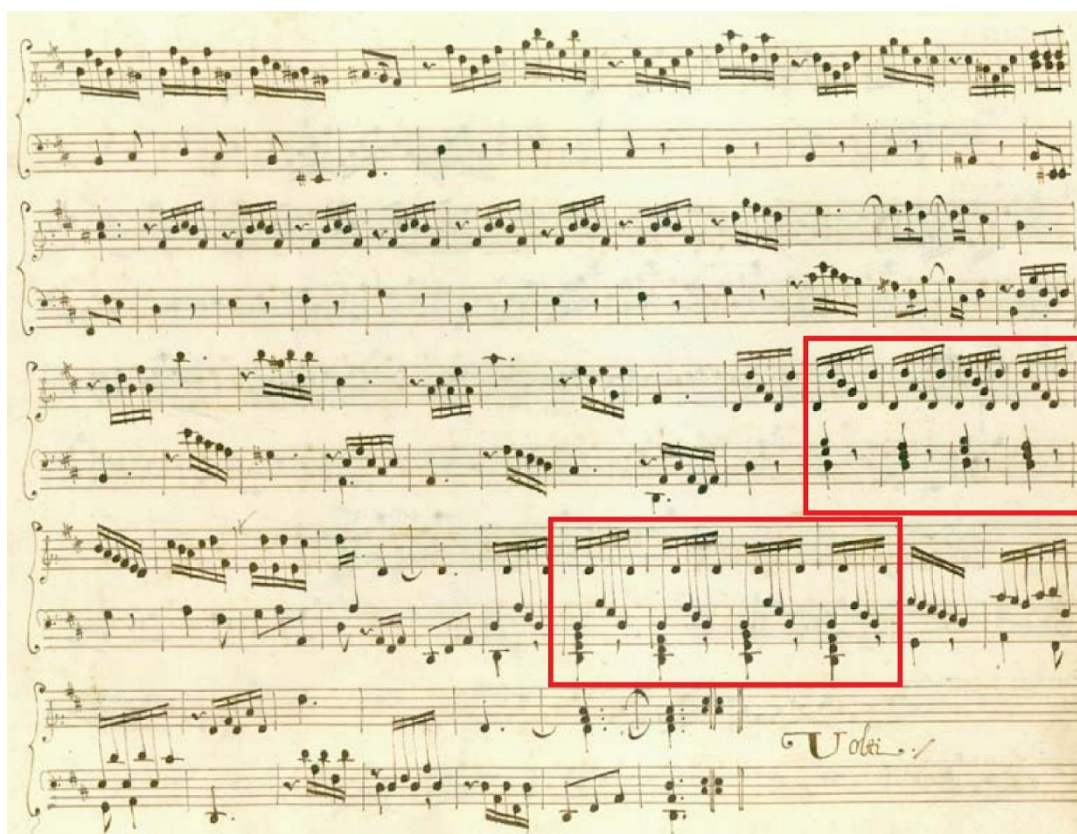
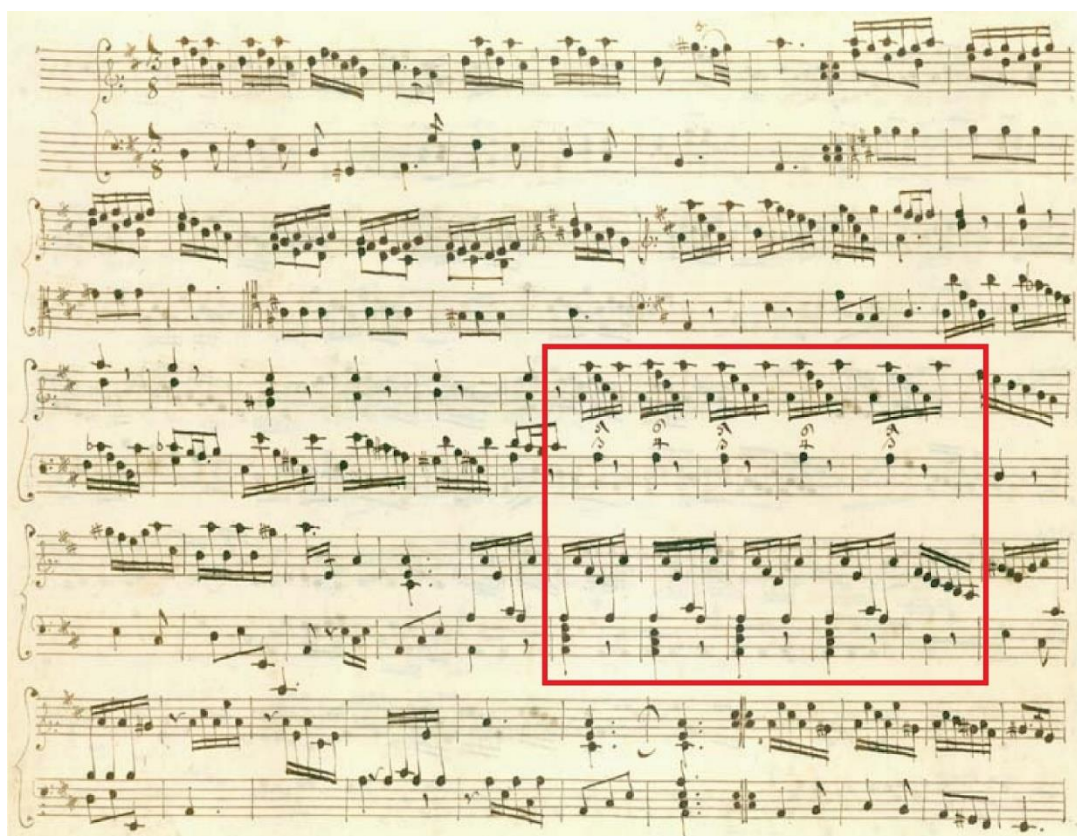
Allegro.

4

8 8 8

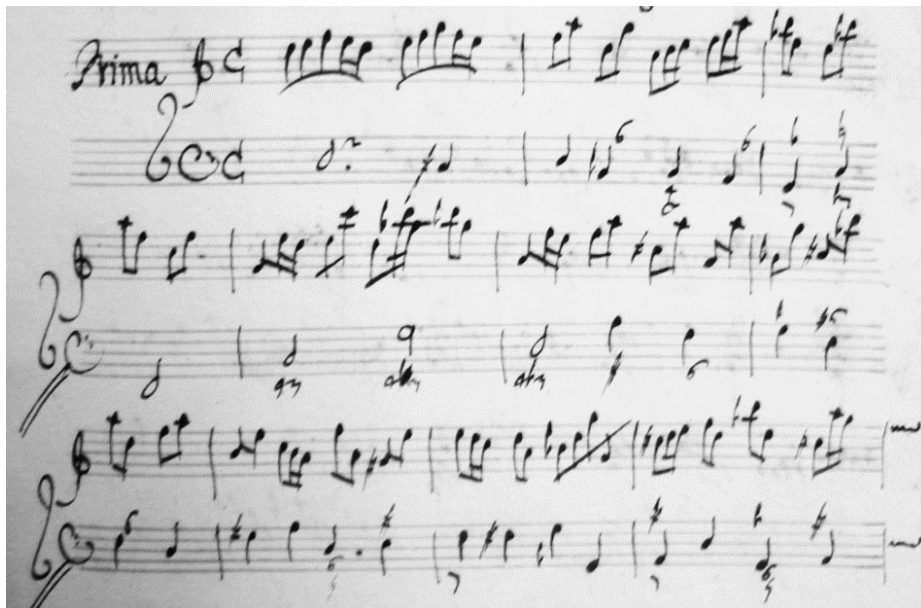
Agostino Tinazzoli: *Capriccio 14* (D-MŮs, SANT Hs 4166)

This one falls in the second category: here Marcello used numbers to indicate specific notes he would like the performer to play, and we can use the second part of this movement as a confirmation of that. Tinazzoli was probably working in Bologna when he wrote his Sonata 12, and Marcello lived in Venice, except for the last year of his life.



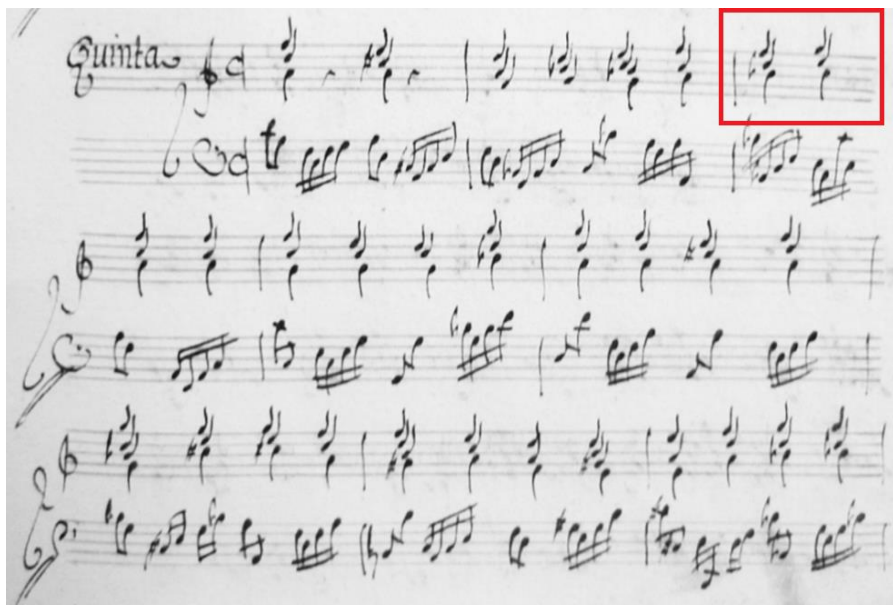
Benedetto Marcello (Venice, 1686 - Brescia, 1739): Sonata in D Major, S.717b, Allegro (I-Vnm, Mss.It.IV.960)

Let us now move south, to Naples. Alessandro Scarlatti uses figures in some passages of his Partite, where the bass is clearly an accompaniment and not a 'solo' voice. When the basso has the main role, the right hand accompanies with chords and in this case, the chords are written out, without figures.



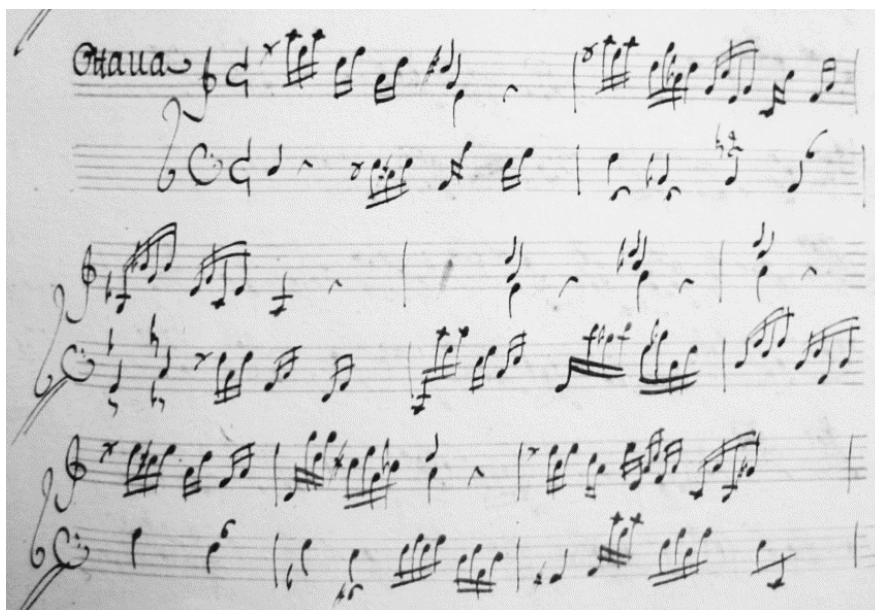
Alessandro Scarlatti (Palermo, 1660 - Napoli, 1725): *Partite sopra Basso obbligato* [sic] (I-Nc, M.S. 74 - copy 1716)

The number of voices in the right hand is mostly, but not restricted to three. As we can see in the last bar of the first system, parallel 5^{ths} in the outer voices of the accompaniment are not necessarily a problem.



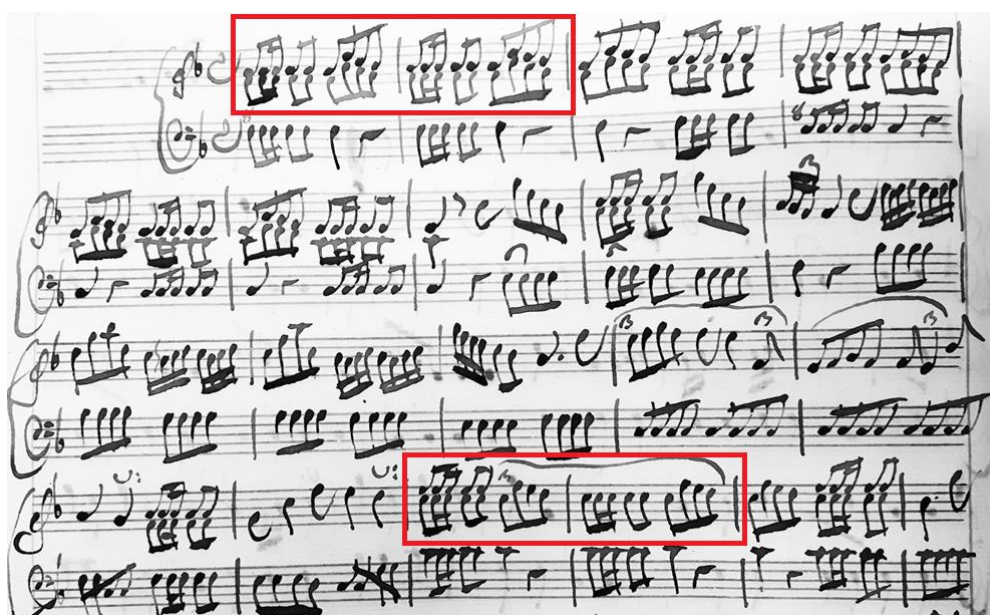
Alessandro Scarlatti: *Partite sopra Basso obbligato* [sic] (I-Nc, M.S. 74 - copy 1716)

When both lines interact in a contrapuntal way, the bass only has figures in the longer, not solo, notes.



Alessandro Scarlatti (Palermo, 1660 - Napoli, 1725): *Partite sopra Basso obligato* [sic] (I-Nc, M.S. 74 - copy 1716)

Here we will open a quick parenthesis just to show that figures *were* sometimes used on the right hand, just not by Scarlatti in this case. As we can see in this anonymous 18th-century manuscript from Venice, the author first writes all notes in the right hand and in the fourth system uses figures for the thirds.



Anonymous (2nd half 18th century?): *Regole per Suonare la Spinetta* (MS, c. 1745, I-Vc, CORRER B.43.25)

REALIZATION

Coming back to Scarlatti, we have two pieces of evidence on how to possibly realize these figures. In the first example, Scarlatti uses figures for the left hand and writes on the first note “Qui fa consonanza piena colla mano sinistra” (here one plays the full consonances with the left hand). Full consonances can

be interpreted as complete harmonies, as one can see in Scarlatti's Partite and in the next evidence, from his Toccata seconda.



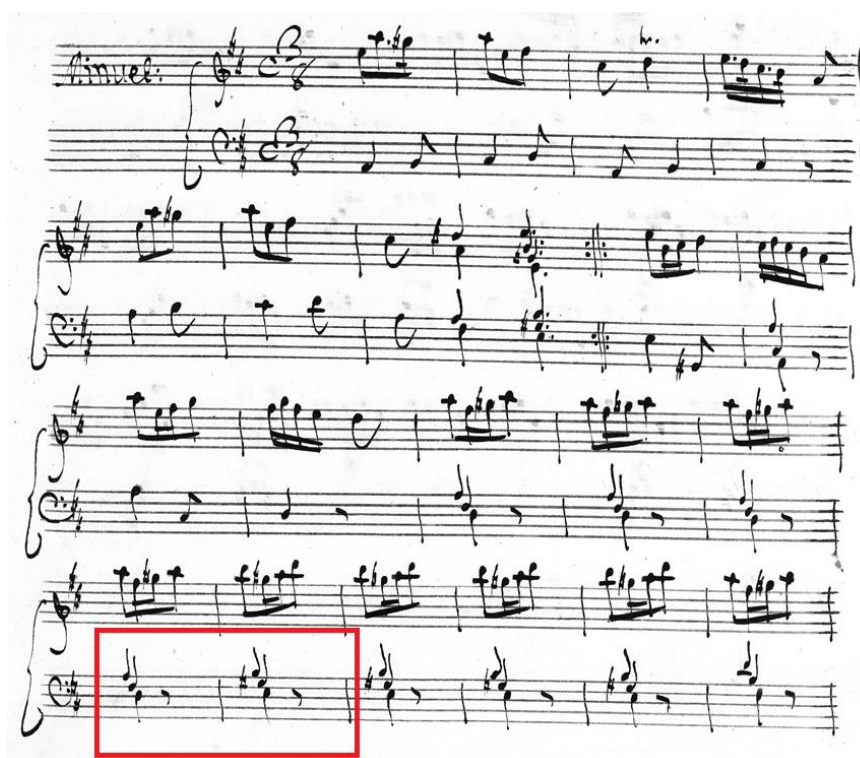
Alessandro Scarlatti: *Varie Introduzioni [sic] per sonare, e mettersi in tono Delle Compositioni* (GB-Lbl, Add. 14244 - copy 1715)

As in the right hand chords of his Partite, here Scarlatti also writes chords with mostly 3 voices, but sometimes also 4, as in the 2-4 dominant chord in the 3rd system. Note that also here parallel 5ths are not a problem.



Alessandro Scarlatti: *Toccata Seconda* (US-NH, Music Deposit 77 - Naples, 1723)

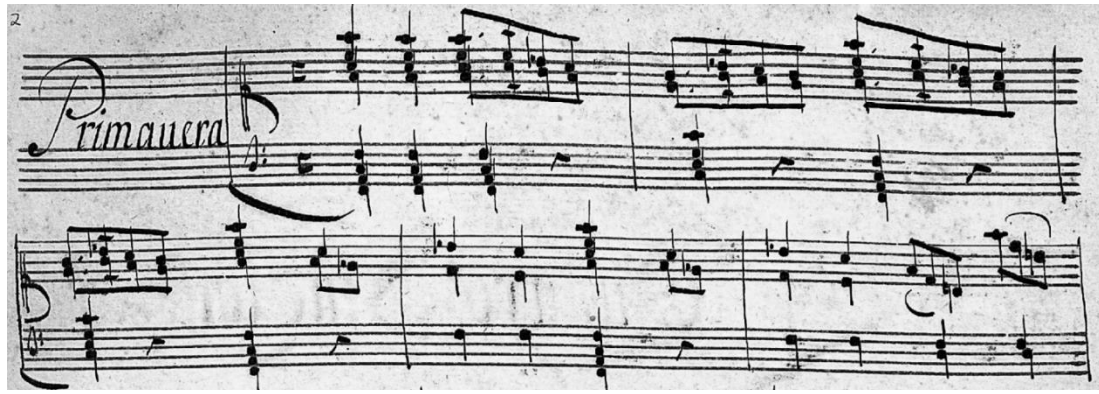
Here is another example by Scarlatti from the same collection. We are now in the first quarter of the 18th century, seeing examples from a composer who was in Naples but who had learned music most probably in Palermo and Rome, and had a wide musical baggage.



Alessandro Scarlatti: *Toccata Seconda, Minuet* (US-NH, Music Deposit 77 - Naples, 1723)

Next a slightly later example from Naples. Below are three excerpts from Durante's *Quattro Stagioni*, written in 1747. Durante had his initial musical education in Naples and probably worked in Rome on more than one occasion.

Durante's left-hand chordal accompaniment is written out, and the number of voices varies between two and four, most likely according to the character of the movement. Below we see three fragments, respectively from Spring, Summer and Autumn. Based on the evidence we have seen until now, it seems that in Naples it was more common to write chordal accompaniments in full whereas in the northeast of Italy their abbreviation with continuo figures was more customary.



Francesco Durante (Frattamaggiore, 1684 - Naples, 1755): *Le Quattro Stagioni del Anno*, 1747 (P-Ln, M.M. 82//11), pp. 2, 5, 7.

Going back to the northeast region of Italy, here is an example by Giovanni Francesco Modonesi. Almost nothing is known about him, except that a sonata by him is found in an 18th-century manuscript in Bologna, which contains, apart from this sonata, pieces by the Bolognese composer Giovanni Battista Predieri, who was mainly active in the second quarter of the 18th century.

Here Modonesi alternates passages written with figures with written-out passages for the left hand. We see in the written-out passages that every note of the bass is accompanied, and not only the first of each group of two or four notes, as one would do with fast repeated notes following the usual continuo practices. In addition, since he makes the difference between a 3 and a 3-5, one can also deduce that the figures here represent the notes one is supposed to add.



Francesco Modonesi (mid-18th century?): *Sonata in D Major* (GB-Lbl, Add. MS 31589)

This is an example of how one can realize these figures:



Another piece by Modonesi gives us a hint on how to deal with leaps. Here the repeated notes are harmonized (not with the full harmony) and the leaps not. Durante writes in a similar way in his *Quattro Stagioni*. This is an important characteristic of the later style of Durante and Modonesi: the chords do not need to be complete - two notes complementing the one on the right hand, or even an octave are often enough.



Francesco Modonesi: *Sonata in G Major* (GB-Lbl, Add. MS 31589)

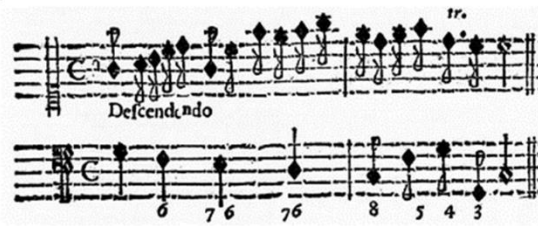
We can also see this in Cotumaccio's *Principi*:



Carlo Cotumaccio (Villa Santa Maria, Chieti, ?1709 - Naples, 1785): *Principi e Regole di Partimenti con tutte le lezioni* (MS, 1750-1760?, I-Nc 15.7.21(1))

And in Gasparini's *L'Armonico Pratico al Cimbalo*:

p. 70:



p. 72:



p. 73 (idem, ornaments in the left hand):



Francesco Gasparini (Camaione, 1661 - Rome, 1727): *L'armonico pratico al cimbalo* (Bologna, 1722, first published 1708)

In fact, here Gasparini gives us some evidence of a similar practice used in basso continuo performance, in this case of complementing the harmony with the left hand while the right hand plays an embellished passage in order to give grace to the accompaniment. He writes: "I would like to show you many kinds of diminutions, ornaments, embellishments, and other ways of lending grace to accompaniment. [...] In these examples the necessary consonances are performed with the left hand, while the right hand plays the upper part as shown below."

Next to the usual figures used in basso continuo, he adds some to indicate that the accompaniment of the left hand should complement the harmony according to what was missing in the right hand or the bass. Here, however, he adds notes also when the bass has leaps. We must not forget that this is not a solo keyboard piece. One correction: the 6-5 in the last example should be on the D and not on the C, this has been corrected in the 1745 edition.

APPLICATION IN PERFORMANCE

As an experiment, here is a "deconstruction" of a sonata by Orazio Mei (Pisa, bap. 1731 - Livorno, 1788), in order to better understand the practice of adding figures to the left hand. This piece is found in an 18th-century manuscript at the British Library that contains pieces by composers from the northeast of Italy: Benedetto Marcello, Galuppi, Francesco Modonesi and Matteo Veneto, among others.

This is the original piece, the first section of an Allegro. The accompaniment of the left hand is written in two voices throughout the piece, except for the passages with leaps or a scale in bars 13 and 16 (and the final arpeggio).

Allegro

6

11

15

Allegro

6

11

15

TENTATIVE SUMMARY

It is certainly impossible to make a definitive summary of basic rules of this practice, as every style is particular, as is the case with any other feature of performance practice. Therefore, we present a

‘collection’ of aspects involving this practice, which gives a general idea of how to realize these figures:

- one may generally add one to two notes to the bass (resulting in an accompaniment with two to three voices)
- in passages with repeated notes, one accompanies each note of the bass with the same added notes;
- if there is a suspension of, or a dissonance before the 3rd of the bass, this may be accompanied by the 5th or by playing *tasto solo*;
- (large) leaps do not need to be accompanied; the last note of a section is often played *tasto solo* or accompanied by an octave;
- it is not necessary to always add the 3rd of the harmony, even if the right hand is not playing it;
- it is closer to the basso continuo practice than to counterpoint.

Going back to the Tinazzoli example mentioned in the beginning, and based on the analysis of examples that are closer in style and geographically to Tinazzoli, here is one of many propositions for realizing it.

Adagio.

4 7 6 6

Agostino Tinazzoli: Sonata 12 (realization: Claudio Ribeiro)

LOOSE PIECES

ON THE LENGTH OF DOTTED NOTES

This is an interesting example from Vivaldi's *Dixit Dominus*, RV 807 (previously attributed to Baldassare Galuppi): the rests of the first bars of the violins and violas turn into dots in the second and third parts, implying that, in this figure, the dotted notes should be played shorter than written.



Antonio Vivaldi (Venice, 1678 - Vienna, 1741): *Dixit Dominus*, RV 807 (D-Dl, Mus. 2973-D-31), f. 1v.

In his *Regole per arrivare a saper ben suonare il violino* (I-Vc, ms. 323, a. 1760, p. 2), Tartini also gives us some information on the length of the notes when he writes about bowing. He distinguishes between two kinds of playing, the *Cantabile* and the *Sonabile*. In cantabile playing, the notes need to be perfectly connected, and in *sonabile* playing they should be somehow detached. The cantabile, or legato playing, should be applied to stepwise motion and the sonabile, or detached playing should be applied to leaps.

ON DYNAMICS

Two accounts of travellers who attended musical performances in Italy give us a valuable description of the use of dynamics. In *Lettres familières écrites d'Italie à quelques amis, en 1739 et 1740*,³ Charles de Brossettes writes:

Ils ont une méthode d'accompagner que nous n'entendons pas, qu'il nous seroit facile d'introduire dans notre exécution, et qui relève infiniment le prix de leur musique; c'est l'art de l'augmentation ou de la diminution du son, que je pourrois appeler l'art des nuances et du clair-obscur. Ceci se pratique soit insensiblement par degrés, soit tout à coup. Outre le fort et le doux, le très-fort et le très-doux, ils pratiquent encore un *mezzo piano* et un *mezzo forte* plus ou moins appuyé. Ce sont des reflets, des demi-teintes qui mettent un agrément incroyable dans le coloris du son. (Peste ! la jolie expression; le père Cas-

Charles de Brossettes (Dijon, 1709 - Paris, 1777): *Lettres familières écrites d'Italie à quelques amis, en 1739 et 1740*, vol. 2 (Paris, 1858), pp. 250-251.

"They have a method of accompanying which we do not know but would find easy to introduce into our performance, and which adds infinitely to the value of their music; it is the art of increasing or diminishing the sound, which I could term the art of nuances and shading. This is practised either gradually or suddenly. Besides forte and piano, fortissimo and pianissimo, they have a more or less emphatic mezzo piano and mezzo forte."⁴

"These are reflections, half-tints which bring an incredible pleasantness to the coloring of the sound."⁵

In his *Parallèle des italiens et des françois en ce qui regarde la musique et les opéra* (Paris, 1702), François Ragueneau described the kind of violin playing he heard when he was in Rome,⁶ in 1698:⁷

"If the piece (Symphonie) is to express calm and rest [...they perform it with] bow strokes of infinite length, struck with a dying sound that weakens constantly until it completely expires."

³ Charles de Brossettes: *Lettres familières écrites d'Italie à quelques amis, en 1739 et 1740*, vol. 2 (Paris, 1858).

⁴ Translation from Michael Talbot: *Vivaldi* (London: J. M. Dent, 1993), p. 92. Talbot refers to *Le président De Brossettes en Italie: lettres familières écrites d'Italie en 1739 et 1740*, 2nd edition, vol. 2 (Paris, 1858), p. 332f, which is a different edition from the one we quote from above. In the source he used, Talbot finds this quote when De Brossettes speaks of Venice.

⁵ Our own translation.

⁶ François Ragueneau: *Parallèle des italiens et des françois en ce qui regarde la musique et les opéra* (Paris, 1702), pp. 43-45.

⁷ Neal Zaslaw: "Ornaments for Corelli's Violin Sonatas, op. 5", in *Early Music*, Oxford University Press, Feb., 1996, Vol. 24, No. 1, pp. 95-116.

“Si la Symphonie doit exprimer le calme & le repos [...ils l'executent avec des] coups d'archet d'une longueur infinie, traînez d'un son mourant qui s'affoiblit toujours jusqu'à ce qu'il expire entièrement.”

Although only a few, these reports give an account of practices one most probably will not find in scores, treatises and methods.

ON CADENZAS

In his *Opinioni de' cantori antichi e moderni* (Bologna, 1723, pp. 80-84), Tosi complains about the profusion of florid ornaments (*passaggi*) added to the cadences at the end of the A, B and Da Capo sections of an aria. Tosi, in fact, does not speak of cadenzas, but of florid ornaments (*passaggi*) added to cadences. His *cadenze* refer to cadences, whether (profusely) ornamented (*ad libitum*) or not.

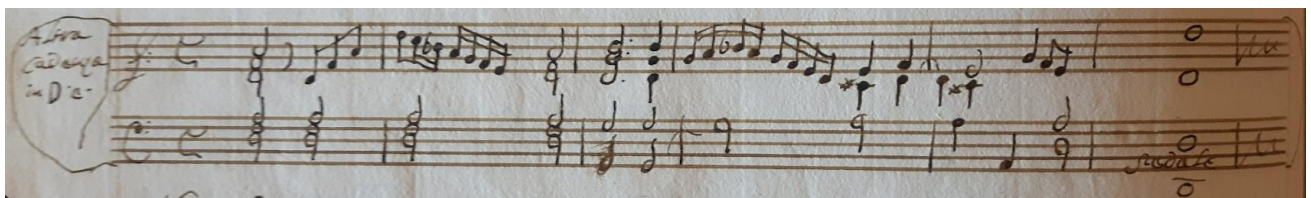
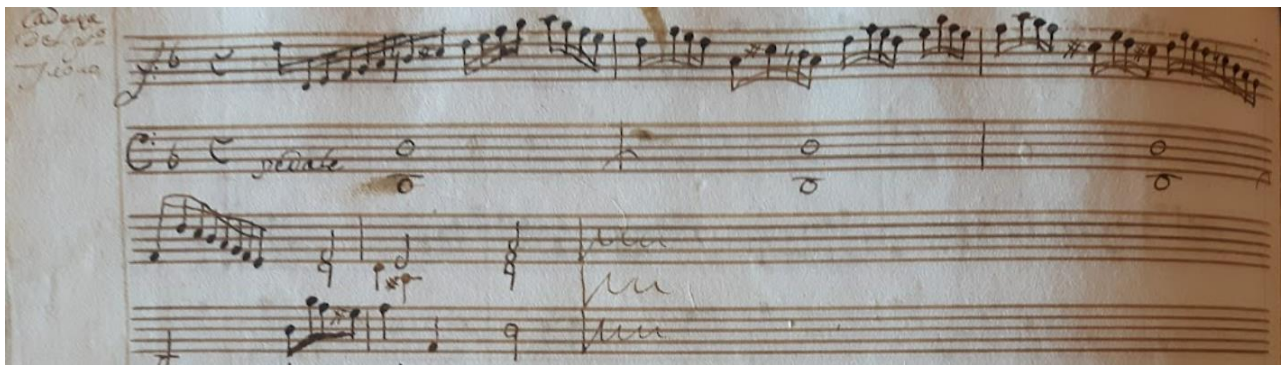
Ogni Aria (per lo meno) ha tre Cadenze , che sono tutte e tre finali . Lo studio de' Cantori d' oggi (generalmente parlando) consiste nel terminar la Cadenza della prima parte con un profluvio di Passaggi ad libitum , e che l' Orchestra aspetti . In quella della seconda si moltiplica la dose alle fauci , e l' Orchestra s' annoja ; Nel replicar poi l'ultima dell' Intercalare si da fuoco alla girandola di Castel S. Angelo , e l' Orchestra tarocca . Ma perche mai affordare il Mondo con tanti Passaggi ? Io priego i Si-

Pier Francesco Tosi (Cesena, 1654 - Faenza, c. 1732): *Opinioni de' cantori* (Bologna, 1723), p. 81.

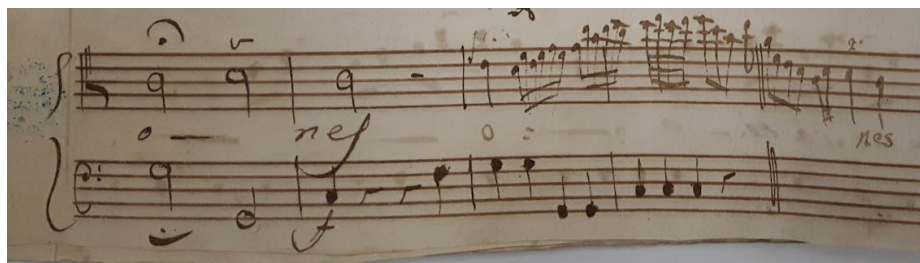
Regardless of whether they were viewed as tasteful or tasteless, it is clear they were a part of the performance practice of this period; below are a few of the examples we came across this past year, which can serve as examples of this practice, in the period ranging from the 1720s to the 1760s. Note in the next example (Tessarini) how the placement of trills is consistent with Tartini's descriptions.



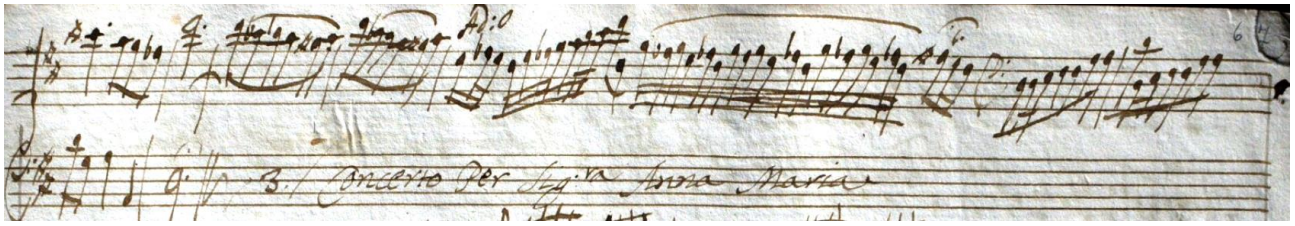
Carlo Tessarini (Rimini, c. 1690 - Amsterdam, 1766): *Gramatica di Musica*, Libro 2 (Rome, 1741), p. 3.



Anonymous: *"Esercizi per organo"* (MS, Venice?, 1750-1760?, I-Vnm Coll. MSS It.IV,1897 (=11521)), ff. 29v, 30v.



Anonymous: *Magnificat / Sig.ra. Marina* (MS, Venice?, 1750-1760?, I-Vc B.127.65), f. 7v. [2v].



Various authors: Anna Maria's partbook (MS, Venice, c. 1723-1727, I-Vc, Correr B. 55.1), ff. 6r, 14r, 52vb.

Note how the first of the previous set of examples (RV 772) may sound wildly out of place in other Italian repertoires, but in fact is not at all foreign to the ornamentation idiom of Vivaldi.⁸ For comparison, we include an example of a much earlier, more conventional cadenza from Corelli's wildly popular op. 5, no. 1:



Arcangelo Corelli (Fusignano, 1653 - Rome, 1713): Sonata op. 5, no. 1 (Rome, 1700), p. 5.

⁸ Anna Maria (1695/1696-1782) was one of the most famous *figlie* (and later *maestre*) of the Ospedale della Pietà in Venice, renowned for her virtuosic playing on the violin, and also one of Vivaldi's most praised students.

The next examples, although from the same partbook shown previously, are not only written by a different hand, but also do not seem to have been written down for any of the specific concertos the partbook contains. They seem to belong to a slightly later period, and could have been written by one of the other *figlie di coro*.



Anonymous: *Anna Maria's partbook* (MS, Venice, c. 1723-1727, I-Vc, Correr B. 55.1), ff. 78r/v.

CLOSING OBSERVATIONS

With the examples included above, we hope to have been able to show, if anything, that variety, diversity and controversy seem to be intrinsic to the discussion, in the majority of aspects of performance practice. Therefore, it seems unnecessary and counterproductive to formulate a conclusion to this series of individual cases, which need to be analyzed and applied on a case-by-case basis. Rather more, we propose the diverse information we read from all these sources can serve most usefully as a reminder that, for example, even something as simple as a trill can have a variety of interpretations. Our musical practice can be enriched by viewing the performance practice of this repertoire as broadly as possible; when performing, constantly reassessing, with the help of as many pertinent historical sources, what kind of execution is better suited, being careful not to homogenize where homogeneity is not real. This is our most important observation: through our research, it has become bluntly apparent that uniformity in the late Italian repertoire as a whole, and the quest for prescriptive formulas, does not necessarily reflect this period's performance practice, but our own.

SOURCES

The sources we catalogued are listed here not by author last name but by year of publication or copying, offering a chronological line that can be followed in the right-hand column. Provided this shortening does not conceal what the source is about, the titles are shortened to a more succinct form whenever possible. In the case of manuscripts, the current location is given; in the case of publications, the city of publication is given and, when known, the first and last dates of publication are both included, the latter following an asterisk.

AUTHOR	TITLE	PLACE OF PUBLICATION OR MS LOCATION	YEAR
Girolamo Diruta	<i>Il transilvano</i>	Venice	1593 *1625
Giovanni Battista Bovicelli	<i>Regole, passaggi di musica</i>	Venice	1594
Emilio de' Cavalieri	<i>Rappresentatione di anima et di corpo</i>	Rome	1600
Giulio Caccini	<i>Le nuove musiche</i>	Florence	1600
Antonio Brunelli	<i>Regole utilissime</i>	Florence	1602
Adriano Banchieri	<i>L'Organo suonarino, opp. 25, 43</i>	Venice	1606 *1638
Rocco Rodio	<i>Regole di musica</i>	Naples	1609
Pietro Cerone	<i>El Mellopeo y Maestro</i>	Naples	1613
Alessandro Piccinini	<i>Intavolatura di liuto et di chitarrone</i>	Bologna	1620
Francesco Rognoni	<i>Selva de varii passaggi</i>	Florence	1620

Galeazzo Sabbatini	<i>Regola facile e breve per sonare sopra il basso continuo</i>	Venice	1623
Giovanni Filippo Cavalliere	<i>Il Scolare principiante di Musica</i>	Naples	1634
Giovanni Battista Doni	<i>Compendio del trattato de' generi e de' modi della musica</i>	Rome	1634
Anonymous	<i>Tutto il bisognevole per sonar il flauto da 8 fori</i>	I-Vnm, MSS Ital. Cl. IV NO.486 (=09838)	1638
Various anonymous	<i>Cantate, canzonette per S. e B.C., e cadenze finali per liuto</i>	I-MOe, mus.g.239	b. 1640
Gasparo Zanetti	<i>Il Scolaro</i>	Milan	1645
Anonymous	<i>Regole del Contrapunto</i>	unknown (IMSLP)	c. 1650
Anonymous	[several individual titles for various sources]	I-Bc, Ms. P. 138	1650-1670?
Anonymous	<i>Regole di canto figurato, contrappunto, d'accompagnare</i>	I-Bc, Ms. E. 25	1670-1690?
Lorenzo Penna	<i>Li primi albori musicali</i>	Bologna	1672 *1696
Giovanni Maria Bononcini	<i>Musico pratico, op. 8</i>	Bologna	1673
Michele Todini	<i>Dichiaratione della Galleria Armonica</i>	Rome	1676
Bartolomeo Bismantova	<i>Compendio musicale</i>	I-REm, Ms. Reggiani E. 41	1677-1679
Anonymous	<i>Introduzioni a note con terza maggiore e con terza minore e terza naturale</i>	US-Nyp, JOC 93-2	c. 1680
Angelo Berardi	<i>Documenti armonici</i>	Bologna	1687
Angelo Berardi	<i>Arcani musicali</i>	Bologna	1690
Alessandro Scarlatti	<i>Cantata / del Sig.re Aless. Scarlatti fatta per suo studio. 1690</i>	I-Nc, Cantate 259 (1)	1690
Anonymous	<i>Principii di musica</i>	I-Vcm, MUSICA 01573 02	a. 1691
Francesco Gasparini	<i>Cantate da camera a voce sola, op. 1</i>	Rome	1695
Arcangelo Corelli	<i>Sonate, op. 5</i>	Rome	1700
Carlo Benati	<i>Passi del Sig.r Carlo Benati per li Duetti del Sig.r Giovanni Bononcini</i>	I-Bc, Ms. X. 134	c. 1700
Alessandro Scarlatti	<i>Per un vago desire ("La Lezione di Musica")</i>	I-Nc, Cantate 276	c. 1700
Anonymous	[several individual titles for various sources]	I-Bc, Ms. D. 138	1700-1715
Francesco Veracini	<i>Dissertazioni ... sopra l'Opera Quinta del Corelli</i>	I-Bc, KK.271 (MS.MART.2.87)	1701-1768?
François Ragueneau	<i>Parallèle des italiens et des françois en ce qui regarde la musique et les opéra</i>	Paris	1702
Carlo Marini	<i>Chiacona [sic] del Sig. Carlo Marini</i>	I-Vc, Correr B. 77.6	a. 1705
Zaccaria Tevo	<i>Il Musico Testore</i>	Venice	1706

Benedetto Marcello, after Camilo Angleria (Milan, 1622)	<i>Delle consonanze armoniche</i> [copied by Benedetto Marcello]	I-Vcm, Segnatura: CII.6	1707 (1622)
Giulio Taglietti	<i>Pensieri Musicali</i>	Venice	1707
Francesco Gasparini	<i>L'armonico pratico al cimbalo</i>	Venice	1708 *1802
Antonio Vivaldi	<i>RV 779</i> [autograph for the Pietà]	D-Dl, Mus.2389-Q-14	1708
Arcangelo Corelli	<i>Sonate a violino e violone o cimbalo ... Opera quinta, Troisième édition ou l'on a joint les agréments des Adagio</i>	Amsterdam	1710
Alessandro Scarlatti	<i>Primo e Secondo Libro di Toccate</i>	I-Nc, M.S. 34.6.31	1710-1740
Benedetto Marcello	<i>Sonata in D Major, S.717b</i>	I-Vnm, Mss.It.IV.960	1710-1740
Giovanni Antonio Piani	<i>Sonate, op. 1</i>	Paris	1712
Anonymous	<i>Regole per imparare a sonare il Cimbalo o Organo</i>	I-Bc, P. 132(1)	1714
Geminiano Sangiovanni	<i>Primi Ammaestramenti della musica figurata</i>	Modena	1714
Bernardo Pasquini	<i>Regole del Sig. Bernardo Pasquini per bene accompagnare con il Cembalo</i>	I-Bc, D. 138(2)	1715
Alessandro Scarlatti	<i>Varie Introduzioni per sonare</i>	GB-Lbl, Add. 14244	1715
Francesco Geminiani	<i>Sonate, op. 1</i>	London	1716
Alessandro Scarlatti	<i>Partite sopra Basso obbligato [sic]</i>	I-Nc, M.S. 74	1716
Francesco Geminiani	<i>Sonate, op. 1R</i>	Amsterdam	1716-1722
Antonio Tonelli	<i>Della quint opra [sic] d'Arcangiol [sic] Corelli basso pel tasto</i>	I-MOe, Mus.F.1174	b. 1718
Pietro Castrucci	<i>Sonate, op. 1</i>	Amsterdam	1718
Francesco Supriani	<i>Principij da imparare a suonare il violoncello</i>	I-Nc, M.S. 9607 bis / 6841	c. 1720
Francesco Durante	<i>Duetti Per Studio di maniera di cantare E per esercizio di accompagnare al Cembalo</i>	I-Rsc, G-Mss-302	1720
Tommaso Bernardo Gaffi	<i>Regole per Sonare su la parte</i>	I-Rli, Musica M 14 bis/11	1720
Benedetto Marcello	<i>Il teatro alla moda</i>	Venice	1720
Various	<i>[Untitled, twenty-two pieces: excerpts from operas by Handel, together with instrumental pieces by Corelli, in score]</i>	GB-Mp MS 130 HD 4 v.313	1720-1770?
Antonio Vivaldi	<i>Concerto RV 443</i>	I-Tn, Giordano 31 (ff. 292r-301v)	1720-1740?
Pietro Castrucci	<i>XII Solos, op. 1</i>	London	c. 1720
Pietro Castrucci	<i>LXXII Sonate a violino solo e basso di differenti autori</i>	US-CA MS Mus 73, pp. 333-338	1721
Giovanni Bononcini	<i>Divertimenti da camera</i>	London	1722
Giovanni Bononcini	<i>Divertimenti da camera... tradotti pel cembalo</i>	London	1722

Alessandro Scarlatti	<i>Toccate per cembalo</i>	US-Nhub, Music Deposit 77	1723
Pier Francesco Tosi	<i>Opinioni de' cantori antichi e moderni</i>	Bologna	1723
Various authors (Vivaldi, D'Alai, Tartini, Anonymous)	[untitled, 30 Musica manoscritta "Anna Maria's partbook"]	I-Vc, Correr B. 55.1	c. 1723-1727
Pietro Castrucci	<i>Sonate, op. 1</i>	Amsterdam	c. 1723-1743
Giovanni Antonio Piani	<i>Sonate, op. 1</i>	Amsterdam	c. 1723-1743
Benedetto Marcello	<i>Estro poetico-armonico</i>	Venice	1724
Francesco Barsanti	<i>Sonate [op. 1]</i>	London	1724 *1727
Francesco Barsanti	<i>Sonate [op. 1]</i>	I-PAc, Sanv.D.2	c. 1724
Anonymous, after Jean-Philippe Rameau (Paris, 1724)	[untitled, Pièces de clavecin]	I-Tn, Foà 66	a. 1724
Anonymous	<i>Menuet [and variations]</i>	I-Vc, Correr B. 127.84	a. 1725
Pietro Castrucci	<i>Sonate, op. 1</i>	London	c. 1725
Pietro Castrucci, ed. Pietro Chaboud	<i>Solos for a German Flute</i>	London	c. 1725
Benedetto Marcello?	<i>Variationi, o Partite</i>	I-Nc, M.S. 5327	1726?
Pietro Castrucci, Francesco Geminiani	<i>Six Sonate a une flute et une basse</i>	Amsterdam	1727
Azzolino B. Della Ciaja	<i>Sonate per cembalo</i>	Rome	1727
Agostino Tinazzoli	<i>Sonate, e Capricci per il Cembalo</i>	D-MÜs, Sant Hs.4166	1727
Giovanni Antonio Piani	<i>Sonata per Flauto</i>	MS US-NYpl JOG 72-29 (ZB-4354), vol.17, ff. 31r-33r	c. 1728-1733
Antonio Vivaldi [incorrectly attributed to B. Galuppi]	<i>Dixit Dominus, RV807</i>	D-DI, Mus.2389-E-6	1729
n.a.	<i>Vocabolario degli Accademici della Crusca, 4th edition</i>	Florence	1729-1738
Various [Giacomelli, Orlandini, Ciampi, Hasse, Sarti, Carissimi, Gasparini]	<i>Composizioni</i>	I-Vqs, Inv. MUS486, Coll. CL.VIII, cod.14(=1128)	1729-1783
Paolo Benedetto Bellinzani	<i>Lettera ... al Signor D. Angelo Maria Carosi</i>	I-Bc, F. 11	a. 1730
Francesco Feo	<i>San Francesco di Sales Oratorio</i>	I-Vsmc: 32.a-b	c. 1730
Pietro Castrucci	<i>Sonate, op. 2</i>	London	c. 1732
Leonardo Leo	<i>Più solfeggi</i>	I-Tn, Giordano 40	a. 1734
n.a.	<i>Inventory Lorenzo Strati</i>	ASV, Avogaria di Comun, Inventari B. 3003 / N. 188	1736
Baldassare Angelini	<i>Lezioni [sic] di Contrapunto [sic]</i>	I-Bc, CC.222	1739
Francesco Geminiani	<i>Sonate, op. 1 (revised)</i>	London	1739

Charles De Brosses	<i>Le president De Brosses en Italie: lettres familières écrites d'Italie en 1739 et 1740</i>	Paris	1739-1740, published 1799
Anonymous	<i>Libri di Esercitazioni</i>	I-Vc, Correr B.77.7	a. 1740
Anonymous, after Michel Corrette	<i>Cognizioni musicali per il traverso</i>	I-Vqs Inv. MUS 502, Coll. CL.VIII, cod. 38 (=1090)	a. 1740
Leonardo Leo	<i>Solfeggi [72 Solfeggios]</i>	D-Dl, Mus.2460-K-502	c. 1740-1760
Francesco Durante	<i>Toccata Per il Cembalo</i>	I-Vc, Torr. Ms.C.65	1740-1770?
Carlo Tassarini	<i>Gramatica [sic] di musica [Libro 1 & 2]</i>	Roma	1741
Giovanni Battista Martini	<i>Sonate d'intavolatura per l'organo e 'l cembalo</i>	I-Nc, 6.2.22	c. 1742
Anonymous	<i>Arie d'opera ... 1743/1744</i>	I-Vc, Correr B. 43.18	1743-1744
Angelo Michele Bertalotti	<i>Solfeggi a canto e alto</i>	Bologna	1744
Anonymous	<i>Regole per suonare la spinetta</i>	I-Vc, Correr B. 43.25	c. 1745
Leonardo Vinci	<i>Twelve solos</i>	London	c. 1746
Francesco Durante	<i>Le Quattro Stagioni Del Anno / Sonata per Cembalo</i>	P-Ln, M.M. 82//11	1747
Carlo Zuccari	<i>Sonate, op. 1</i>	Milan	1747
Christian Gottfried Krause	<i>Lettre a Monsieur Marquis de B.</i>	Berlin	1748
Francesco Geminiani	<i>Rules for Playing in a True Taste, op. 8</i>	London	c. 1748
Francesco Geminiani	<i>A Treatise of Good Taste in the Art of Musick</i>	London	1749
Leonardo Leo	<i>XII Solfeggi a Voce Sola di Soprano con Basso</i>	D-MÜs SANT Hs 2369	1700-1750?
Antonio Pizzolato	<i>Sonate, op. 1</i>	London	1750
Giovanni Battista Sammartini	<i>Concertino con Flutta [sic] Traversiera</i>	D-KA, Mus. Hs. 795	1750
Anonymous	<i>I Principii della Composizione</i>	D-LEm, Becker I 2° 50	c. 1750
Andrea Bernasconi	<i>Musiche di Autori Diversi</i>	I-Vc, Correr B. 54.2	c. 1750
Francesco Durante	<i>Principi e Regole per accompagnare</i>	I-PAc, Sanv.D.18	c. 1750
Giovanni Battista Pergolesi	<i>Sonata per Cembalo o Organo</i>	I-Nc 20.2.14 olim Rari 1.9.15	c. 1750
Giovanni Battista Pergolesi	<i>Stabat Mater del Pergolesi</i>	I-Vc, Correr B. 66.221	c. 1750
Anonymous	<i>Esercizi per organo</i>	I-Vnm, Coll. MSS It.IV,1897 (=11521)	1750-1760?
Anonymous	<i>Magnificat Sigr. Marina (Andante affettuoso)</i>	I-Vc, B. 127.65	1750-1760?
Anonymous	<i>[untitled, Composizioni strumentali]</i>	I-Vc, B. 129.38	1750-1760?
Carlo Cotumaccio (Cotumacci)	<i>Principi e Regole di Partimenti con tutte le lezioni</i>	I-Nc, 15.7.21(1)	1750-1760?
Various	<i>Solfèges d'Italie avec la basse chiffrée</i>	Paris	1750-1760?

Leonardo Leo	<i>Solfeggi [50 Solfeggios]</i>	D-Dl, Mus.2460-K-500	1750-1800
Francesco Geminiani	<i>The Art of Playing on the Violin, op. 9</i>	London	1751
Giuseppe Carcani	<i>Graduale per l'Assunzione</i>	I-Bc, EE.14(6)	1754
Alessandro Scarlatti	<i>Regole per ben sonare il cembalo</i>	D-Hs, M A/251	1754
Francesco Geminiani	<i>The Art of Accompaniment, op. 11</i>	London	c. 1756
Nicolo Pasquali	<i>Thorough-bass made easy</i>	Edinburgh	1757
Pasquale Soffi	<i>Lezioni per accompagnare</i>	I-PAc, Sanv.D.14	1758
Francesco Veracini	<i>Il trionfo della pratica musicale</i>	I-Fc, CF. 86	1758-1762?
Filippo Dalla Casa	<i>Regole di musica, ed anco le regole per accompagnare</i>	I-Bc, EE.155/1-2	1759
Anonymous	Principj di Musica	I-Vc, Correr B. 77.5	c. 1760
Antonio Tonelli	<i>Teorica Musicale ordinata alla moderna pratica</i>	I-Bc, L.54	b. 1760
Antonio Tonelli	<i>Trattato di musica in due parti diviso</i>	Carpi, Archivio Storico, lascito Guaitoli, 111-14	b. 1760
Bernardino de Zotti	<i>Primi Erudimenti</i>	I-Vnm, Coll. MSS 11113	1760
Giuseppe Tartini	<i>Lettera del defonto... a M. Lombardini-Sirmen [published in London, 1779]</i>	SI-Pit, n. 53	1760
Anonymous	<i>Cognizioni preliminari pel canto e pel suono</i>	I-Vc, Correr B. 127.70	c. 1760
Anonymous	[untitled, <i>Le notte sono sette</i>]	I-Vc, Correr B. 127.72	c. 1760
Anonymous	<i>Regole della Musica</i>	I-Rn, Mss musicali 137	c. 1760
Francesco Durante	<i>Regole per l'accompagnamento</i>	unknown (IMSLP)	c. 1760
Pietro Longhi	<i>Il concerto</i>	Venice, Museo Casa di Carlo Goldoni	c. 1760
Nicolo Pasquali	<i>The art of fingering the harpsichord</i>	Edinburgh	c. 1760
Giuseppe Tartini	<i>Regole per arrivare a saper ben suonare il violino copiate da Giovanni Francesco Nicolai</i>	I-Vc, ms. 323	a. 1760
Carlo Zuccari	<i>The True Method of Playing an Adagio</i>	London	c. 1762
Anonymous	<i>Lezioni per cembalo</i>	I-Vc, Correr B. 50.113	c. 1767
Pietro Marzola	<i>Regole dell'accompagnare per Cembalo, o sia per Organo</i>	I-Vcm, MSS 11062	c. 1767
Anonymous	<i>Andante</i>	I-Vc, Correr B. 127.42	c. 1770
Anonymous	[untitled, <i>La musica siccome l'altre scienze</i>]	I-Vc, Correr B. 127.71	c. 1770
Anonymous	<i>Principj di musica</i>	Venice	c. 1770
Various	<i>Sonate per Cembalo</i>	GB-Lbl, Add. MS 31589	1770-1790?
Carlo Antonio Campion	<i>Trattato teorico e pratico dell'accompagnamento del cimbalo</i>	I-Fc, B. 2422	1771

Giovanni Battista Mancini	<i>Pensieri e riflessioni</i>	Vienna	1774
Giambattista Martini	<i>Esemplare o sia Saggio fondamentale pratico di contrappunto sopra il canto fermo</i>	Bologna	1774
Anonymous	<i>Suonatine varie</i>	I-Vnm, MSS Ital. Cl. IV No. 1100 (=10847)	1775?
Anonymous	<i>Regole facili ed infallibili</i>	I-Vc, Correr B. 128.37	1775
Fedele Fenaroli	<i>Regole musicali per i principianti di cembalo</i>	I-Vc, Torr. Ms.A.148	1775
Vincenzo Manfredini	<i>Regole Armoniche</i>	Venice	1775
Giovanni Paisiello	<i>Regole per bene accompagnare il partimento, o sia il Basso fondamentale</i>	I-Nc, 18.3.3/18	a. 1777
Antonio Lorenzoni	<i>Saggio per ben suonare il flauto traverso</i>	Vicenza	1779
Francesco Antonio Vallotti	<i>Della scienza teorica e pratica della moderna musica</i>	Padua	1779
Salvatore Bertezen	<i>Principj della musica</i>	Rome	1780
Johann Michael Pfeiffer	<i>La bambina al cembalo</i>	Venice	1784
Carlo Cotumacci	<i>[untitled, 14 canons]</i>	F-Pn, MS-1710	b. 1785
Francesco Azopardi	<i>Le musicien pratique</i>	Paris	1786
Pietro Casella	<i>Regole Per accompagnare il Basso</i>	I-MC, 1-D-8/3	1787/1794?
Luigi Antonio Sabbatini	<i>Elementi teorici della musica</i>	Rome	1789-1790
Francesco Galeazzi	<i>Elementi teorico-pratici di musica con un saggio sopra l'arte di suonare il violino, tomo primo</i>	Rome	1791
Nicola Sala	<i>[untitled, Regole del contrappunto pratico - Studio generale di contrappunto pratico, e teorico]</i>	I-Mc, Ms.TM.40	1794
Anonymous	<i>Regole musicali per li principianti di cembalo</i>	Naples	1795
Francesco Galeazzi	<i>Elementi teorico-pratici di musica con un saggio sopra l'arte di suonare il violino, tomo secondo</i>	Rome	1796
Francesco Durante	<i>Maniera da ben suonare il cembalo</i>	I-Nc, Segnatura 26.8.8	1798
Pietro Urbani	<i>The Singer's Guide</i>	Edinburgh	1799
Francesco Ricupero	<i>Studio di musica</i>	I-Nc, 46.1.27(1-2)	1803
Charles de Brosses	<i>Le president De Brosses en Italie: lettres familières écrites d'Italie en 1739 et 1740, 2nd edition</i>	Paris	1858

APPENDIX



“LOOK AGAIN”

EARLY MUSIC SEMINAR

ONLINE | 5 November 2021

Program 5 November 2021

Times: Amsterdam, NL (CET / UTC +2)

10:00-10:10	Introduction & welcome		
10:10-11:00	Keynote	Peter Van Heyghen	Incl. 10 min Q&A
Niccolò Jommelli's <i>Perché dall'alta Reggia</i> (Rome, 1747): An exceptionally well-documented Work of extraordinary Proportions			
11:00-11:20	Research presentation	Javier Lupiáñez	Incl. 5 min Q&A
"Wild and eccentric". Ornamenting in the style of Vivaldi			
SHORT BREAK			
11:30-11:50	Research presentation	Inês d'Avena	Incl. 5 min Q&A
Trills under the magnifying glass: their use, notation and execution			
11:50-12:30	Lecture	Marc Vanscheeuwijk	Incl. 10 min Q&A
The "Violoncello" in Baroque Italy? Not exactly What we have been Thinking			
12:30-12:50	Video performance	Roberto Cornacchioni Alegre	Incl. 5 min Q&A
Partimenti realizations from the Bolognese school			
LUNCH BREAK			
14:00-14:20	Research presentation	Benoît Laurent	Incl. 5 min Q&A
"So sweet Martini claims Attention here..." Some new light on Giuseppe Sammartini's biography and repertoire, and how to perform his solo sonatas			
14:20-15:00	Lecture	Bettina Hoffmann	Incl. 10 min Q&A
"Violone, e Violoncello piano senza Cembali". Vivaldi's instrumental dosage of basso continuo			
15:00-15:20	Research presentation	Claudio Ribeiro	Incl. 5 min Q&A
Left-hand figures in late Baroque Italian music for solo keyboard: evidence-based possibilities for performance			
15:20-15:40	Video performance	Faythe Vollrath	Incl. 5 min Q&A
Interpreting and Imitating Nature in the Music of Poglietti			
SHORT BREAK			
15:50-16:10	Research presentation	Enrico Gatti	Incl. 5 min Q&A
Dances for ears			
16:10-16:50	Lecture	Catalina Vicens	Incl. 10 min Q&A
The Tagliavini Collection - treasuring Italian historical keyboard instruments			
16:50-17:30	Presenter's round table, followed by a plenary discussion		all participants

The seminar will take place online via Zoom. The link to join will be made available upon registration:
www.avenaribeiro.com/seminar. Questions? flautocembalo@gmail.com

About the seminar

The ethos of early music demands a considerable amount of continuous research on the practices of the past, as most aspects of performance are not notated, and the understanding and usage of what is notated has changed considerably over time. Constant questioning and curiosity keeps us in a space of exploration rather than consolidation. Questions such as “is this actually true?” and “can I really say/do that?” are recurring, and, although these are not always fully or definitively answerable, we find it important to keep asking, going back to a variety of sources and (partially) answering over and over again. What can we (re)learn about the performance practices of late 17th and early 18th-century Italian music by going back to the sources? We invite scholars, performers, students and teachers interested in historical performance practices to participate, by joining the discussions, lectures, performances and research presentations on renewed approaches and recent (re)discoveries on the performance practices of late 17th and early 18th-century Italian music.

Presenters

In the order they appear in the seminar.

Peter Van Heyghen

Royal Conservatory of Brussels (KCB) / Royal Conservatoire The Hague / Conservatory of Amsterdam

Niccolò Jommelli's *Perché dall'alta Reggia* (Rome, 1747): An exceptionally well-documented Work of extraordinary Proportions

- | | |
|-----------|---|
| Abstract | <p>The historical sources for this <i>componimento dram(m)atico / cantata à quattro voci</i> are particularly numerous. They do not only include two scores, an (incomplete) set of part books and a printed libretto, but also three press articles, a travelogue, two Papal letters and a painting. Text, music and painting were commissioned by Cardinal Frédéric Jérôme de la Rochefoucauld, French ambassador to the Holy See, for the celebration of the second wedding of Louis-Ferdinand, Dauphin de France, with the Saxon princess Maria-Josepha. Performances took place in July 1747 at the Teatro Argentina in Rome.</p> <p>As revealed by the score and the part books, the <i>componimento</i>, Jommelli's only extant celebratory cantata, is truly a masterpiece, featuring gorgeous melodies, rich orchestral sonorities, wondrous vocal acrobatics and extreme ranges, and a very successful stylistic symbiosis between the mature Neapolitan Galant style and a typically Roman Baroque grandiloquence. As other available sources attest, the performances too were of extraordinary dimensions in every possible respect, if only because of the sheer number of musicians involved and their spectacular disposition on stage.</p> <p>The combined sources offer plenty of evidence on various aspects of performance practice. Some elements are quite surprising, others confirm common knowledge – though not necessarily common practice. Unfortunately, many questions in that respect remain also as unanswered as ever.</p> |
| Biography | <p>Trained as a recorder player and singer, Peter Van Heyghen developed himself into an internationally renowned specialist on the Performance Practice of 16th, 17th and 18th century music. He performs as a soloist and with his chamber music ensembles More Maiorum and Mezzaluna. In addition, he is also very active as an ensemble leader/ conductor and teacher. He works on a regular basis with the Belgian Baroque Ensemble Il Gardellino and holds teaching positions at Early Music departments of the Royal Conservatoires in Brussels (KCB) and The Hague and the Conservatory of Amsterdam. Furthermore, he is regularly invited worldwide as a guest conductor, to lead masterclasses and workshops, and to present lectures and papers.</p> <p>https://www.kcb.be/nl/peter-van-heyghen</p> |

Javier Lupiáñez

"Wild and eccentric". Ornamenting in the style of Vivaldi

- Abstract** "*Wild und frech*", that is, "wild and eccentric". This is how Quantz defines Vivaldi's violin playing. The way of playing, especially of ornamenting of Italians, is highly criticized in Germany. In fact, if we delve into how Vivaldi could have ornamented, we find an exuberant language, full of dissonances and daring melodic turns and much richer than what the treatises and methods of the time on ornamentation tell us. In this short but intense presentation, some of the most significant resources of Vivaldi ornamentation that surprised listeners of his time and ours will be shown.
- Biography** Javier Lupiáñez holds, among other diplomas, a master (with distinction) from The Royal Conservatory of The Hague on baroque violin and a PhD (cum Laude) from Universidad de Guanajuato, where he researched about the art of improvisation and Vivaldi. His work as a researcher led to the identification of works by Westhoff, Leclair, Lonati, and Corelli and the discovery of new works by Antonio Vivaldi and Pisendel. He has given masterclasses and lectures at Mozarteum (Austria), Conservatorio Superior de Vigo (Spain), Conservatorio Statale di Musica, Cagliari (Italy), Centro Studi Opera Omnia Luigi Boccherini (Italy), among others. He is the author of several articles featured in international publications such as Studi Vivaldiani, Brepols, and Journal of the National Early Music Association. www.javierlupianez.com

Inês d'Avena

Royal Conservatoire The Hague

Trills under the magnifying glass: their use, notation and execution

- Abstract** Trills starting on the upper auxiliary have become synonymous with basic knowledge regarding the performance practice of a wide range of Baroque repertoires, and not only within Early Music specialisms. In Italian music of the late 17th and early 18th centuries, when not notated, their application to cadences is taken to be a non-issue. However, upon closer look, writings as well as repertoire offer readings that are not only much less standardized, but often seem arbitrary, and probably attest to regional, local or perhaps personal taste and preferences. Even when notated, the plurality of abbreviations and signs used requires customized questioning and contextualization in order to interpret what is written, to avoid the losses of unwanted homogenization. Leaving aside our ingrained experiences, expectations and training, what trills do we find in an open exploration of the sources?
- Biography** Inês d'Avena is a recorder player, teacher and researcher. She performs internationally as a soloist, and in chamber and orchestral formations with the Amsterdam Baroque Orchestra, Concerto Köln, New Collegium, and the ensemble La Cicala, of which she is artistic director. She records for Ramée/Outhere, Passacaille, Challenge Classics, ORF Edition Alte Musik, Channel Classics, and Sony Classical. Inês holds a Ph.D. in Music from Leiden University, and bachelor's, master's and teaching diplomas from the Royal Conservatoire in The Hague, where, since 2012, she is a teacher, and research supervisor for the Master Program. Her articles have appeared in journals such as Recercare, JAMIS, Tibia, Music+Practice, and Blokfluitist. In 2015, she obtained a post-doctoral fellowship from the Cini Foundation – Istituto Italiano Antonio Vivaldi in Venice. www.inesdavena.com

Marc Vanscheeuwijck

University of Oregon / Royal Conservatory of Brussels (KCB/CrB)

The "Violoncello" in Baroque Italy? Not exactly What we have been Thinking

Abstract Since the advent of the early music revival in the 1960s, we have come to play and teach the "Baroque cello" as some monolithic instrument that was only slightly modified from both the modern cello and its performing technique and practice. In looking again at iconographic, documentary, organological, anecdotal sources, and at the repertoires, we have come to realize, however, that the situation in the Baroque era (1580s-1730s) was actually quite different from what we have been assuming for decades. In this presentation, I briefly summarize the types of instruments used in Italy, primarily in Bologna/Modena and in Naples, in order to understand how and through which modalities the smaller instruments (*violoncelli*) and the larger ones (*violoni*) ended up merging into one single "ideal" compromise instrument at the very end of the Baroque period. A fundamental link in this achievement of a standardized cello in the 1730s-40s is the presence of Neapolitan cellists in Paris, where the new "classical" cello was introduced and disseminated until its final consecration in the Paris Conservatory in the early years of the 19th century. In short, what we have been thinking about the Baroque cello was not all that "historically informed" indeed.

Biography Marc Vanscheeuwijck is a Belgian baroque cellist and a professor of musicology at the University of Oregon (USA). His research focuses on late 17th-century music in Bologna and on the history and repertoire of cellos and bass violins. He has written articles for *Performance Practice Review*, *Early Music*, and elsewhere, and has published critical facsimiles of Bolognese cello music. His books include *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-1695)* (2003), and two edited volumes on Corelli and the Bononcini for LIM in Lucca (2015 and 2020). As a Baroque cellist he regularly performs with ensembles in Europe, and North America.
<https://music.uoregon.edu/people/faculty/mvanscheeuwijck>

Roberto Cornacchioni Alegre

University of São Paulo

Partimenti realizations from the Bolognese school

Abstract The video will present realizations of 12 *Versetti* by Stanislao Mattei (1750-1825) selected from his published treatise on *accompagnamento*, and 2 *Partimenti* by Luigi Antonio Sabbatini (1732-1809) selected from a little known manuscript that he probably used to teach a student. The two composers were important music teachers in late 18th and early 19th centuries in the cities of Bologna and Padova, in Northern Italy. However, their approach to counterpoint, composition and *accompagnamento* (practical counterpoint) is quite conservative for the period, since it is directly connected to Giovanni Battista Martini's (1706-1784) pedagogy, who was their teacher in Bologna. By studying Martini book for teaching practical counterpoint, the *Libro per accompagnare*, one can learn all elements required for an adequate realization of the basses of his students, which means to create independent lines and polyphonic three voices texture in the style of Corelli. Despite the beauty of the pieces by Mattei and Sabbatini, it is worthwhile to mention that the accurate realization of basses from Martini's school helps to trace back an early eighteenth-century style of realizing partimenti, that is essentially horizontal and not "chordal" at all, revealing an important aspect of performance practice of the period that is not so clear in partimenti by others famous maestri.

Biography Since 2020, Roberto Cornacchioni Alegre is a master student in musicology at University of São Paulo (Brazil), where he researches partimento pedagogy under the guidance of professor Dr. Mário Videira and it is financed by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – Brasil (CAPES). Although Roberto has a bachelor's degree in Architecture and Urban Planning and was an apprentice in organ building in the past, his musical formation is solid and large thanks to the guidance of great teachers such as Luiz Guilherme Pozzi (piano), José Luis de Aquino (Organ), Alessandro Santoro (Harpsichord), André Cortesi (performance practice) and, more recently, Peter van Tour (Partimento).
<https://usp-br.academia.edu/RobertoCornacchioniAlegre>

Benoît Laurent

Royal Conservatoire of Brussels (CrB)

"So sweet Martini claims Attention here..." Some new light on Giuseppe Sammartini's biography and repertoire, and how to perform his solo sonatas

Abstract A few years ago, by the initiative of Peter Van Heyghen and Les Muffatti, I played in concerts and recorded two hitherto unknown oboe concertos composed by Giuseppe Sammartini. This project had a huge impact on me. I judged the music very original, well composed, touching and extremely interesting for what concerns the baroque oboe technique. During this project many questions had appeared. Could we know more about the composer's biography? Which instrument(s) did he play (Oboe? Recorder? Traverso?...)? Which kind of oboe did he play? What are the specificities of his woodwind playing? What was his repertoire? What are the sources? Are they reliable? And, for me the most important question of all: how am I going to perform his music? Being a musician willing to play in a historically informed way, what are the elements I absolutely need to be aware of? Obviously there was a need for a large-scale study, which led this project to turn in 2016 into a PhD research.

The research started with a vast collection of primary sources. This gave a few very good surprises (original advertising for Sammartini's concerts in London, his inventory after death, new repertoire...), made a cataloguing of his works possible, and solved some of the questions (for example, I could identify Sammartini's handwriting, a useful tool in source analysis). Aside from this, in order to develop a stylistic analysis of Sammartini's sonatas I practiced his repertoire for solo instrument on the oboe and recorder, and played some of his sonatas for numerous concerts and recordings.

Biography Benoît Laurent studied recorder, modern oboe and baroque oboe in Belgium (with F. de Roos, P. Dombrecht, A. Vanlancker and S. Cremers), then he studied the baroque oboe in Germany with M. Niesemann. In 2008, he got a second prize at the prestigious competition for early music « Musica Antiqua » in Bruges, in the category soloist.

Benoît also gives concerts as a soloist, in orchestra and chamber music with some of the best ensemble on period instrument, Balthasar Neumann, O [h] !, Vox Luminis, Les Passions de l'âme, Anima Eterna, Akademie für alte Musik Berlin, Concerto Köln, la Stagione Frankfurt, Basel Kammer Orchester, Zürcher Kammerorchester, les Agremens, les Muffatti...
<http://www.conservatoire.be/en/study/faculty/benoit-laurent.html>

Bettina Hoffmann

Conservatory "A. Pedrollo" of Vicenza

"Violone, e Violoncello piano senza Cembali". Vivaldi's instrumental dosage of basso continuo

Abstract Antonio Vivaldi, in spite of a certain vulgata that portrays him as a hasty and superficial composer, was an extremely accurate and coherent artist who left little to chance or to the

arbitrariness of the interpreter, often defining, for example, minute details of the instrumentation. Leafing through his autograph manuscripts or those written under his direct supervision, and collecting all his instructions which detail and describe the instruments of the bass, their number and function, is a very useful exercise which allows us to obtain a clear picture of his timbral and dynamic palette. With the help of Vivaldi's explicit directions, which are semantically impeccable, a picture of unusual clarity is formed when compared with the general indifference with which his contemporaries treated the basso continuo instrumentation.

Vivaldi's accuracy, moreover, not only instructs us about his instrumental colour schemes, but also provide us with information, sometimes surprising, on orchestral and vocal dynamics, and on the use of the unharmonised bass which he employed with mastery in his harmonically limpid musical constructions. Finally, relating these results to the few, very few indications that other Italian composers of the period have marked in their scores, we obtain answers to some important questions of performance practice that go beyond Vivaldi's specifics.

- Biography** Bettina Hoffmann is active as a performer on the viol and baroque 'cello and as a musicologist. She has given concerts as a soloist and with her ensemble Modo Antiquo at major festivals and venues. A significant discography is especially notable for recordings with works by Marais, Schenck, Ortiz and Ganassi. Two CDs of her ensemble Modo Antiquo have been nominated for Grammy Awards.
- She is the author of the "Catalogue of solo and chamber music for viola da gamba" (LIM, 2001, now online for Violanet), of "La viola da gamba", translated in English for Taylor&Francis, and of a study on Vivaldi's bass string instruments, *I bassi d'arco di Antonio Vivaldi* (Olschki, 2020).
- Bettina Hoffmann is professor at the Conservatorio di Vicenza and the Scuola di Musica di Fiesole. <https://consvi.academia.edu/BettinaHoffmann>
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Claudio Ribeiro

Royal Conservatoire The Hague

Left-hand figures in late Baroque Italian music for solo keyboard: evidence-based possibilities for performance

- Abstract** A small number of keyboard scores of the late Italian Baroque include figures in the bass staff. These are often written in an inconsistent manner, at times following the Italian practice of only notating what would divert from the *regola dell'ottava*, at other times indicating different kinds of abbreviations - we can find from one up to a few figures, spread out in an entire movement. Basso continuo treatises and manuals do not address this practice, probably because their main objective is the accompaniment of singers and other instruments.
- In this presentation, I will show evidences of this practice, present examples and possibilities for realization based on primary sources, and suggest their application in repertoire that does not contain these figures.
- Biography** Claudio Ribeiro is a sought-after harpsichordist and conductor in a variety of orchestras and ensembles, and a regular guest at the major concert venues and festivals in Europe, recording for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. Next to the duo with Inês d'Avena, Claudio is the co-founder and artistic director of New Collegium and member of La Cicala and Radio Antiqua. Claudio holds bachelor's and master's degrees from the Royal Conservatoire in The Hague, as well as a bachelor's degree in conducting from the State University of Campinas. Claudio is a member of the teaching staff of the Royal Conservatoire The Hague since 2006, and currently taking part in the lectorate "Music, Education & Society", researching the performance practices of eighteenth-century Italian music. Claudio receives regular invitations to teach in festivals in Brazil and Europe. www.maestroalcembalo.com

Faythe Vollrath

Interpreting and Imitating Nature in the Music of Poglietti

- Abstract** Baroque music is uniquely evolving and changing daily - due to the discovery of forgotten scores, forgotten manuscripts, and in depth study of performance practices. This concert will explore portions of the work *Rossignolo* (1677) by Alessandro Poglietti, which evokes bird songs and other sounds of nature. The limiting abilities of the musical score during the Baroque era does not do justice to the exact imitation of these sounds, if one is to follow the score precisely. This concert will explore how the modern performer may use Baroque performance practice techniques to bring these pieces to life, following the composer's intent to imitate nature. This program will include selections from *Rossignolo* including, but not limited to: "Ricercar per lo Rossignolo," "Aria bizzarra del Rossignolo," and "Imitatione del medesimo Uccello."
- Biography** Faythe Vollrath, harpsichordist, is actively heard as a soloist and chamber musician throughout the United States. Solo performances include venues such as MusicSources in Berkeley, CA, Gotham Early Music in New York City, and Bruton Parish Church in Colonial Williamsburg. As a performer, she has always been enamored with the contrast of new music written for historic instruments, and often combines these elements in performances. Faythe received first place in the Charleston International Music Competition in 2021, and has spent the pandemic making harpsichord recordings from home, and cold water swimming with her friends. faythevollrath.com

Enrico Gatti

Royal Conservatoire The Hague / Conservatory "G.B. Martini" of Bologna

Dances for ears

- Abstract** In my profession and teaching job I have noticed that we often tend not to consider with due importance the presence of dance in the music we study and perform. Are we aware of the ways in which dance can be present in both the instrumental and vocal repertoire of the 17th and 18th centuries? It is a presence that can be considered both from a direct point of view, in the sense that we find ourselves performing music conceived to be danced, or we can have instrumental suites which contain pieces with various dance titles that have however been planned only for listening: what we commonly call "chamber music". But can the presence of music with dance mood also extend to the church repertoire? In what contexts? How can the various dances be recognized? Is there only one type for each dance or more than one? Finally, how important is dance-inspired music in the context of our repertoire? To these and other questions, I try to give some answers by analyzing the musical writing of Arcangelo Corelli and other composers of his time.
- Biography** Enrico Gatti was the first Italian violinist to devote himself entirely to the baroque violin, studying with Chiara Banchini and Sigiswald Kuijken. He has concertized all around the world with La Petite Bande, Concerto Palatino, Hesperion XX, as leader of Les Arts Florissants, Les Talens Lyriques, The Taverner Players, The King's Consort, Ricercar Consort, Bach Collegium Japan, Concerto Köln, ARTEK (New York), De Nederlandse Bachvereniging and many others, as well as with conductors such as Gustav Leonhardt and Ton Koopman. His Ensemble Aurora was assigned the first prize Antonio Vivaldi in 1993 and 1998, the Preis der Deutschen Schallplattenkritik and several times the Diapason d'or. Enrico Gatti is professor of baroque violin at the Royal Conservatoire of Den Haag and at the Conservatory of Bologna. www.enrico-gatti.com

Catalina Vicens

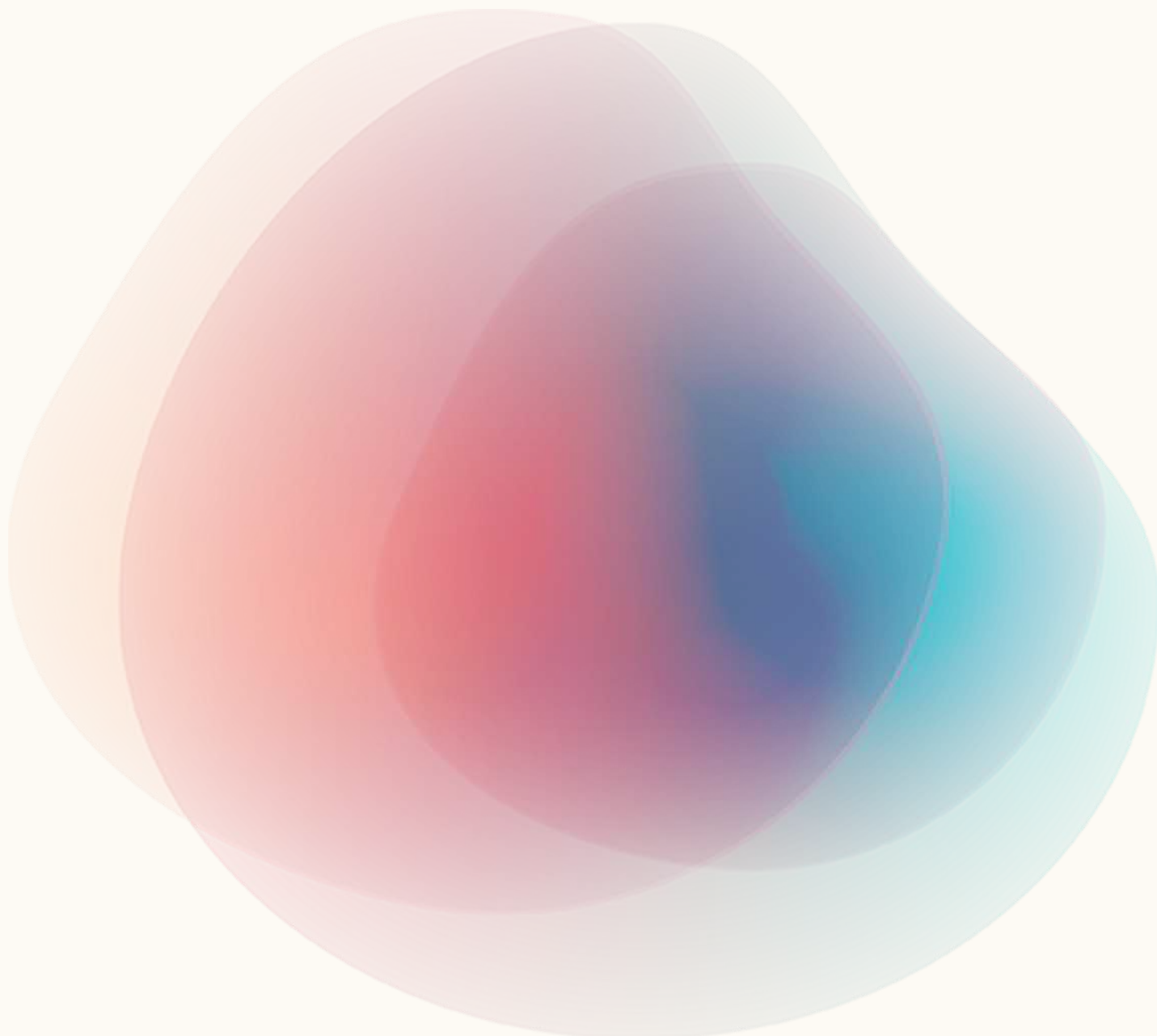
San Colombano Museum - Tagliavini Collection / Royal Conservatory of Brussels (KCB)

The Tagliavini Collection - treasuring Italian historical keyboard instruments

- Abstract** In the Tagliavini Collection, housed at the San Colombano museum in Bologna, 500 years of musical history are told by more than 90 antique musical instruments. The greater part of the collection consists of keyboard instruments (harpsichords, spinets, clavichord, organs, and historical pianos) dating from the 16th to the early 19th centuries, following the interest of the musicologist and musicologist Maestro Luigi Ferdinando Tagliavini, who together with Oscar Mischiati were key figures of the *Orgelbewegung* in Italy, a movement which proposed the restoration and valorization of antique organs according to historical criteria. As one of the largest collections of Italian historical harpsichords and spinets worldwide, the Tagliavini Collection serves as a point of reference for understanding the development of the art of harpsichord making in Italy and disputes the generalized notion of the generic 'Italian harpsichord' by showing a large variety of prototypes. The lecture will address how using these instruments as sources for practical and theoretical research can be key to continue the development of historical performance practice while discussing the complexities of restoration and conservation practices, as well as those of the modern construction of philological facsimiles based on antique instruments.
- Biography** Having specialized in performing on antique keyboard instruments (ranging from the 15th to the early 19th centuries), Vicens has been invited to play on the oldest playable harpsichord in the world, as well as in a large number of prestigious collections in the UK, Europe, Japan and USA. She is also recognized for her work with medieval and renaissance keyboards, working alongside specialized instrument builders in the 'reconstruction' of new prototypes based on historical sources, and for her work alongside composers to give a new life to historical instruments. In 2021, Vicens was named curator of the Tagliavini Collection. Catalina is a harpsichord/research lecturer at the Royal Conservatory of Brussels (Belgium) and a Ph.D. candidate at Leiden University / Orpheus Institute Ghent.
www.catalinavicens.com

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