

Artistic Research Report

AR|2 examination

The New Era of the Cello: Domenico Gabrielli

Inés de Juan Periago, cello

Historical Performance

Domain coach, Job ter Haar

Main subject teacher, Herre Jan Stegenga

Date of submission: 23rd April 2018

Date of exam: 17th May 2018

Table of contents

Abstract	4
Keywords	4
Story of the research	5
The story of my research	5
Documentation and description of the artistic result	6
Reflection on the process and the artistic result	11
The intervention cycles	13
First intervention cycle	13
Reference recording	13
Reflect & assess	13
Data collection	13
Intervention	26
Second intervention cycle	30
Reference recording	30
Reflect & assess	30
Data collection	31
Intervention	44
Third Intervention Cycle	49
Reference recording	49
Reflect & assess	49
Data collection	50
Intervention	65
Appendices	70
Appendix 1: Tracklist of A/V recordings	71
Appendix 2: Network	72
Appendix 3: Reference list	74
Books	74
Articles	74
Scores	75
Primary Sources	75
CDs	75
Appendix 4: Feedback	76
Appendix 5: Original scores	79

Abstract

Significant knowledge exists nowadays in baroque performance although students do not usually have the possibility to work deeper into the essential sources by themselves. Therefore I took the advantage of this artistic research to develop a historically informed and personal interpretation of Domenico Gabrielli (1659- 1690) cello repertoire (1st and 7th *ricercar* and third movement, *Largo*, of his *sonata in G major*), playing on my modern instrument but always with the perspective of baroque comprehension.

Articulation, ornaments, passions, tempo and dynamics have been the essential formal elements to work on these pieces, especially concerning the ends of 17th century in Italy. Talking about results, I strongly believe that this new information automatically operate within our natural musical taste and helps to achieve a not only documented but also convinced interpretation. In consequence at the end of this process, I am completely able to apply this acquired knowledge to other pieces of the same period 17th and 18th century.

Keywords

Domenico Gabrielli, *ricercars*, *ricercari*, *cello sonata in g major*, baroque italian cello, solo repertoire, articulation, ornamentation, passions, *affects*, tempo.

Story of the research

The story of my research

Baroque performance from an historically perspective has been a lack in my musical education, even I have been always interested on it. Therefore I found this artistic research of my master studies to be an advantageous opportunity since I could really work into detail to have a deeper knowledge of historical playing during two years. At the beginning I was looking forward to start exploring this different issues from the point of view of a “modern” instrument, by using the tools that I already have.

Domenico Gabrielli was born in the 17th century in Bologna, Italy. His cello pieces are dated on 1689 and this is a very important year in the history of the cello: his *ricercars* were the very first piece ever written for solo cello. It is the first time that the cello takes the role as the main voice, as the soloist. I do believe it is not only an exciting opportunity but also a responsibility to learn from this masterworks since they are part of the birth of this instrument.

With this purpose, the artistic research question is "which are the style specific musical elements of Domenico Gabrielli's cello repertoire, and how can I integrate them into my own interpretation with a modern cello?", achieving as a goal to have a personal and historically informed interpretation of the Domenico Gabrielli's cello repertoire played with a modern cello. As a subgoal I would like to apply this kind of interpretation to other pieces of 17th and 18th century.

This artistic research is divided on three intervention cycles being each of them focused on a different baroque issue. I started my way into baroque performance with this first intervention cycle which can be defined as pre understanding beginning. The *ricercare primo* (1689) by Domenico Gabrielli was the chosen piece to focus on and the data was collected by researching using three different methods: ethnography participant observation, by joining the Early Music Winter Weekend in the Conservatorium van Amsterdam; literature, to have an historical background about the 17th century, and a case study about articulation which was divided on reading specific literature, meeting some experts and experimenting by playing without endpin.

The link between first and second intervention cycle was the Richard Tunncliffe's recording of the *ricercar primo*: his ornamented version made me think about other approach to baroque style. Soon after I realized that Gabrielli composed two versions of his first *cello sonata in G major* so I found this to be a good opportunity to work on the ornamentation of this *Largo* movement as a sort of second version. I based my data collection on two different processes: literature and experts. Reading general information about rhetoric, passions and improvisation in baroque drove me into primary sources such as Corelli and Geminiani. I also transcribed some ornamented recordings (R. Tunncliffe and B. Hoffmann) and, about the experts I met, I had some questionnaires, talks and lessons.

To finish this research with a general view of different baroque principles, I was looking forward to have a deeper knowledge about passions and tempo. It was also the perfect time to really work on repertoire of the 17th and 18th century and learn the baroque cello technique. Fundamentally the data of the third intervention cycle can be divided on baroque cello lessons (with Job ter Haar and Viola den Hoog), meeting experts and reading literature. This last one was focused on the pulse in different measures, tempo variations and passions influence.

Documentation and description of the artistic result

<https://youtu.be/OwfKiJ9GTu8> D. Gabrielli. *Ricercare* 7

As final result, I chose the seventh ricercar by Domenico Gabrielli (1689) in order to put into practice all the knowledge acquired during this artistic research. To have a better and more detailed explanation I have divided it into different sections to work on the issue which predominate the most.

- Please see Appendix 5 for the complete original score

6

6

10

<https://youtu.be/NHhbapEli2I> Bars 1- 10

This piece starts with ten bars written in a quite freely way. For this reason I have decided to ornament it in order to apply the work during the second intervention cycle.

<https://youtu.be/sell9-YHwyY> Bars 11- 16

During these bars I have focused on articulation (please see first intervention cycle) and some tempo variations (bars 14-15 and 22; please see third intervention cycle).

<https://youtu.be/Ze0RUXQOa4U> Bars 23- 34

Concerning inner polyphony, I have consider these bars to be an excellent example of it. The composer “breaks” the melodic line and a sort of question- answer appears in the music (please see first intervention cycle).

38 *ad libitum* *a tempo*

41 *ad libitum* *a tempo*

44

<https://youtu.be/F86xKjrFbN0> Bars 38- 44

A new rhythmical element takes the main role during these bars. Because of the harmony, the tempo variates naturally in order to remark the important changes in the musical discourse (please see third intervention cycle). I have added a slur between the two fastest notes because, to my own taste, it adds clarity to the sound and helps to understand the melody shape.

44

a tempo

47

a tempo

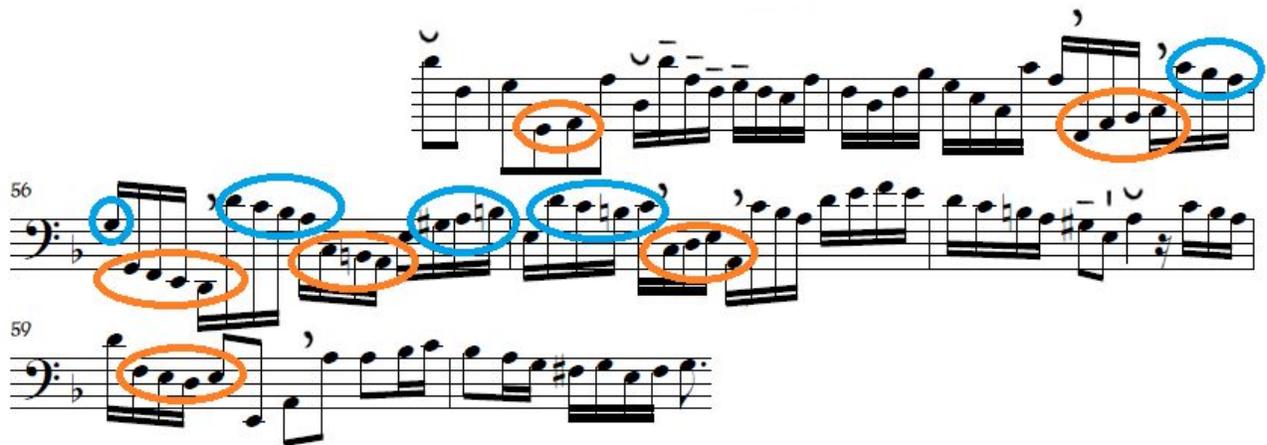
50

53

<https://youtu.be/YZ607shxfwM> Bars 44- 53

In bar 47 I have decided to play a B natural just like in the original manuscript (in Bärenreiter edition there is a flat between brackets; please see Appendix 5).

Again a new rhythmical pattern takes the main role but this time it suggests somehow a more directional and horizontal overview of the music. Therefore, even if an inner line can be also observed, it is natural to “drive” the music onwards (bars 46 and half of 50) and backwards (bars 49, 50 and 53).



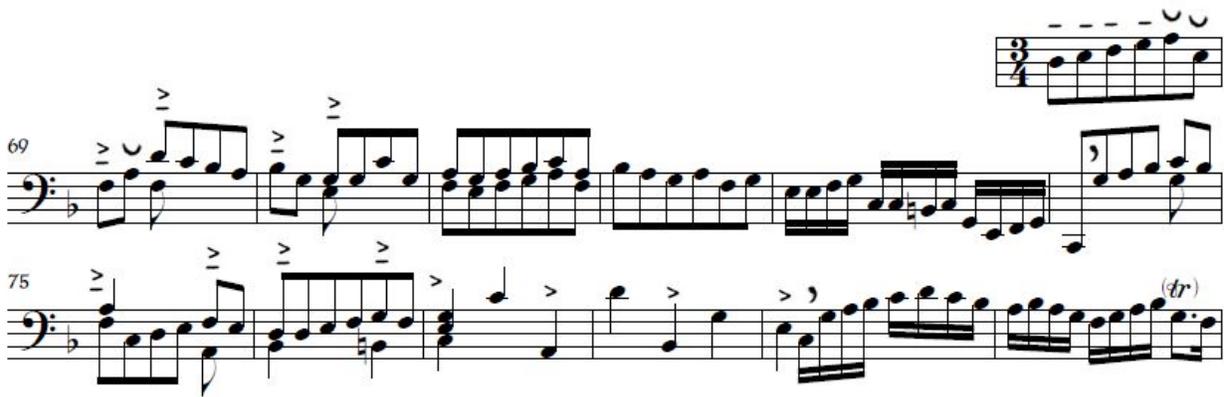
<https://youtu.be/hi0q4tpbVeQ> Bars 53- 59

Like in bars 23- 31, here can also be appreciated the interaction between two voices, even if it could actually be the same line just broken by octave jumps (please see first intervention cycle). The comas show the short time one needs to go from the low register of the instrument to the higher: instinctively some time will be needed for those changes.



<https://youtu.be/PbS10PYAbfl> Bars 60- 61

I consider this bars pretty important since it is the first time that chords are used. It is usual in baroque interpretation to break them so an arpeggio can be heard.



<https://youtu.be/FoeGftsIDu0> Bars 68- 79

After researching about tempo, measures and pulse (please see third intervention cycle) I have decided to take half of the C measure as the full 3/4 bar, which means a pulse in the fast side. For example, if the metronome mark for the quarter note in C is 75, 37 will be the bar metronome mark in the 3/4; being 111 m.m. for the beat. A hemiola might be observed in bars 77- 79.

Reflection on the process and the artistic result

As a reflection of the research process I can say that by doing this first intervention cycle I got more interested in baroque style by opening my mind into different ways of playing. With the ethnography participation I realized that it was very intuitive music and meeting experts made me grow in order to reach a convinced interpretation of the piece. I learned about the famous bolognese virtuosity with the literature, making me think also about the responsibility of playing Gabrielli's *ricercars*. Finally I obtained more tools to play a more varied and interesting performance with the case study about articulation.

Guillermo Turina talks in his feedback about the rhetoric. During the baroque period it was a principal subject for musicians to work on their rhetoric musicality as if it was a literary text. *Crescendos* and *diminuendos* would reflect the *anabasis* and the *catabasis* of the musical message. This and other tools would help to build a convincing musical speech and he suggested me the book *Music and Rhetoric in the Baroque* written by López Cano which has excellent examples. Also a different character could be given to the motives repeated in different tonalities. I should also emphasize little important details of the piece to make them perceptible to the listener's ear.

My goal for this second intervention cycle of my artistic research was to have some knowledge about baroque ornamentation and be able to put it into practice. Watching my new recording I am honestly quite proud of my work. With the literature work I understood how important and difficult is to have the ability of playing ornaments in baroque music; the more you learn as a musician the more you come up with new ideas. So it can be said that it is an endless process tied together with your musical taste development. However, linking time with effort, I believe I reached my goal by using all the tools I had.

About the feedbacks I received, Miss Swarts considers that the piece is too much ornamented. Repeating the movement was probably neither a good idea since it is not marked by the composer¹. The line must

¹ For the recording I played the movement twice to make the ornamentation clear and understandable.

not be disturbed and Swarts also thinks that Gabrielli's ornamentation music could be simpler. Third beats of the bar could be lighter as well. On the other hand, Mister Montesinos remarked in his feedback the importance of our own musical taste to know when, where and why do we ornament a piece. Even if he didn't try either to ornament as much as I did Gabrielli's music, he apparently has no problem with it. However, Montesinos doesn't agree with two ornament elements (octave and rhythm changes). Finally he also suggested to try to play more at the frog of the bow, feeling it as gratifying "home arrival", in order to avoid phrasing holes.

During the third and last intervention cycle I was learning baroque cello technique by attending lessons with Job ter Haar and working on pieces of 17th and 18th century. It was absolutely useful and also very interesting to put into the daily and/ or weekly practice this knowledge. Therefore it can be said that the subgoal² of this artistic research was finally reached. On the other hand I was reading literature about passions and *affects* in baroque. I realized how important are these emotions in the music and how they are beautifully connected with all elements; articulation, dynamics, ornaments, harmony and tempo. About this last one I was also researching from primary sources to have a strong and convinced knowledge in order to make a decision while playing. Learning from experts and listening recording helped me to achieve a personal interpretation of the seventh *ricercar*, which is the piece chosen to finish this artistic research.

Talking about my artistic result, now I can get easier and faster into baroque style after processing all the information collected during these two years. I think I developed an awareness of my back- arm- wrist connection in my playing through the detailed articulation work: as soon as I experimented playing without endpin I felt how my body balanced by itself, feeling the bow movements from my back and hole arm, and fast and little movements from the wrist.

From my point of view, the ornamentation work shows just one of the many possible outcomes of the work I have done by putting all together the collected information. Because of that, it probably seems a bit "over-ornamented". However, I do believe that at this point it is better an overdoing work than not enough. With this idea in mind I think it is much easier to perfectinate in a future my ornamentation abilities.

Since last October 2018 (third intervention cycle) I had the opportunity to join not only the baroque cello lessons, but also other baroque ensembles, chamber music and solo playing. I realized how easily could I get into the baroque mood and style (always playing without endpin and baroque bow if possible) and how much knowledge I collected by doing this research (I could suggest to my colleagues some articulation or tempo issues for instance).

Finally, besides I got a lot of interesting suggestions in Viola den Hoog's feedback to keep working on, I am very happy since all these advices are actually new collected information (not necessary connected with the intervention cycles). The fact of chose between important and unimportant notes and be always aware of the bass line will help me to really understand the essence in the piece. The technical issues such as playing a lighter up bow and softer resolutions are technical questions that I already applied in my daily practice. Herre Jan Stegenga considers that some lines could be less urged even the hurry freedom stills. Ornaments could be differently explained but in general he congratulated and enhanced my work.

Attending to the final result of this artistic research I strongly believe I have achieved both goal³ and subgoal. I have to say that I am really enthusiastic about baroque performing and I am just actually looking forward to keep playing this marvelous music.

² Subgoal: to apply this kind of interpretation to other pieces of 17th and 18th century.

³Goal: to have a personal and historically informed interpretation of the Domenico Gabrielli's cello pieces played with a modern cello.

The intervention cycles

First intervention cycle

As mentioned previously, this first intervention cycle can be described as a pre understanding starting about baroque. Firstly I joined an early music course at the same time that I started reading about Gabrielli's life, Bologna and baroque period in general to get into the 17th century.

Focusing on the feedback received in my first video recording, I continued with a deep study about articulation. After assimilating all the information and making an annotated score of the first *ricercar*, an improvement in my playing can be observed in the second reference recordings.

Reference recording

<https://www.youtube.com/watch?v=anAWkFWSRZQ&feature=youtu.be> D. Gabrielli, *ricercare primo* (1689)

Reflect & assess

My next step would be trying to find more different dynamics and colors to reach the sound atmosphere I want. I miss also the contrast in articulation, probably because I shall tryout other bow technique more appropriate for this baroque music. According to Herre Jan Stegenga's opinion, this video was a great beginning and Job ter Haar's feedback talked about very different aspects in baroque interpretation. The inner dialogue between multiple voices is very interesting to remark, actually written as a kind of polyphony for a melodic instrument (an aspect very interesting to work also in Bach). The vibrato (when and why use it), ornaments, tempo and some technical details (left hand and the bow moved from the wrist and not from the whole arm in order to improve the articulation) were other aspects to work on. He also agreed about playing with more varied dynamics.

- See Appendix 4 for the complete feedback

Data collection

Ethnography participant observation

During the 21st and 22nd January 2017 I had the opportunity of joining the Early Music Winter Weekend in the Conservatorium van Amsterdam. It was a really great experience to get into the mood of baroque playing and take it as the starting point of my research. It could be described basically in four different parts: Listening master classes, lectures and teacher concerts, joining the student baroque ensemble and having feedback from Mieneke van der Velden, the viola da gamba teacher.

I had ensemble lessons with Teunis van der Zwart and it consisted on playing movements of the *Watermusic* of Telemann with other students of the course. It was a great experience being part of the ensemble. I could also play with Mieneke van der Velden and more students some pieces for viola da gamba and cello. At the beginning I was pretty scared because I had not a complete control on the baroque cello and all students had some knowledge about baroque interpretation. However I could realize that it was not so complicated after all to be part of the group thanks to the musical skills developed during all these years of my career. Here are some important aspects I tried to work out:

- It is a very intuitive music:

To play the bass line gives you most of harmonic information of the piece. From this point of view I try to follow the music through this side, adding tension to the dissonances and progressions, resolving the cadences, etc. Being aware of the harmonic role the message changes and becomes more interesting.

- It is very important to listen to your partners:

It is not always easy to play new repertoire for the first time. What I tried to do is to listen which was my role at every moment:

- Was I the accompaniment? Was I the base of the music building at that moment? Was I the motor of the piece?
Reaction: Accompaniment must be there, rhythmically precise but not covering the other voices. If something new happens in the line (harmonic progression for example), I must have the flexibility to grow up and down in dynamic, phrasing and even colour but always knowing my paper.
- Did I have the melody? If yes, was I alone or was I playing that melody with other instruments at the same time?
Reaction: Playing the melody alone gives me the opportunity of phrasing in a more "soloist" way, it means, to exaggerate a bit the musical line drawing in order to make it more understandable for the audience.

To play in a group is like a conversation. Each one has his own voice, his own part in the complete piece and everybody should pay attention to what is happening at every moment. Probably dynamics a phrasing are the "favorites" aspects that one can work on but they can be changed at the performance time as well. The music is never played twice the same way. So what I realized while playing would be:

- Was proposing a new phrasing the one who had the melody?
Reaction: Even if I have not the main voice, I should follow the dialogue and continue the conversation between the parts.
- Was the one who started a new section of the piece playing a different dynamic?
Reaction: I can continue the new color and maybe propose another one if I have after the option.

- I could feel a change on my playing while I was getting more relaxed:

This probably happened because I were more tense than usual in that new situation and maybe the different posture while playing added stress to my body. The more tense our muscles are, the less sound we produce on our instrument. My two first point where my body absorbs that tenseness is in the mouth (biting the jaws very hard) and the right shoulder, which maintains in a higher position than it should be. As soon as I am getting relaxed the shoulder and the arm take their own weight which is reflected in a louder and gentler sound. The jaws gets relaxed as soon as the complete body is in its place. I could say that the mouth is a reflection in case something is wrong.

With a relaxed body the cello had more resonance, in the way of free and healthy sound. The less force on the instrument, the better it answers. If the muscles have tension, they are not able to move freely. Actually the same happens with a modern instrument. A modern cello have a different sound with the gut strings and Baroque bow but the instrument structure is the same (not an electric cello) so the physical process body-instrument would be the same.

- This body freedom and the baroque instrument's nature had relevance in the speed of the bow as well; a faster bow with less pressure makes a more natural and pure sound. It would be about thinking in a horizontal movement instead of verticality for long notes.

Attending to the aspects enumerated above I could then just let the music happens and words were not needed anymore.

Literature. Historical Background

Violoncello- Bologna- Gabrielli

As M. Vanscheeuwijck (1996) suggests, the cello is “a combination of various string instruments of popular European origin (especially the *rebecs* and the *vielle*”⁴.

It is not sure if bass string instruments appeared at the same time than the rest of the members, but we surely know about them because of some treatises such as Agricola (1529)⁵, Lanfranco (1533)⁶, Gerle (1546)⁷ and Jambe de Fer (1556)⁸. Also in a beautiful painting from Giulio Cesare Luini in Varallo Sesia, north of Italy, around 1540 and 1542 a violoncello is represented. We should not forget that some of most important *luthiers* such as Andrea Amati and Gasparo da Salo were making cellos already during the 1560's and 1570's.



Fig.1. G. C. Luini (?) Varallo Sesia (VC), *Cappella della Madonna di Loreto in Roccapietra, Assumption of the Virgin* (1540-42), detail of the fresco.

However, it is not till 1665 when the term “Violoncello” can be found: the *Sonate A 2. & a Tre Con la parte di Violoncello a beneplacito. Op. IV* composed by Giulio Cesare Arresti in Italy. During the 16th century different names for this instrument were used. If no specification was written, it was common to play the bass line with *violone*, *violone da braccio*, *basso da braccio*, *bassetto viola* and/or *violoncino*. In France is not till 1710 the Italian term adopted (*basse des Italiens*, *violon de chelle*, or *violoncel(le)*,) and we have to wait till the 18th century to stop finding the most constantly used “*basse de violon*” in England. However, in

⁴ Vanscheeuwijck, Marc (1996) "The Baroque Cello and Its Performance" in: *Performance Practice Review: Vol. 9: No. 1, Article 7*, p. 78.

⁵ Agricola, Martin (Wittenberg 1529; enlarged 5th ed., 1545) *Musica Instrumentalis Deudsch*, f. XLVIr., f. XLVIIIr., and f. LVr.

⁶ Lanfranco, Giovanni Maria (Brescia, 1533) *Scintille di musica*, p. 142.

⁷ Hans Gerle, *Musica teusch* (Nuremberg, 1532; enlarged 3rd ed., 1546), A4r., Blr., and H4v.

⁸ Jambe de Fer, Philibert (Lyons, 1556), *Epitome musical des tons*, pp. 61-62.

the German-speaking countries we find a colourful palette talking about different references: *Bassa Viola*, *Viola da Spalla*, *Bass Viola da Braccio*, *Violoncello*, *Bas-Geig de braccio*, *Violonzell*, *Bassetl* or *Basset*⁹.

Domenico Gabrielli was born in the beautiful city of Bologna in 1659¹⁰. Known as the *Minghino dal violoncello*¹¹, he studied with Legrenzi¹² in Venice, Petronio Franceschini in Bologna and/ or Giovanni Battista Vitali¹³ and early became a member of the *Accademia Filarmonica* (when he was just seventeen). After Franceschini's death in 1680, he took the principal position in one of the most important orchestras at that moment; the chapel of San Petronio. Unfortunately, he lost this job because of "*per negligenza delle sue mansioni*"¹⁴ probably due to overwork in his careers as a performer, conductor and composer.

"(...) *mi dispiace bensì del poco tempo che sono per avere, perchè ancora non ho fornito l'opera e credo che tra prove e recite che saranno molte, mi resterà pochissimo tempo da operare.*"

He was working for the *Duke Francesco II of Modena* during this period. Due to an illness, he moved again to Bologna for medical sessions. He died in his hometown at the age of thirty-one.

A very interesting point is the role of Bologna as one of the most important cities at that moment, artistically speaking. Not only because of its cultural and musical environment but also its position on the map made it a point of reference for commerce and innovation during these centuries. In this city could be found, as some of them were already named before, the *Cappella Musicale di San Petronio*, *Accademia di San Petronio* and the Bologna's library.

The Duke of Modena was really involved with the musical environment as well, having one of the most important libraries ever which contains most of the 17th manuscripts: the *Biblioteca Estense di Modena*. Being the focus for virtuoso players, the Bolognese Violin School grew, as well as the technique innovations of violin makers.

According to Stephen Bonta's hypothesis¹⁵, it was in Bologna where metal-wired low gut strings were made. This made possible to play in the low pitch without a disproportion string's length so bass strings instrument took afterwards special interest.

As a consequence of this factor, Hoffman (2000)¹⁶ speaks about the emergence of new (and innovator) earlier cello repertoire can be firmly dated between 1687 and 1691. Pieces for bass instrument, trio sonatas and vocal pieces with *obbligato* cello, in which the instrument is liberating itself from its



⁹ Vanscheeuwijck, M. (1996) "The Baroque Cello and Its Performance, *Idem*, p. 80.

¹⁰ Kinney, Gordon James (1962) *The Musical Literature for Unaccompanied Violoncello*, University of England. Kinney remarks other documents where it is dated in 1640. However most of modern references agree with the later one.

¹¹ "*Minghén dal Viulunzè*" in Italian dialect; Dominic of the Violoncello.

¹² Vanscheeuwijck, M. (2012) Preface of *Riproduzione dei manoscritti*. Arnaldo Forni Editore, p. 11.

¹³ Kinney (1962) talks about the Vatielli's suggestion "that Gabrielli may also have studied composition" with Giovanni Battista Vitali in *The Musical Literature for Unaccompanied Violoncello*, p. 229.

¹⁴ Trans: "dereliction of his duties".

¹⁵ Bonta, Stephen (1977) *From the violone to the Violoncello: A Question of Strings?*, The American Musical Instrument Society.

¹⁶ Gabrielli D. (1689), Hoffmann B., (2001), "Introduction, editorial note, critical commentary, and performance notes. Appendix with scordatura arrangements of the 6th and 7th Ricercare", *The Complete Works for Violoncello*, Bärenreiter Urtext, New York, p. VII.

accompaniment role, can be dated around these years. In fact, the violoncello won most of the popularity, more than its bass family string partners.

Gabrielli wrote a rich repertoire for this “new” instrument: seven *Ricercars*, one canon and three sonatas, two of them identical. Aside from these pieces we also find that Gabrielli usually gave an important part to the *basso continuo* in his compositions, for example, a *sarabanda* from his *Balletti op.1* (1684), in a trumpet sonata¹⁷ and in some operas. His love for low-pitches melodies can be also found in his cantatas, “where the bass part, if not expressly assigned to the violoncello, is always melodically satisfying and often technically challenging”¹⁸.



Balletto Quinto, Sarabanda Op. 1 (Violone ò Spinetta)

Gabrielli left a large number of compositions: a dozen operas, eight pieces for trumpet/s and strings, four oratorios, arias, serenades, several sacred works and two printed volumes¹⁹.

Adding the well-known developed virtuosity of the Bolognese Violin School we could guess the advantages that the violoncello could take from it (as Domenico Galli attests²⁰), in order to explore its technical and musical skills. In Gabrielli’s *7 Ricercare for Solo Cello* an advanced progress and some technical challenging difficulties can be appreciated, much more than in Giovanni Battista Degli Antonii’s *12 Ricercate* (1687), which was firstly believed as the first independent - in the way of no basso continuo roll- Solo Cello piece. However, apart from being not as melodically richest as the Gabrielli’s ones, a violin part to be played on the cello line was recently found.

The term *Ricercare* is defined in *Grove Music* as “(to search for; *recherché*, *recercada*) in its widest sense, a piece of an esoteric nature; a technical exercise either of a practical nature or illustrative of some device of composition”²². All three definitions really fit with the Gabrielli’s pieces of this research; actually, a research of a research²³.

¹⁷ Trumpet Sonata no 4 in D major III. *Allegro* <https://open.spotify.com/track/3QLmobQ6RKioblu8hI72Kb>

¹⁸ Hoffmann, B. (2011) “Introduction”, *Idem*.

¹⁹ A list of Gabrielli’s compositions can be found in Giegling, Franz “Gabrielli” in: *Die Musik in Geschichte und Gegenwart*.

²⁰ Hoffmann, B. (2011) “Introduction”, *Idem*.

²¹ (1636- 1698, Bologna).

²² <https://oxfordmusiconline.codarts.nl/subscriber/article/grove/music/23373?q=Domenico+Gabriel%20li+ricercari&search=quick&pos=3&start=1>

²³ In the way “to search for” has the same meaning as “to research”.

Case Study. Articulation

Literature

Donington (1982) proposes an intimate connection between phrasing and articulation²⁴. If the line is made by motives, those will be separated in kind of groups; this “independent” phrases should be easily audible and it just could be made by articulating in an appropriate way. This can concern from little musical cells to different movements from a piece. Donington describes it as “breaking the flow of the sound by separating it into units”. He also insists on doing this process perceptible enough for the listener by making an effort on the part of the performer.

Here we find some opinions from important musicians of the 17th century:

“Because such a pause prevents confusion between one passage and another”, Frescobaldi (1615-16).

“A kind of *Cessation or standing still*, sometimes *Longer*, and sometimes *Shorter*, according to the Nature, or *Requiring...* of the *Musick*”, Mace (1676).

“To avoid, with equal care, separating what belongs together, and joining what comprises more than a single thought and should therefore be separate”, Quantz (1752).

We should keep in mind that the Baroque articulation concept is different from now. As a conclusion, Donington makes a reference between vocal and instrument technique and suggests playing the baroque articulation “neither joined quite smoothly nor separated very sharply; it is somewhere in the middle between the two extremes”²⁵.

“Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiments.”²⁶

Quantz also affirms the necessity of emphasize in the phrasing the principal notes of the piece, which are more important than the *passing* ones²⁷. Attending to the interpretation, flow and variety must be always present so light and shadow need to be maintained²⁸. This reminds me the baroque feedback that I always receive from my teacher Herre Jan Stegenga: baroque architecture and sculpture cannot be forgotten while playing; we have to try to make the same elegant and changing forms. It also happens with the literature, where the exaggeration and the extravagant is being looking for.

At this point I had to continue my Literature research reading violin treatises because of the little or no information written for cello during this period.

In *The Art of Playing on the Violin* (1751), Francesco Geminiani left us really useful information about how was the different articulation played during Baroque²⁹.

²⁴ The same as Mieke's Feedback

²⁵ Donington, Robert (London 1982) *Baroque Music: Style and Performance*, Faber Music, p.31.

²⁶ Quantz, Joachim (London 1966), *On Playing the Flute*, Faber, p. 119. It reflects Turina's Feedback.

²⁷ *Idem*, p. 123 S12 and p. 241 *Section IV; On the Violoncellist in Particular*.

²⁸ *Idem*, pg. 124 S14.

²⁹ Even it is later than Gabrielli's Works, I do believe (with the agreement of some experts as well) that articulation was played in the same way some years before.

Essempio XX

- = swell
- = plain (on the string)
- | = staccato (bow taken off the string)

Adagio, o And^{te}

Buono. Mediocre. Buono.

Cattivo Cattivo o particolare. Cattivo.

Buono. Ottimo. Cattivo o particolare. Buono.

Meglio. Cattivo o partic.^{re}

Cattivo o partic.^{re} Particolare.

All. o Presto

Buono. Mediocre. Cattivo. Buono. Ottimo.

Buona Meglia Pessimo. Buona

Cattivo. Buono. Ottimo. Ottimo

Geminiani, *The Art of Playing on the Violin* (1751), p.27.

More information about articulation can be found in a Tartini's Letter which was written for his pupil Signora Maddalena Lombardini the 5th March 1760. To "acquire that light pulsation and play of the wrist, from whence velocity in bowing arises" he suggests to play every day an Allegro of Corelli's solos full of semiquavers. Then, the motion could be accelerated little by little since it is as swiftness as possible. After he adds this graphic to help the meaning of his words:



ec. ma si devono suonare come fossero scritte :



Experts

Meeting with Mienieke van der Velden 21.01.17

Mienieke van der Velden did her studies in The Hague with Wieland Kuijke and teaches viola da gamba in the Conservatorium van Amsterdam and in the Royal Conservatoire in The Hague. She is regularly invited to join festivals all around the world both ensemble, chamber groups and as a soloist. I had a masterclass with her and we could discuss aspects of the articulation of the *Ricercar Primo*.

First of all, she suggested to have a clear phrasing in order to make the music comprehensible. "A child must understand" was the sentence she said her teacher used to tell her, and I find it absolutely successful. Having a clear and organic phrasing idea, the one that a singer could sing, makes possible a convenient use of the articulation.

Besides, we should do not forget the speed of the bow. It would be like a singer making differences with the tongue. To show a particular important note it also helps trying to play a tiny beginning for the note, like a pizzicato, making it stand out. We have to attend to the resonance of the instrument, which is the key of our playing.

A clear articulation will also help to play a clear rhythm in the hemiolas of the piece. Apart of these parameters we could combine different colours, more specifically in the connecting notes or in cadenzas. Finally, the vibrato can be add just as an ornament and not to "cover" a mistake, for example in the intonation.

Mienieke's opinion about my playing (my first time ever playing on a baroque cello by the way) was that it was not bad at all; the sound was nice and I had a good contact with the string.

Meeting with Dimos Gouderoulis 24.03.17

Dimos Gouderoulis is a very active and versatile cellist who performs different styles of music on both historical and modern instruments. He has been invited to innumerable festivals, projects, recordings and tours and now teaches in the National Conservatory of Thessaloniki in Greece. We could talk and play the *ricercar primo* during his last visit to Codarts.

To have a more clear articulation (and easier as well) he suggested me to play at the bottom half of the bow since the tip is very light to find the articulation.

A clear beginning of the note is essential in articulation. Also having a little space between the notes make them become important by themselves since they come after a silence. For the octaves, the low note would have less protagonism than the higher one.

Looking for other aspects of the music, I asked him about the scordatura in this pieces and he opine that it does not really work with all of the *ricercars*. Maybe it would not be a bad idea for this first one as it is in G minor; actually I was playing with the bolognese tuning (C-G-d-g) for a time this piece but, as it is not my main goal now, I preferred to keep practicing it with the modern one.

In his opinion, we could take the *ricercars* to get into the mood and explore the key. This music should be played full of contrasts, risks, drama, poetic, almost improvising with free phrasing and big sound. Italians would have added a lot of ornaments to make it more interesting and not play it as simple as it is written but maybe I will leave this advices for future research. For example, in bar 40, we could play with slow vibrato, even *tremblement* (very slow vibrato which sounds almost like a trill. Actually Hoffman plays it like that, even stops suddenly the Tempo making it slower).

Then I continued the experiment copying performer's articulation. Due to the different interpretation of the piece, I chose Bettina Hoffmann (*Gabrielli: Opera completa per violoncello*, 2013) and Julius Berger recordings (*Birth of the Cello*, 2010) and I analysed the articulation of the two first phrases (bars 1- 11 and 12- 19, with up-beats beginnings).

Ricercar Primo

Domenico Gabrielli

The image shows a musical score for 'Ricercar Primo' by Domenico Gabrielli. It features two staves of music with various articulation marks in red and blue. The first staff is labeled 'B. Hoffmann' and the second 'J. Berger'. The score includes bar numbers 3, 10, and 18, and a separate staff for Bar 9.

Bar 9. This is a picture of the manuscript. Most of the performers decided for the original version although new editions changed half notes into quarter notes.

Score legend:

	Articulation between <i>detaché</i> and <i>staccato</i> , like touching softly the string but with resonance.
	<i>Staccato</i> .
	<i>Detaché</i> .
	Accent; emphasis for an important note.
	Dynamic mark; <i>Diminuendo</i> .
	Phrase separation; little breath break.

The second step was to play them trying to imitate their sounds and tempi. Please see here the links to the videos I made.

- B. Hoffmann articulation (bars 1- 11) https://youtu.be/R_BW25oNEMk
 - Fast Tempo.
 - Very important the first silence beat; even Hoffmann's breathing can be heard in the recording.
 - Tension till the third bar. She could have played all the ascending line in *detaché* but she plays the C in staccato probably to give importance to the second minor interval (D-Eflat). Talking about *affects*, Kirnberger (1774) describes this interval as sad.
 - Bars 4-5 are played clearly in 3/4 with a little accent on the first beat in bar 5, having the previous beat continuity (please see the articulation mark I gave it).
 - In bar 7, as a repetition of the melodic drawing and continuing the line, the C-D is played *legato*, making it noticed as well.
 - 3/2 time, bar 9, is played in with a *diminuendo* and finally with a little break (the coma mark) in order to prepare the Fsharp in bar 10. The descending minor third interval is explained as wistful.
- J. Berguer articulation (bars 1- 11) <https://youtu.be/ZvwuhS30zQY>
 - Slow Tempo. I think he plays this piece in the way the term *Ricercar* means to explore the tonality and prepare the listener to it.
 - He uses very often two quarter notes *legato*.
 - Clear hemiola in bars 4- 5.
 - In order to mark the extra repetition of the melodic line in bars 6, he plays a *crescendo* to the bar 7 which helps the phrase to continue.
 - The 3/2 is played with the articulation between *staccato* and *detaché*.
- B. Hoffmann articulation (bars 12- 19) <https://youtu.be/8rQPQ8DW4mM>
 - The eight notes are played not exactly as written; what is known as *inégalité* (notes written with the same value are not played equal, usually combining long- short).



- From bar 17-18, D- E flat are played *detaché* to remark the cadence. The phrase closes to end as well.
- J. Berguer articulation (bars 12- 19) <https://youtu.be/kN0WOqleeQs>
 - Except on the first beats, two *legato* notes are played mostly all the time.
 - The cadence in bar 18 has the opposite articulation as before, probably to play the octave as a resonance.

Intervention

I made an annotated score of the *ricercare primo* showing a kind of mix with the recollected articulation information from my performance practice.

During this step I had in mind the decision of playing original E-natural notes of the original manuscript (bars 50, 56 and 57). However I opted for the E-flats corrected in the new editions after listening to some recordings in where none of them played E-natural.

Kinney's structure helped me a lot when I started this process. Although it is not exactly correct, probably because of the up-beats beginnings, it was useful to find out the small motives and general phrases of the piece.

Sect.	A			B		
Bar	1 5/6 7/8 9	13 19/20 20	26/27	28	32 40/41	
Ep.	I (ext.)	II (retr.)		III ^a	b	
Cad.	K ₁ K ₂	K ₃	Kv ₄		L ₁	
Key	g B _b g	B _b g		B _b g		

Sect.	C		D	E
Bar	42 47/48	49 54/55	56 59/60	61 63/64 65 70 74/75
Ep.	IV	V	VI	VII VIII (ext.)
Cad.	L ₂	K ₅	Lv ₃	K ₆ Kv ₇ [Lv ₄]
Key	d	g	B _b	g/c g

Kinney's *ricercare primo* motives:



(Cadential motives) Bars 5, 7, 25, 46³⁴, 53, 62



Bar 39



Bar 58³⁵



Bars 11- 16, 23- 27, 50- 51



Bars 28- 38, 69- 71



Bars 13, 15, 17, 48- 50

³⁴ The octave jump is implicit

³⁵ It is not exact but almost the same line



My own interpretation of the structure:

A			
1-11	12-19	20-26	Bridge: 27-28
G minor (first inv.)	B-flat Major	G minor	G minor; B-flat Major

- It is divided in three phrases.
- The harmony go between the tonic and its Major relativ.
- The silence is a pretty important element in this first big section.

B			
28- (32)- 40	40-42	43-47	47-54
G minor	A Major	D Major	G minor

- It gets richer harmonically talking.
- Lines are longe.
- The most tension point can be found in bars 39- 42.
- The last phrase mixes some different motives.

CODA	
55-59	60- (63)- 74
B- flat Major	G minor- (C Major)- G minor

- I named "Coda" this last section because it could easily end at bar 54.
- From bar 60 combine again few motives before concluding the piece.

As a final result of the first intervention cycle, I made an annotated score with my own articulation decisions in order to place together the information recollected. Previously I also analyzed the structure of the piece by marking the phrasing, inner dialogues in the melody itself, rhythmical issues such as hemiola and tempo rubatos in groups of six quavers.

Legend Score:

“H” = “Hemiola”. I decided to play them on bars 17, 38 and 61. It could be also interpreted on bars 4- 5 but, as it is not clear where the first beat is, I preferred to play a clear 3/4 time on those.



= Phrasal separation



= Little break into the phrase



= Little emphasis on a note but less strong than an accent



= Adding colour for a connecting note and inner line (inner polyphony, see p. 12)



= Stop playing before the length finishes



= Bar 52 (not played as it is written)



= Rallentando + accelerando. Retaking the tempo in just on bar

Ricercar Primo

Domenico Gabrielli

The image displays a musical score for the piece "Ricercar Primo" by Domenico Gabrielli. The score is written in bass clef with a 3/4 time signature. It consists of eight staves of music, with measure numbers 10, 18, 26, 34, 43, 52, 59, and 67 indicated at the beginning of their respective staves. The score includes several annotations: a box labeled "A" is placed above the first staff; a box labeled "B" is placed above the staff starting at measure 26; a box labeled "CODA" is placed above the staff starting at measure 52; and a box labeled "BRIDGE" is placed above the staff starting at measure 26. Handwritten annotations include blue "H" markings above notes in measures 10, 18, 34, and 59, and green circles around notes in measures 10, 18, 26, 34, and 59. There are also various musical symbols such as accents (>), slurs, and dynamic markings throughout the score.

Second intervention cycle

Domenico Gabrielli wrote two different versions of his *cello sonata in G major*. Generally speaking, just a few notes and rhythm change in the first and second movements. However the fourth one has different tempo reference, structure, rhythm and even notes, which makes it rather unrecognizable. Despite, the third slow movement is the only one which stills with no changes. Why? Probably because it was used for the musician from the XVII century to play his own ornamentation. Thus I said to myself, this is a wonderful excuse to work on the ornamentation of this *Largo* movement as a kind of second version. With this purpose in mind I started by applying the last feedback I received: rhetoric in music. Since this topic is closely related to ornamentation I based my data collection on two different processes, literature (both secondary and primary sources) and meeting experts. Finally, as interventions, I was playing some transcriptions of recordings (what I called “playing the masters”), I made a “daily training ornamentation exercises” and lastly I made an annotated score with my own ornaments of the third movement of Domenico Gabrielli’s *cello sonata in G major*.

Reference recording

<https://youtu.be/flvU2o2sNDU> *Ricercare Primo*, D. Gabrieli (1689)

<https://youtu.be/8XyVS5LvKBM> *Ricercare 3*, D. Gabrielli (1689)

These reference recordings are the result of the first intervention cycle after working some months on baroque articulation and the *ricercare primo* in particular. The video of the third *ricercare* was made in order to apply the learnt knowledge.

Reflect & assess

After making the previous videos I changed my mind at the beginning of the second intervention cycle and I decided to focus on baroque ornaments. After reading, listening and looking for information, I finally chose the third movement *Largo* of the Gabrielli’s *cello sonata* (1689). It was also part of my feedback of the jury in June to maybe think about other Gabrielli’s works and not only the *ricercars*³⁶. What I actually did according to my preceding future steps was to inform myself about the baroque rhetoric. Although it was finally just mentioned in the Literature, it was the starting point of this second big step in my artistic research.

Guillermo Turina talks in his feedback about the rhetoric. During the baroque period it was a principal subject for musicians to work on their rhetoric musicality as if it was a literary text. *Crescendos* and *diminuendos* would reflect the anabasis and the catabasis of the musical message. This and other tools would help to build a convincing musical speech and he suggested me the book *Music and Rhetoric in the Baroque* written by López Cano (2000) which has excellent examples. Also a different character could be given to the motives repeated in different tonalities. I should also emphasize little important details of the piece to make them perceptible to the listener’s ear.

Then after reading López Cano’s book, this rhetoric in the music gave me the inspiration and motivation of start working on ornamentation.

- See Appendix 4 for the complete feedback

³⁶ Please note that the Artistic Research title has changed now into “Which are the style specific musical elements of Domenico Gabrielli’s cello repertoire, and how can I integrate them into my own interpretation with a modern cello?” instead of *7 Ricercars for Solo Cello*.

Data collection

Literature

Rhetoric, passions and improvisation in ornamentation

The word “Baroque” represents the ideal of the expression itself; an irregularly shaped pearl. “A combination of passionate expression, luxuriant design, and abundant decorative elements”³⁷ in painting, architecture and sculpture developed into the simplicity and classical balance’s antipode. Also in visual arts and music ornaments are appreciated as an addition to the structure but both assumed as complementary and correlative.

Ornamentation played a noticeable role in all arts fields between 17th and 18th Centuries. As Miss Wilson mention in her article *The Art of Ornamentation in Baroque Music* (2011), “The role of ornaments—or graces, as they were called—was literally to add grace to the music; that is, to enhance emotional content of music in order to move the listener”. Discussing about emotions, Quantz links the role of the oratory in the way the performance should move the listener:

“Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.”³⁸

Touching, inspiring, heart-breaking... passions are always present in baroque music and ornaments help the player and the audience in this affect emotional trip.

“(…) master themselves of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that (…) good execution must be expressive, and appropriate to each passion that one encounters.”³⁹

This description from an anonymous author reflects the effect of Corelli’s performance on a probably distant admirer from the audience:

“I never met with any Man that suffer'd his Passions to hurry him away so much, whilst he was playing on the Violin, as the famous Arcangelo Corelli; whose Eyes will sometimes turn as red as Fire: his Countenance will be distorted, his Eye-Balls roll as in an Agony, and he gives in so much to what he is doing that he doth not look like the same Man.”⁴⁰

Another example is the one from François Ragueneau who wrote an after-concert reflexion in Rome about the two most popular violinists at that time, Corelli and his pupil and Matteo Fornari:

“If a Storm, or Rage, is to be *describ'd* in a Symphony, their Notes gives us so natural an Idea of it, that our Souls can hardly receive a stronger Impression from the Reality than they do from the Description; everything is so brisk and piercing, so impetuous and affecting, that the Imagination, the Senses, the Soul, and the Body itself are all *betray'd* into a general Transport; 'tis impossible not to be born down with the Rapidity of these Movements: A Symphony of Furies shakes the Soul; it undermines and overthrows it in spite of all its Care; the Artist himself, whilst he is performing it, is *seiz'd* with an

³⁷ Neumann F. (1978), *Ornamentation in Baroque and Post- Baroque Music*, Princeton University Press, USA, New Jersey, p.3.

³⁸ Quantz, J. (1752), *On Playing the Flute*, Faber and Faber, London., pp. 237–41.

³⁹ Quantz, J. (1752), *On Playing the Flute*, Faber and Faber, London., pp. 237–41.

⁴⁰ [trans. attrib. J. E. Galliard, perhaps wrongly as Galliard is not known to have visited Italy] (London, 1709), pp.20-21. The reprint, ed. C. Cudworth 114 EARLY MUSIC FEBRUARY 1996 (Farnborough, 1968), is of an anonymously annotated copy at Cambridge University. .

unavoidable Agony, he tortures his Violin, he racks his Body; he is no longer Master of himself, but is *agitated* like one *possessed* with an *irresistable* Motion. If, on the other side, the Symphony is to express a Calm and Tranquility, which requires a quite different Style, they however execute it with an equal Success: Here the Notes descend so low, that the Soul is swallow'd with 'em in the profound Abyss. Every String [recte stroke] of the Bow is of an infinite Length, *ling'ring* on a dying Sound, which decays gradually 'till at last it absolutely expires.⁴¹"

The instinctive unprepared expression called improvisation that has music over the world had an essential influence on the western art development. This improvisation had influence not only in vocal, but also in instrumental genres and string playing too; most important instrumentalists and/or composers were known as "improvisers of supreme ingenuity"⁴² at their time. Players in baroque era were supposed to be able to improvise with rhythmical modifications, extra melodic lines, harmonic elements, etc., by having an opulent ornament vocabulary.

"The spontaneous invention and shaping of music while it is being performed is as old as music itself. The very beginnings of musical practice can scarcely be imagined in any form other than that of instantaneous musical expression – of improvisation."⁴³

Improvisation, oratory and passions were just some brushstrokes from what really these elements mean in baroque music in order to acquire a better point of view in this ornamental chapter of this artistic research. Therefore I moved ahead to primary sources to build this assignment with original musical ornamentation examples.

According to the last one, and having a future perspective for other pieces to work on, I will focus on the "through-composed melodic paraphrase of primarily slow movements"⁴⁴, which are the "small or so-called 'necessary' ornaments, and the freer, large-scale ornamentation or musical paraphrase, which was understood to be optional."⁴⁵

Coming closer to Gabrielli's ornamentation

It is important to have into account that no Italian theoretical sources can be found for most of the 17th century and the beginning of the next century⁴⁶. Most probably music continued developing through the years, even if no news have been found and, for this reason, I consider first treatises from 18th century as a reliable information sources. They reasonably show music advantages already in used from years ago and, as Gabrielli's cello works are dated in 1689, I worked on Corelli, Geminiani and Quantz as primary sources for this ornament information collect.

⁴¹ François Ragueneau, *Parallèle des italiens et des françois en ce qui regarde la musique et les opera* (Paris, 1702; R/Geneva, 1976), PP.43-5. Original text: '... *s'il faut faire une symphonie qui exprime la tempete, la fureur, ils en imprimant si bien le caract&re dans leurs Aïrs, que souvent la realité n'agit pas plus forte- ment sur l'ame; tout y est si vif, si aigu, si perçant, si impetueux & si remuant, que l'imagination, les sens, l'ame, & le corps meme en sont entrainez d'un commun transport; on ne peut se defendre de suivre la rapidité de ces mouvements; un symphonie de Furies agite l'ame, la renvers, la culbute malgre elle; le JoUeur de violon qui l'Execute ne peut s'empêcher d'en être transporte & d'en prendre la fureur, il tourmente son violon, son corps, il n'est plus maitre de lui-même, il s'agite comme un possede, il ne sauroit faire autrement'. 'Si la Symphonie doit exprimer le calme & le repos, quoi qu'elle demande un caractere tout oppose, ils ne l'ex- cutent pas avec moins de succes; ce sont des tons qui descendent si bas, qu'ils abiment l'ame avec eux dans leur profondeur; ce sont des coups d'archet d'une longueur infinie, trainez d'un son mourant qui s'affoiblit toujours jusqu'a ce qu'il expire entierement.'*

⁴² Rush, P.E. *A string Player's Guide to Improvisation in Western Art Music* (2004) Florida State University.

⁴³ Ernst Thomas Ferand, ed., *Improvisation in Nine Centuries of Western Art Music: An Anthology* (Köln: Arno Volk Verlag, 1961), p.1.

⁴⁴ Zaslaw N. (1996), "Ornaments for Corelli's Violin Sonatas op. 5" in: *Early Music*, Vol. 24, No. 1, *Music in Purcell's London II*, pp. 95-116, Oxford Journals, Oxford University Press, p. 95.

⁴⁵ *Idem*.

⁴⁶ Neumann F. (1978), *Ornamentation in Baroque and Post- Baroque Music*, Princeton University Press, USA, New Jersey, p. 29.

Corelli

As an advice from my research coach due to the not very abundant information sources about Gabrielli's ello works, I took Arcangelo Corelli's *sonate a violino e violone o cimbalò* op.5 also as a reference point for ornamentation practice. The first publishing is dated the 1st January of 1700 in Rome but, attending to Corelli's working habits and Charles Burney's information, these Sonatas could be originally composed around 1680 and 90, which actually places them certainly close to Gabrielli's cello repertoire (1689). Its popularity and pedagogical relevance can be explained in three different characteristics: *études*, compositional models and improvisation basis. This reminded me that Gabrielli's possible titles for some *ricercars* were *lezione* (which is similar to *étude*) and the possible used of them in a pedagogical way and composed in a simple style in the way it makes easy for the student to probably work on different aspects while playing⁴⁷.

Besides the numerous publications, manuscript copies and arrangements I find very interesting the comparison between the first edition of these pieces (Rome 1700) and the second one ten years after in Amsterdam. It turns on that the one from 1710 has ornaments and this diversity makes even more interesting the elements to work on since both are written by the composer.

The image displays a page of musical notation for Arcangelo Corelli's Sonata IX, Largo. The score is written for violin and violone/cimbalo. It begins with a 'Preludio' section. The main title is 'Sonata IX. Largo'. The music is in A major and 3/4 time. The score consists of three systems of staves. The first system shows the violin and violone parts. The second system continues the violin and violone parts. The third system shows the violin and violone parts, with a 'piano' marking and a 'Dolce' marking at the end. The notation includes various ornaments and fingerings.

Corelli, Sonata no 9 op. 5 in A major, Preludio Largo. Rome 1700.

⁴⁷ Please consider this as a possible hypothesis since my position of researcher after my first intervention cycle.



Ornamented version of Corelli, Violin Sonata no 9 op. 5, Preludio: Largo (Cambridge, University Library, Add. Ms. 7059, f.67r.

Geminiani

Due to the complementary way since Geminiani was one of Corelli's pupil, I found very interesting his ornamentation approach. At the opposite of French tradition, Italian composers can be said that let the performer choose freely the ornamentation. As Quantz affirms, "French composers usually write the embellishments with the [aria], and the performer thus needs only to concern himself with executing them well. In the Italian style in former times, no embellishments at all were set down, and everything was left to the caprice of the performer⁴⁸". Nonetheless, pedagogical explanation can be found in some treatises, like Geminiani's one, which I find really clear and useful. Here I selected the some of the ornamentation explanations and examples shown in *Art of Playing on the Violin* (1751)⁴⁹ considering them as the most interesting ones for the third movement *Largo* from Gabrielli cello sonata in G minor, which is the one next Intervention is focused on.



⁴⁸ Quantz, Joachim (1752), *On Playing the Flute*, Faber and Faber, London.

⁴⁹ In his other *Treatise of Good Taste*, London (1744) Geminiani explains exactly the same example. Because of a better picture quality I chose the one from *Art of Playing on the Violin*.

The turned shake express gaiety if played quick and long but it would become more tender passions if the length of the note is continued in a plain and soft way and making the ornament shorter.

The superior appoggiatura would express pleasure, love and affection. It should take more than half of the time of the note which ornaments by playing it pretty long in order to swell the sound. On the other hand, the inferior appoggiatura can only be made on an interval of second or third. It will have the same characteristics as the preceding.

Holding a note should be used very often in order to let the melody be heard. By swelling and falling the sound one adds variety and beauty to the melody. Attending to piano and forte dynamics, both are highly needed to imitate the orator's discourse.

Geminiani also gives some practical examples of the explanations above combined in his *Treatise of Good Taste*, London (1744).



Transcriptions from Gabrielli's Recordings

Ricercar Primo

First of all I found out the Richard Tunnicliffe's recording of the *ricercare primo* by Gabrielli. This version is very interesting because is the only one I have listened with some additional ornaments added to the piece. That is why I decided to make a transcription to have a more clear vision of his musical elements.

Ricercar Primo

1689

D. Gabrielli
Richard Tunnicliffe's version



38

43

49

55

60

66

70

Musical cells:

- Double stops (bars 3- 5, 12, 14- 15, 17, 50, 69 and 70)
- *Arpeggiato* Accords (9, 11, 16, 51 and 74)
- Quarter notes (bars 5, 7, 8, 11, 20- 22, 25, 28- 31, 36- 37, 39- 42, 44- 50, 52- 53, 57-58 and 62- 73) as *appoggiaturas* and crossing notes.
- Rhythmical figures (bars 17-19, 22, 32, 34, 36-39, 45, 52, 57, 60). Please note that quarter note are played slightly dotted⁵⁰.
- Trills (bars 25, 50 and 73)

⁵⁰ Please see dotted notes explanations in p. 15.

The character of the piece seems to be serious and solemn at the very beginning but once the ornaments take part on the music it gracefully become moving and rhythmically dynamic. The harmony gets somehow more interesting by adding the *arpeggiato* chords and double stops. Also a richest inner polyphony can be appreciated. Diverse jumping notes and interesting intervals can be also observed. Personally I think that all these elements embellish the piece due to the balanced and organized used of the ornaments. They seem to follow the direction of the piece, being increased and developed at the middle of the melodic speech.

Sonata for cello in G Major, III. Largo

I made a transcription of two different version, Richard Tunnicliffe and Bettina Hoffmann, of the third movement of the first *cello sonata in G Major* of Gabrielli in order to compare both different ornamental decisions. At this point I decided to play both versions and described the discoveries I did. I played on my modern cello tuned in 440 Hz⁵¹ without end-pin and a baroque bow.

This musical score system compares three versions of the first movement of the Sonata for cello in G Major, III. Largo. The staves are labeled Gabrielli, Tunnicliffe, and Hoffmann. The music is in 3/4 time and G major. The Gabrielli version shows a simple melodic line with some phrasing slurs. The Tunnicliffe version adds more complex phrasing and a sixteenth-note run in the final measure. The Hoffmann version includes trills (tr) and a sixteenth-note run in the final measure, similar to Tunnicliffe's.

This musical score system continues the comparison of the three versions. The staves are labeled Gbr., Tnf., and Hfm. The music is in 3/4 time and G major. The Gbr. version shows a melodic line with some phrasing slurs. The Tnf. version includes trills (tr) and a sixteenth-note run in the final measure. The Hfm. version includes trills (tr) and a sixteenth-note run in the final measure, similar to Tnf.'s.

⁵¹ I decided to do it this way because both recordings are tuned in 440 Hz.

Musical score for measures 15-21. The score is written for three staves: Gbr. (Guitar), Tnf. (Trombone), and Hfm. (Horn). The music features various ornaments and techniques such as trills (tr), triplets (3), and slurs. The key signature has one sharp (F#).

Musical score for measures 22-27. The score is written for three staves: Gbr. (Guitar), Tnf. (Trombone), and Hfm. (Horn). The music includes trills (tr) and slurs. The key signature has one sharp (F#).

Musical score for measures 28-32. The score is written for three staves: Gbr. (Guitar), Tnf. (Trombone), and Hfm. (Horn). The music includes trills (tr), slurs, and a ritardando (rit.) marking. The key signature has one sharp (F#).

R. Tunnicliffe

In Tunnicliffe version, delays are used in bars 4 and 5, following them at bar 6 with a “slow” turn. In bar 7 the interval is filled by a descending scale which starts from the up note, and the cadence of the next bar is preceded by a turn in the first note and a trill in the dotted quarter note, which is imitated during the next bars. Measure 12 is anticipated by a previous added note.

By playing his transcription and imitating his recordings I realized that vibrato was used in a more general way, being it more soft and slow (bars 1- 8, 12, 13, 15, 17, 21, 24, 26. 28, 30 and 32). However it is conceived as an ornament because vibrato is just given to specific notes of the bar. Swelling notes is used in bars 13 and 15 and trills are generally played in the fast way.

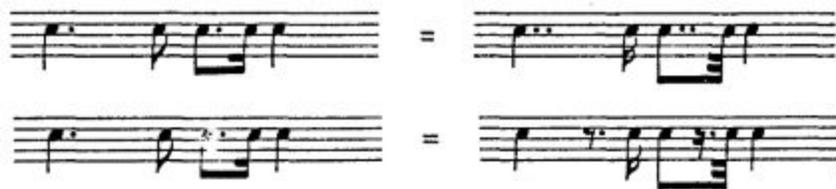
- Please click on https://youtu.be/C7e_9bqMDYc to watch my complete playing.

B. Hoffman

The most significant element used by Hoffmann is the dotted notes (bars 8, 9, 10 and 29).

“The short notes which follow dotted notes are always shorter in performance than their value suggests; it is therefore superfluous to add dots (to dotted notes) or hooks (to short notes).” (C.P.E. Bach)

“The note which follows the dot is always extremely short.” (Quantz)



Transcription examples by Jean- Claude Veilhan, pg. 27⁵².

Ornaments are also used in the cadential bars (12 and 31) and in bars 16 and 18 there is an elegant drawing sixteenth notes group. Finally trills appear in long notes (bars 7, 8, 10, 12, 17, 20, 23, 29 and 31).

Besides the notated ornaments that can be read in the score, I realized while playing and trying to imitate her playing that swelling long notes and vibrato were closely related (not always, such as in bars 10, 21 and 22). As it was conceived in baroque period, vibrato had the rule of an ornamental element. In this movement she clearly employ it where and when is relevant (bars 2- 6, 9, 11, 13, 15, 22, 23, 30 and 31). I try to reproduce this resource playing a strong and maybe in the fast side vibrato. Respectively, to play the *mezza di voce* I added pressure to the bow to make the sound become darker and bigger.

Attending to trills, which are developed from slow to fast (not in short notes in bars 12, 20 and 22), I tried to play them just using my fingers instead of the hand.

- Please click on <https://youtu.be/S6tVAHV4Qks> to watch my complete playing.

Reflections

Both versions are actually slightly embellished. According to the sources, most of the elements of music composed around 1700 belongs to early baroque usage (16th century diminutions) so from this perspective, it can be understood why these musicians chose not to over-ornament this *Largo* movement.

“The ornaments are concentrated in a few places of the phrases and whole sections remain unembellished; the broad melodic arcs of the movement are not interrupted, and the principal notes can be clearly distinguished”⁵³.

I would affirm that the most important element that I have learnt from both versions is the used of the vibrato since I really had to focus on it to imitate them as much as possible. Also the note played shorter after the dotted one is a resource I find pretty interesting to implement in my own playing.

⁵²Veilhan J.C. (1979), *The Rules of Musical Interpretation in the Baroque Era*, Alphonse Leduc, Paris.

⁵³Bali Janos. *Baroque Ornamentation*, Introduction, p. 6.

Experts

Baroque lessons with Job ter Haar

The 24th October 2017 I could work with my coach Job ter Haar the ornaments of the Largo this second intervention cycle is focused on. From my not very refined way of ornaments improvisation, I took advantage of this lesson to develop a future more advanced freedom while playing them.

It is important to know the piece to follow the harmonic line and the phrasing and add the extra staff at the appropriate moment. So from this point we can start playing very standard and uncomplicated ornaments, for example filling big intervals up. *Grupetto*, trills, *rubato*, *volato* and *condutimento* are other elements to put into practice and there is just one way: by doing it. So just a daily training will make us not be afraid of wrong notes. At the end we will have our personal list just ready to use it at the perfect time.

As an experimenting assignment⁵⁴, it would be very useful to play the movement each time with a different element. Then I can give myself feedback by making a recording and listening carefully to it. For example, I could start just by playing *condutimento*, then extra *rubato*, after only *grupetti*, etc.

Questionnaire with Antonio Clares

- Do you recommend to your students to inform themselves previously about ornamentation? If yes, which Literature do you usually suggest them?

Yes, I recommend them to inform them with historical sources such as Ganasi (1523), Ortiz (1553), Virgiliano (c. 1590), Basado (1591), Rognioni (1592) and Simpson (1659). There is also a lot of information in musicians like Van eyck, Corelli, Quantz, C. Ph. E. Bach, Geminiani, Tartini, Couperin, Rameau and, as a general view, Neumann (1978).

I don't propose a complete reading firstly but a kind of guide by myself according to the repertoire (which most of the cases agree with the same authors).

- Which aspects do you consider most important talking about ornaments?

The most fascinating thing about ornamentation is the big styles variety. Ornamentation is relate to the style of the piece, even with the composer.

- What would you suggest to a student new at this area to start working ornamentation in a piece?

First of all, obviously, to have a good knowledge of the piece without ornaments. For me this includes to know perfectly the harmonic movements. The second step would be to identify if there are historical sources to take into account and select the most appropriate one.

- Do you follow any specific exercises to develop and improve ornamentation?

In my opinion, Ortiz is a basic work. I also like very much to work with the different ornaments of Corelli's *violin sonatas op. 5*.

- What would you recommend to a student to get ornamentation inspiration?

To look for the most suitable historical source. Very often there are ornaments from the composer himself. I have to try to understand his turns, siffs and crossing notes to use them in a similar way but not copying exactly them.

Questionnaire with Maximiliano Segura

- Do you recommend to your students to inform themselves previously about ornamentation? If yes, which Literature do you usually suggest them?

Yes, I would first of all recommend to read about the specific style of the composer and find out where he exactly writes ornaments. Talking about Gabrielli, his *ricercars* are a great example. In general terms I try to focus on the ornamentation that could be used around the same period as Gabrielli's repertoire, 1689.

⁵⁴ Please see 2.1 b) pg. 24 for the complete assignment.

His style comes from the bolognese school (Cazzati, Vitali, Bononcini, etc..) which also belong Torelli and Corelli.

- Which aspects do you consider most important talking about ornaments?

Ornaments should make sense and have good taste inside the context of the piece and/or passage the we are working on.

- What would you suggest to a student new at this area to start working ornamentation in a piece?

It depends on the piece. For Gabrielli I would look at Corelli op. 5 (1700).

- Do you follow any specific exercises to develop and improve ornamentation?

Probably just by intuition, I would work on it depending on the period: Ortiz (16th century), Rognoni (beginning of 17th century), Corelli op.V (between 17th and 18th centuries), Quantz, C.P.E. Bach, Leopold Mozart (from second third till middle of 18th century).

- What would you recommend to a student to get ornamentation inspiration?

Play and learn from Corelli's op. 5.

Meeting with Verena Barie

- How was it to start learning ornaments?

With the recorder you start directly just with Baroque repertoire so from the beginning my teacher wrote me down the ornaments and I just played them. I think she was reading on Corelli and Telemann and also from earlier musicians like Ganassi and Bognoni. But actually I was just copying and making the melody more exciting, but I didn't really understand what I was doing (I was quite young). After I went to improvisation lessons on early music and then it was when I really realized how important it was because ornamenting is giving even more effect to the meaning of the melody and also making it more personal.

For example in a happy piece, the more fast notes I put this is an indicator of happiness. When it is a really sad piece then you have a quite simple melody because in baroque it was supposed that you knew already all the ornamentation so you put it on yourself, specially trills, mandatory ornaments and others more out of the moment like tirata, triplets, filling up jumps, etc. so ornamenting really with notes.

- How would you suggest to a beginner to practice ornamentation?

There is this really great collection of music by Jacob van Eyck, a dutch composer from the 17th century who was a blind carillon player and also a recorder virtuoso and he would take psalms or well known songs like folk dutch songs and go from the simpler melody, step further, making a few ornaments and getting more and more. It is all written down and if I were trying to work ornamentation with my students and understand the concept of what it is I would go also from this book so they can see it but we can also do it ourselves as well. This is actually a very good example to look at because it is built up like Ganassi, where all the passages are written down.

- Do you follow any specific exercises for practicing?

Yes. Because I also play cello I play ostinato basses, so I can practice my technique, and next I sing on the top of it. It comes more natural: I imagine in my voice the recorder staff (I have certain already some reflexes of course). I would start first knowing every tone of the chords (sometimes I play them too like arpeggios) and then I would play some rounds speeding it up: firstly in half notes, and then in quarter notes, eighth notes, sixteenth notes and in total you have four cycles of ostinato only step by its motion but as the speed is being increased it becomes more tense. After I would also have different approaches like only jumps, going from slow to fast so I have the time to think and also don't rush myself.

After finishing the exercise I would have to rethink what happened; maybe I played a wrong note, the intention was not very clear, maybe something was missing just in my head like not thinking about the chords, or I was so focused on what was happening right now that I didn't see ahead, etc.

- Which would be for you the most important aspect for you about ornamentation?

Effects. I really try to have in mind which emotion goes after and which one am I right now emphasizing. So when you are playing a sad piece it doesn't make sense for me to play many fast notes; I would better put silences in it or take notes away. This is sometimes even more important because people always think that you have to add, add, add, but actually you can also just take things away or do syncopations in a whole line by shifting it. Maybe it becomes a bit contemporary if doing syncopations too much but they also actually did it. I did my research about Telemann⁵⁵ ornamentation because he wrote down examples on how to ornament and you can analyse why he decides to do that there. This also makes sense with rhetoric manner so it is not just effect but also rhetoric. They followed the way of speaking. Sometimes people try to even show off with their ornamentation instead of really focus it on the music, what the composer intended or how the bass is leading.

- Something else to add? Any advice?

Adagio and Largo are not the same. Adagio is really slow, the slower you can get and largo has more movement. Actually everything comes from the bass wherever the bass moves. So basically in your Gabrielli sonata all the information you need is in the bass. You can maybe completely take out the top voice and invent your own thing. It is chamber music so I can imagine they tried to play Gabrielli's idea or their own idea, which would be improvised.

What I really like is to experiment with octaves so the basic idea of the melody is that you have to follow. Every jump or line is a gesture so you don't want to destroy the gesture but you want to enhance it and it can sometimes be very effective when it comes the octave down just go an octave up. That is why I like this Telemann catalogue because you can analyse the gestures. When you study early music there are many rhetoric manual skills and gestures, which you recognize in the music. Then you understand and you can just follow them. At the end you can do your own speech.

You can also use rhetoric sentence in ornamentation. For example, you say it once; the second time exactly the same and then the third time you just fly. Depending on how long you want to stretch the phrase.

⁵⁵ G. P. Telemann (1681- 1767)

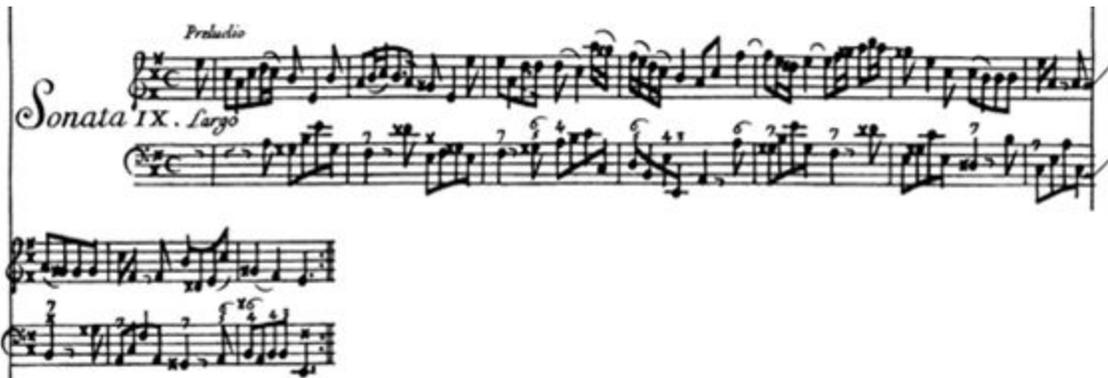
Intervention

Playing the masters

Practicing and getting used to play ornaments by making mistakes at the very beginning is the only way to improve. Like a jazz musician, one creates his own list where you can always appeal and have ready for any ornamentation time while playing. Because of this ornament training, I decided to do different approaches to the Baroque ornamentation in order to develop a “beginner substantial list”.

Corelli

As it is explained in the Literature chapter, Arcangelo Corelli used to make a second annotated score with written ornaments. Therefore I found interesting to play one of his examples to really have the feeling of his ornamentation idea. For this playing experiment I chose the *violin sonata op. 5 no 9* and, after figure out the manuscript (not easy due to the small size of the picture), I listened to Enrico Gatti's recording⁵⁶ to have a general idea of the piece and then I made a recording of both original and ornamented first section (bars 1- 9) of the first movement *Preludio Largo*.



- Please click on <https://youtu.be/89582e5nRcg>

Reflections

I realized that it is not easy not just to understand what is written as an ornament on the score, but also to play it free. Baroque musicians were used to play their own ornaments so now I can have an approximation of how Corelli would perform this sonata. Thus I will apply this knowledge to my annotated score of this second intervention cycle.

⁵⁶ https://www.youtube.com/watch?v=U_7DkQJQZh0&t=3284s

Geminiani

Additionally I was curious about the ornamentations that Geminiani chose in his pieces so I looked for a slow piece from him in order to have a closer point of view for the Largo movement by Gabrielli in the *sonata in G major*. As a result, I selected the *Grave* (Andante- Grave; *Bonny Chrissy*) from the first of his *Airs made into sonatas for two violins and bass* which can be found in his *Treatise of Good Taste in the Art of Musick* (1749) and wrote down exactly all the ornaments as how are supposed to be played.

The image displays a musical score for a piece titled "Grave" by Geminiani. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is a bass clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. The score includes various ornaments such as mordents, trills, and slides, and is annotated with fingerings like "6 7 6", "6 4", "5-6", and "7". Below the main score, there are two additional staves showing specific ornamentation exercises, including a trill and a slide.

- Please click on <https://youtu.be/HI3T6snAEVc>

Training exercises

As a recommendation of my coach in our Baroque cello lesson, I decided to practice the *Largo* of Gabrielli each time focusing on a different ornamental patron in order to develop a freer and organized way of playing the third movement *Largo* of the Gabrielli's *sonata for cello in G Major*. For the video I just recorded the first phrase (bars 1- 11)⁵⁷.

- Appoggiaturas https://youtu.be/aq_He1oYRpU
- Crossing notes <https://youtu.be/oK3DQBMrwll>
- Mordents <https://youtu.be/DvDrYiry4LA>
- Rubato <https://youtu.be/cEweHKdOSSU>
- Slides https://youtu.be/uLBbxSi_RsU
- Swell <https://youtu.be/tF2XZysdDdg>
- Syncopation ⁵⁸
- Trills <https://youtu.be/o-UuM9h4wls>
- Turns <https://youtu.be/Upot1XUFyGY>
- Vibrato https://youtu.be/r_5dJT831Dk
- Volato <https://youtu.be/ZSgrSFQGTSY>

⁵⁷ I think this bars can show better the process of the exercises due to the connected notes of the next phrases.

⁵⁸ I decided not to make any video because the melodic line is already written in a syncopated way.

Harmonic analysis

As a recommendation from my experts Antonio Clares and Verena Barie, I analyzed harmonically the pieces I am working on. Next I played the arpeggiated chords to have a deeper knowledge and performance skills while ornamentation by being familiarized with the notes from the harmony.

Largo

Em Am Em A (B) E CM GM7 CM F GM7 C AM7

10 Dm Bm E 6 Am B (A) B EM7 A DM7 GM C 6

19 7 BM7 E A DM7 GM

25 CM 7 BM7 Em A BM Em 76 BM

Annotated scores. Domenico Gabrielli, *sonata for cello in G Major, III. Largo*.

Largo

D. Gabrielli
Arr. I. de Juan

1 2 3 4 5 6 7

8 *tr* 9 10 *tr* 11 12 *tr*

13 14 *tr* 15 16

17 *tr* 17 18

19 20

21 *tr* 22 *tr*

1. Volato. Practiced in the Training Exercises of Job ter Haar's advice
2. Swelling: Geminiani's treatise (*The Art of Playing on the Violin*) and inspiration from recordings (B. Hoffman and R. Tunnicliffe). Vibrato from recordings as well and both of them worked in the Training Exercises.
3. *Appoggiatura* (superior): from Geminiani's treatise ("The Superior *Appoggiatura* is supposed to express Love, Affection, Pleasure. It should be made pretty long, giving it more than half the Length of Time of the Note it belongs to ..."). Training Exercises as well.
4. Filling the interval. Baroque lessons with Job ter Haar and Verena Barie meeting.
5. Trill. Literature (Corelli's examples and Geminiani's treatise). Recordings and Training Exercises.
6. Filling the interval. Baroque lessons with Job ter Haar and Verena Barie meeting.
7. Swelling: Geminiani's treatise (*The Art of Playing on the Violin*) and inspiration from recordings (B. Hoffman and R. Tunnicliffe). Vibrato from recordings as well and both of them worked in the Training Exercises.
8. Trill. Literature (Corelli's examples and Geminiani's treatise). Recordings and Training Exercises.
9. Filling the interval. Baroque lessons with Job ter Haar and Verena Barie meeting.
10. Cadential bar. Corelli's ornamentation examples. Turned shake also from Geminiani's treatise.
11. Shorter note after a dotted one. From B. Hoffmann recording.
12. Trill. Literature (Corelli's examples and Geminiani's treatise). Recordings and Training Exercises.
13. Cadential bar. Corelli's ornamentation examples. Also shorter note after a dotted one. From B. Hoffmann recording.
14. Shorter note after a dotted one. From B. Hoffmann recording.
15. Rhetoric: A (b. 13-14) + A' (b. 15-16) + A (b. 17-18) + A' (b. 19-20).
16. Recordings inspiration.
17. Verena Barie's suggestion: playing triplets to add movement.
18. Rhetoric: A (b. 21-22) + A' (b. 23-24) + A (b. 25-26) + A' (b. 27-28).
19. Verena Barie's idea: going an octave up in ornamentation
20. Cadential bar with superior appoggiatura from literature examples.
21. Shorter note after a dotted one. From B. Hoffmann recording.
22. Cadential bar from recordings.

Third Intervention Cycle

The third and last intervention cycle was basically focused on cello playing thanks to the baroque cello lessons I had weekly since October 2017 till March 2018 with Job ter Haar. It was a wonderful opportunity not only because of the possibility of playing on his beautiful and amazing baroque instrument but also to play both, melody and basso continuo, with colleagues who also joined the lessons and work on pieces from 17th and 18th century such as Telemann, Couperin and Geminiani. This has been an absolutely productive and remarkable experience to put into practice the knowledge I have acquired during this artistic research process which just carried out the subgoal of this labour: to apply this kind of interpretation to other pieces of the baroque period. I also had a different and also complementary point of view in the masterclass with Viola den Hoog.

Besides I attended a lecture of Antoinette Lohmann titled *Rhetorics as the basis of Early Music*. Affects and passions in baroque were also topics in this event which highly motivated me to have a deeper knowledge about emotions during this period and its relation with tempo flexibility. Consequently I started reading both secondary and primary sources as part of literature, for instance authors such as Donington, Tarling and Miehling. They decisively guided me into baroque methodologists and musicians such as Frescobaldi, Mattheson (1681- 1764), Kirnberger (1721- 1783), Printz (1641- 1717), Quantz (1697- 1773), La Rochefoucauld (1613- 1680), Monteverdi (1567- 1643), Simpson (1602/ 1606- 1669) and Rousseau (1712- 1778), respectively. Knowing about the pulse in the measure and its relation with tempo was a strong issue in this part. Also for tempo freedom it was necessary to work deeper into passion referents within tonalities, intervals, harmonies, dynamics and rhythms.

Reference recording

<https://www.youtube.com/watch?v=HAse7E3bnx0&t=7s> D. Gabrielli, *Largo*, sonata in G Major for cello (1689)

Reflect & assess

Watching now my new recording I am honestly quite proud of my work. With the literature work I understood how important and difficult is to have the ability of playing ornaments in baroque music; the more you learn as a musician the more you come up with new ideas. So it can be said that it is an endless process tied together with your musical taste development. However, linking time with effort, I believe I reached my goal by using all the tools I had around.

About the feedbacks I received, Miss Swarts considers that the piece is too much ornamented. Repeating the movement was probably neither a good idea since it is not marked by the composer⁵⁹. The line must not be disturbed and Swarts also thinks that Gabrielli's ornamentation music could be more simple. Third beats of the bar could be lighter as well.

On the other hand, Mister Montesinos remarked in his feedback the importance of our own musical taste to know when, where and why do we ornament a piece. Even if he didn't try either to ornament as much as I did Gabrielli's music, he apparently has no problem with it. Montesinos doesn't agree with two ornament elements (octave and rhythm changes). Finally he also suggested to try to play more at the frog of the bow, feeling it as gratifying "home arrival", in order to avoid phrasing holes.

From my point of view, this reference recording shows just one of the many possible outcomes of the work I have done. In this final Intervention I tried to put together all the collected information and, because of that, it probably seems a bit "over-ornamented". However, as my own reflection, I do believe that at this

⁵⁹ For the recording I played the movement twice to make the ornamentation clear in case someone didn't know the piece.

point it is better an overdoing work than not enough. With this idea in mind I think it is much easier to perfectionate in a future my ornamentation abilities.

- See Appendix 4 for the complet feedback

Data collection

Diary. Baroque Cello Lessons with Job ter Haar

10th October 2017. A. Vivaldi (1678- 1741) *cello sonata no. 1 op. 14 in B- flat Major*

In this first baroque lessons i started by playing the continuo part of the first Vivaldi *cello sonata*. Even if I had not the main voice, it was really useful to join this piece since we were talking about basic staff about general baroque issues and cello technique problems as well.

By playing the first movement we should be aware of the down bow rule, it means, first beats should be played down bow as much as possible (and if it fits with the global music phrase of course). Also having a properly bow connection between the notes will bring a long phrase with enough direction since stopping the bow usually makes the music become happier. Four notes should never be played the same way and also we can shape in them and follow dynamically.

The dialogue between both voices should be always there: giving support, changing the colour because of the harmony, inviting the other voice to join the music, etc. Generally speaking, notes together are played longer than jumps, which will be shorter.

One must be really aware of playing close to the bridge. One should be able to don't press at all but get a deep sound. Tempo can be moved when emotions appear. The listener must also have time to return from one *affet* to another so we as the performer have to be very careful with this atmosphere changes. Playing with the wrist and using the middle part of the bow is absolutely necessary in baroque playing.

D. Gabrielli (1659- 1690). *Canon à due Violoncelli*

Since there is no tempo indication, it will be *allegro*. Music need to be organized so, if we decide not to play the four notes slurred, they should not be equal, otherwise it would be very boring. They could be organized in 2 + 2, 1 + 3 or 3 + 1.

Try not to play so many accents in the phrase, otherwise the dialogue within the voices won't be heard. If there is a surprise in harmony it really need to be heard so one should give them a little bit of more presence in character. The minor section would be sad and played with small bow. Short and fast notes will be easier if played in the middle of the bow and not at the frog. For the tempo it will help to play everything a bit lighter.

24th October 2017. D. Gabrielli (1659- 1690). *Canon à due Violoncelli*

Generally speaking 30% more to the bridge, 30% arm down... so 30% everything less. Trills must be done with the finger and not with the hand. This good technique brings more clarity. French baroque music is full of trills so better to train it from the beginning! Just trust the finger. Generally if possible all fingers should be on the string. Short notes should be played in the middle of the bow since it is the basic point of touch. This will make it much easier. Middle is the basic point of touch.

Beginning could be more enthusiastic and with more energy. Long notes also more serious and singing during the long lines, which could have a more defined shape. Try to be a little bit more equal in movement changes, so not too abrupt. Both voices should play exactly the same articulation together: Jumping notes short, same notes articulated as jumps and melodic notes longer. This rhythm is a jubilant rhythm, happy and energetic. The repeated long note could sound more as a trumpet, although the other voice is beautifully singing.

31st October 2017. G. P. Telemann (1681- 1767) cello sonata in D Major.

I. Lento

Since it is a slow movement the atmosphere will never be funny or happy but sweet and loving, nothing very dramatic. For this mood it helps slow controlled bow in long phrases. Sound could be a little bit more intense; you have to pull the audience with you.

Telemann bowings are very precise so it is better to play them as they come, as actually written. Music needs to be organized. For example the first phrase it is twice repeated the same and the third time make the difference by inviting the flow into the next bar, although one should not rush. Pay attention to the second time, which has an harmony change: the 6th grade, which is minor and absolutely unusual at this point of the piece, even if it is a crossing chord. Colour can be changed.

Keep the tempo simple and nice. You have to be able to take the audience back at some point. Since there are big phrases, "enjoy the view after climbing the mountain" so don't hurry. Some passages could be more articulated but not caricatural or sarcastic. The point where the main voice is under the base line must be very special with round, big and beautiful sound.

"There is no rule. You have to find it out."

7th November 2017. G. P. Telemann (1681- 1767) cello sonata in D Major.

II. Allegro

It is a very difficult piece so don't worry if there are some wrong notes. The bow should be on the string, relaxed and not jumpy in the triplets of the beginning. After it can be added bow speed.

To seat properly playing without endpin you have to be straight and a little bit more in the front of the chair. You have also to feel the feet and be in balance.

Make really clear where the modulations take place and try to change colour or take time if needed at that exact moment. Try also to avoid the wrong connection between notes. Before the dominant make a little preparation, also for the harmony surprises.

It will be easier if the bow stays in the middle section and really on the string due to the difficulty of playing at the frog this music. Even if this is a light piece, the bow needs weight from the arm to have sound quality. It will only do horizontal movements while the wrist will make the string crossing (not big but decided). Otherwise it is impossible to play it. Once this is applied it will feel very natural but it takes time to control this technique so don't expect to have it today, tomorrow or next week; it will take months.

21st November 2017. G. P. Telemann (1681- 1767) cello sonata in D Major.

I. Largo

This is a quite lyrical movement, so it can be played more relaxed by creating enough room to build the music up. Be careful because the intonation is almost in the high side. The mood is already said in the very first note, which invites to the next bar. That is why it should be played with the bow from the string. Jumpy passages can be gently played and still in the sweet character (not too short). Even the upper note can be a bit more opened and not too dry as well.

When the character changes, it can be played more intense and even painful. This means close to the bridge during the dissonant harmony. However one should relax that tension right on the next note. There are two separate characters at the same time and one should pay attention at the bass line since it gradually grows creating a smooth section. It is not wrong to play in fourth position if there is a non very comfortable crossing strings trill.

II. Allegro

Take your time. The big jumps need time to let the bass not sound. As in the *lento*, the upbeat says all the character of the movement. Besides it should be played from the string and not really leaving it but having some air by a little movement from the wrist (no extra movements with the arm).

Daggers indicate the character, which changes into angry. Since there are two main voices at the same time, they should not be connected by keeping one different string for each one. It will be more impressive like this. Technically speaking, the arm can be in A string position so just the wrist has to move in order to reach the other string. Top notes are more serious in character. Again, one should play more at the bridge and also have contact with the fourth finger (right arm) to make the sound better; just five millimeters more will make the difference. If this is combined with more weight and a certain nervous energy, the right effect will be provided. This is something to work on (Character + technique).

The second half of the movement should be also organized and structured: affirmative sentences, question marks, surprises by not fishing yet, etc. All character changes should be played quickly so the listener is thrown from one corner to the other. Fast emotional flexibility.

28th November 2017. G. P. Telemann (1681- 1767) cello sonata in D Major.

III. Largo

"Start without starting". This means that the first beat should not be shown but somehow moving around. This is not a rhythmic movement. Actually it would be ok don't really know where the beat is already in the second bar. The harmonic dissonance when the bass comes in should be an important tension point. This means slow bow close to the bridge so the overtones crush. However the next note, which is less dissonant, should really relax the created tension. It is very interesting the harmonic line between both voices.

Long notes should then be played really close to the bridge. Therefore, if up bows are lighter than down bows, like in and out of the string, the note which before the long one should already prepare the bow position. During this slow speed, the bow angle can be turned a little bit so the contact point automatically moves closer to the bridge and we keep it under control. The challenge is also to play free near the frog.

Trills played with hand movement are very bad in baroque. They should always be done from the finger movement and it also helps to have a relaxed thumb. This needs to be practiced with different rhythmic

exercises. If the third finger is very straight it will be difficult for the fourth finger to move properly; so third finger should be round and relax.

For the end it is necessary to have a "good emotional plan". The neapolitan chord must have its own space and meaning and changes could also be more articulated. It would be interesting to prepare the accord in the strong side, so one can return to the soft and melancholic mood at the last bars.

12th December 2017. G. P. Telemann (1681- 1767) cello sonata in D Major.

III. Largo

Important harmony changes in notes and/or accords must be heard so they should have more emphasis. We were working on the harmony change in the cadenza. A normal cadence is expected but suddenly the change is really shocking, so it would be interesting to make it even more dramatic, strong and even wild. Technically speaking it will be stronger if played only with one movement, it mean not a broken acord. Therefore, before playing the next passage introduced by the basso continuo, one can let the string ring after having throwed it away and just wait ridiculously long time. Emotions are throw from one corner to another.

The firsts notes of this movement could be more mysterious by starting softer, like whispering and doubting, so the second phrase will be more significant. Anyway it should be checked with the acoustic, harpsichord, etc. It should be just horizontal movements with no pressure and, with the bow already on the string, having a small body movement letting it just happened and trying not to control it. "Start before you start".

IV. Allegro

This last movement has to be lighter and notes not too long (a faster tempo will fit better with the character it will be technically easier). Too much effort will make the note special or wrong... so maybe too much legato in the first notes might not be a good idea. Friendly, light, energy and positive are adjectives which describe the movement.

Focusing on trills, just let it happened and not work so hard (it is just a trill!) Using more wrist instead of the arm will also help in up bows and string crossings. After controlling this wrist movement might some arm be added but never the other way around.

To build up the emotional musical structure, friendly and lirical against angry feeling should be combined; otherwise it would be always the same emotion.

16th January 2018. F. Couperin (1668- 1733) Treizième concert, Les Goûts- réunis ou Nouveaux Concerts.

I. Vivement

Couperin has a very special style which is not easy to get. French music is mostly in the melancholic mood so this piece is surprisingly pretty happy for Couperin, although some italian influences can be observed. The most important thing I learnt from this piece is the *Inégalité*. This way of imitating french languages in its rhythmical irregularities could be compared with swing in jazz music. It would be something like a triplet of dotted quarter note, even though I find the most close example to define it as a 3+2 .

Focusing in cello technique, this *inegalité* would be played not with the arm but the wrist, in order to achieve an easier and lighter balance. It would also a good idea to keep the original bowings as an

exercise of being aware about the rhythmical connections in the inégalité. Playing on the middle of the bow is the best place to control this technique (too much at the frog would block) since down bows should be stronger than up bows. Only the jumps can keep their original rhythm.

Talking about building the musical structure, accentuations in the phrase can be actually different. Character changes should be more brought out by adding even more differences since this is an unusual joyful piece. Some passages can be worked as one thought expressed by two different people and others as question/ answer structure.

French were very strict with ornaments so one has to be very careful since they are slightly different each time because of expressing a different idea. The longer you do the preparation the more effective the emotion is. Also French are more scholastic than Italians for instance about the methods they wrote (there are just few examples of Italian works).

II. Air. Agréablement

By playing the second movement I realized how difficult it was to get the melancholic character. Just in the first bar we find so much information about it: The upbeat is not connected with the next three notes, so it has its own soft space. Longer phrases will also help for the general line of the movement.

23rd January 2018. F. Couperin (1668- 1733) *Treizième concert, Les Goûts- réunis ou Nouveaux Concerts.*

III. Sarabande. Tendrement

In this movement both voices should flow together beautifully and exactly synchronised and ornaments should not stop the direction of the music. Bow should not be distracted by the ornaments either and must be independent by sustaining the notes so shapes in music can be played. There was a point in which each voice has the string crossing in a different time so one has to be aware of that. Also the voice who changes emotion the first has to show it.

If one has the opportunity of working with Baroque singers it is very interesting because they actually speak, cry or even shout in this music. Focusing on the melancholic mood and sadness of this movement, the performer has to really learn how to feel these emotions in order to communicate them into the audience.

Tierce Coulé is the filling up of third. French music has a very special temperament; there was a lot of taboo at this time in French culture, just to take into account while playing this music.

6th February 2018. F. Couperin (1668- 1733) *Treizième concert, Les Goûts- réunis ou Nouveaux Concerts.*

IV. Chaconne. Légère

After playing together the third movement through, I mentioned that I was getting better with my no tension in the face, which has been always a problem with my playing. As an anecdote, Job told me that, said by Couperin, you were supposed at that time in the French court to have a beautiful and big smile while playing the harpsichord looking to the audience. Actually it helps to play relaxed and smiling.

It could be said that the emotions of this piece and French music at that time in general is "under the skin", so no outspoken but always implicit meaning, like a masquerade. Because of this, jokes should not be

said (or/ and played) too loud. It is full of dramatic gestures. Couperin and later french composers like perpetuo mobile, so tension increases by repeating a patron.

We were repeating several times some passages of the piece because of the difficult ornaments. In order to "taste better" the harmony, we were playing slower some bars where it changes constantly between minor and mayor. *Inégalité* should not be played in jumping lines.

Finally we focused on bow technique. In order to play fast and small articulation changes, arm should not be used because of the equality in sound it creates. That is why wrist and fingers are better for articulation. On the other hand, the bow should go constantly in and out of the string, as it breathes. To achieve a correct *inégalité* we have to work on the bow speed: down bow going deeper into the string and less bow/ up bow lighter and more bow.

13th February 2018. F. Geminiani (1687- 1762) cello sonata no.1 op. 5 in A Major

I. Andante

Geminiani has a very personal language which would be italian with french influences. The music is built up gradually so changes are somehow prepared, not like Vivaldi for instance, whose music is presented in blocks. Therefore, preparations are written and one should pay attention to them. In opinion of the teacher, I found all the characters and, even the technique difficulties and fast mood changes, I could play it very clearly so it was easy to follow from the bass. This is a very volatile music which even changes the *affect* two or three times per bar. It is also quite interesting to look at the violin version of these sonatas because of the different articulation marks. One should be extremely flexible when playing this music but, even if there is not one correct or wrong answer, we have to choose an option to play, for example where exactly to change the colour. Rubato was usual for this music.

Attending to the first movement, Andante, one should not lose the direction and the music flow; one can easily slow down because of all the little details but it will be even more interesting if tempo drives on and doesn't go into a bored and too obvious story.

Filled up thirds can be more connected and lighter phrased after a slow one bit. Appoggiaturas can be played with different length every time as well and keep the sound. Save bow also for the tension moments (bar 21). Sometimes different moods mean different bow technique as well (not losing the string even though we let it vibrate).

II. Allegro

Concerning on the second movement, it is typical Geminiani to turn around the bowings for those fast passages (bar 15- 16, 21). The up beat can be played in a friendly way and not actually in the real tempo of the movement. So because the first voice is alone, the tempo can be retaken. Swelling sound are common in Geminiani. "Indeed one note with no meaning is a wrong note". This movement is like a chatting of two persons changing the topic with no stop.

I could hear Job pushing the Tempo from the bass line but I noticed it by listening to the recording. This made me realize how important is the basso continuo role and how it actually leads the piece.

6th March 2018. F. Geminiani (1687- 1762) *Cello sonata no.1 op. 5 in A Major*

III. *Andante*

There are some really interesting ornaments in the violin version of these sonatas so it would be a good idea to have a look at that score at some point.

The bass line doesn't really need to follow the main voice because its freedom at some parts in the piece. The first bar moves into the next gone so give that direction to the music line. It would be also nice to ornament it if possible. At the end tempo can has some flexibility. Keep the resonance in the chords with the bow. Try to hang the left hand. This is not that usual in modern playing but brings you more sound somehow. Thumb can be relaxed, around the neck and on the opposite side of the second finger. This is why neck is thicker in Baroque cellos, because they used to play this way.

Have a look at Geminiani methods for the appoggiaturas, which should also be swell with the bow. Don't go to the fingerboard, keep you tip controlled and do not use too much bow. Try also to stay close to the bridge. Press a little bit with the first finger, it will help. Then see if you keep the contact with the string while playing the trill, which will just happen if the trill is very clear and has a lot of quality.

IV. *Allegro*

Nice characters but you can exaggerate them even more. Keep contact with the string much more, all the time. And then the sound will come out so much better. Technically you have to learn how to relax your elbow .You could keep it a bit low and relax the shoulder. Sound needs to keep production even in light passages and now you are losing it a bit.

Lecture: "Rhetorics as the basis of Early Music". Antoinette Lohmann

Early Music Weekend. 27th January 14h Conservatorium van Amsterdam

I had the opportunity to attend the Lecture presented by Antoinette Lohmann about the rhetoric in music during the Early Music Weekend last 27th January in the Conservatorium van Amsterdam. First of all she introduced the topic by asking the audience the meaning of *rhetoric*, concerning about music. "Putting into music elements that you would use in a speech" was the answered and Antoinette completed it adding the importance of being convincing to make effective the communication with the listener: expressing the message as convincing as possible and keeping the attention of the audience by coming into their minds. Once the concentration is lost, people will just stop listening. Following this introduction, Antoinette put into practice this explanation by giving convincing and non-convincing speeches by using the bad intonation so it was completely ineffective.

Originally the *Art of the Rhetoric* was born in ancient Greece when the lawyers had to convince the jury if someone was guilty or not. Actually it didn't really matters if it was true but the message itself had to persuade them to believe the information. They trained the technique to do it efficiently and to create a certain emotion; the affect as a psychological influence. "The *effect* is not an *affect* but the *affect* can become an *effect*". Orators had specific modes for each affect and there are examples of audiences just laughing because the speaker was using the wrong mode for a talking which was supposed to be happy or sad. People really knew about this rhetoric and it was taught as a subject indeed. It was around 1600 when they started to apply this tools into music to try to put the audience in a specific mood.

Then Antoinette asked again the audience to name the elements a composer would have into account to reach any certain objective, for example a *requiem*.

Tempo (slow), rhythm (long notes), time measure, instrumentation (low instruments and/or low registers for high instruments so they will have a different colour), tonality (minor and with flats, so the resonance is not open but more intimate and less brilliant), harmony (dissonances versus consonances) and *figuren* (as a Latin term from 19th Century). She explained the importance of playing a pattern not in the same way if it is written differently.

Antoinette emphasized the fact that feeling the affect would be one more step in music performance. "You cannot deliver an emotion if you do not feel it by yourself first" she said. It might sound very obvious but it is very important because just through experiencing the emotion we are able to share and bring it to the audience. Everything written in the score needs a certain understanding. The listener should also get the message without effort. She gave us as an example playing for children: if the story is not clear or interesting enough, they will just stop listening to you.

Therefore each musician has a personal interpretation. "We all have our own temperament and personal way of understanding and that makes the difference". However, it is not our aim to give another meaning to the music. Any emotion can be an affect but the ability to recognize it is our job.

Meeting with Viola den Hoog. 8th March 2018

Firstly Viola suggested me to read from the manuscript. While working on the first *ricercare*, she told me about her fascination on this piece, which is the very first piece known for solo cello as the main voice, as the soloist: it is so much as a bass line but at the same time it is so inventive becoming interesting by itself. It is also full of different affects.

One of the main aspects we were working on was choosing which notes are important in the piece and which are not. At this time, methodologist used to write what was good and bad in playing (giving even more emphasis on the bad staff). This music is basically as rhetoric and speech, more maybe than sound production, so it is by finding these really important notes when the speaking phrase in music becomes alive. Usually those interesting notes will be surrounded by unimportant ones which don't need sound production at all. That is why energy is needed for a really certain point and not several times almost everywhere. For example, only the B flat is important in the first phrase. Be careful with the hemiola, which has actually a decreasing tension (1 more, 2 less, 3 much less). Starting with the bow on the string would be also very helpful. Vibrato must be always used as an ornament and must complement the bow, which would be the strength and energy to the note. Up beats must be always less in volume, articulated, shorter and lighter than the first beat.

The not important notes in bars 11- 16 should be just lighter and free. It will also help to give a bit more weight to the first eighth note. Bars 19- 22 seems like question marks. It is also necessary to know that harmonic decisions overrule beats and measure.

Bars 43- 45 only work rhythmically if the tempo is stable. This music is actually between two periods and bars were sometimes not equally long in the 16th century (in the 15th century there were not even bar lines). Therefore even if it looks as a syncopation it is just shifting the bar line so that is why tempo needs stability. In bar 61 the pitch changes all the direction of the phrase (that is why the original manuscript is very important). Bar 72 depends completely on the energy you give to the first note.

It is making the choices that brings this music to life.

Literature

Pulse in C & 3/4 Time- Signature

As Klaus Miehling affirms in his book *Das Tempo in der Musik von Barock und Vorklassik* (1993), the Italian style could be generally described as very contrasting Tempo velocity since “*Die schnellen Sätze enthalten keine wesentlichen Manieren ausf schnellen Notenwerten*”, and the slow movements are actually played with considerable ornamentation. As a result, a big contrast between fast and slow tempos can be observed, being played each one almost in its extreme fastest and slowest motion respectively.⁶⁰

Due to the lack of Italian primary sources from 17th and 18th Century about this topic, one finally is obliged to support on French and German methodologists who actually thought this to be a very important issue to discuss.

In the first place it is important to concretize the time value or note value as it was meant to be by Christopher Simpson (1602/1606–1669), for instance, in his *A Compendium of Practical Music* (1665), London.

“I would have to pronounce these words - ‘one, two, three, four’ in an equal length as you would leisurely read them, then dancy your words to be four crotchets which make up the quantity or length of a semibreve and consequently of a time or measure; in which, let these two words, ‘one, two’, be pronounced with the hand down, and ‘three four’, with it up. Some speak of having recourse to the emotion of a lively pulse for the measure of crotchets, or to the little minutes of a steady going watch for quavers (...)”

Even this is a quite open explanation about the *Common Time* probably it is supposed to be equivalent to the basic form C⁶¹, being proposed metromom approach by Miehling:

 : one, two, three, four; “leisurely”. MM 65- 70

 : “lively” pulse. MM 70- 80

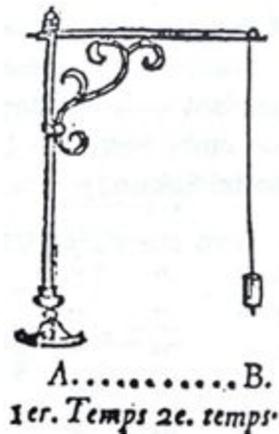
However it is essential to be aware about the subjective significance of the words “leisurely” and “lively”. Even if the metronomical mark suits between 70 - 80 for the lively one, Quantz’s opinion (1752) agrees with the fast side, around MM 80. Several discordances can be found comparing different pocket watches pulse indications, as Ellen TeSelle Boal proves in her *Timepieces, Time, and Musical Tempo before 1700* (1983). Despite it seems to be the slowest tempo about MM 70. Thomas Mace talks in his *Musick’s Monument* (1676) London about doing the four pulses not with the hand but the foot and suggests:

“Let those 4 counts be spoken Deliberately, viz. as a Man would speak Gravely, or Soberly, and not Hastily, or Huddingly; yet not Drawingly, or Dreamingly; but in an Orderly Familiar way of Speaking.”

He also refers to the Pendel, the way they marked the Tempo. Actually, if we calculate and compare the length of the pendel at that time (around two and a half or three meters**) it would finally be MM 70 for the slow four pulses measure, which agree with TeSelle Boal data.

⁶⁰ Miehling, K. (1993), *Das Tempo in der Musik von Barock und Vorklassik*, Florian Noetzel Verlag, Wilhelmshaven, p. 233.

⁶¹ Seventh Ricercar, bars 1- 67; 92- 94.



Comparing to french, who had actually a faster tendency it is also the one which fits the best. In fact, the pulse in France used to be a bit slower than the second tick although the choice of the second as the basic measure has always been fundamental.

“Il faut encore remarquer qu’ils font durer une mesure plus or moins comme ils veulent: mais is est necessaire d’establir un temps certain & determiné puor la mesure (...) & parce que les Astronomes ont diuisé chaque minute de temps en 60 parties, & que chaque partie de minute, qu’ils nomment seconde, est esgale à un battement ordinaire du poux (...) & que ceux que in font 64 font la mesure de 4 secondes ou de 4 battements de poux: ce que i’ay obserué dans l’experience des meilleur ioüeurs de Viole & d’Espinette, & ce que chacun remarquera en faisant reflexion sur le ieu de ceuz que l’on estime auoir la main tres-viste & tres-legere, quand ils vsent de toute la vistesse que leur est possible.”

Maris Mersenne refers in his *Liber Septimus Harmonicorum Libri XII* (1648), Paris, as *lenta mesura* for the C as well.

Another source can be found in De La Voye- Mignot’s *Traité de Musique* (1656), Paris: “Le C simple denote qu’il faut battre la mesure lentement”.

Also Rousseau (1678) names *Singe Majeur* “C” since “la Mesure se bat à quatre temps graves; deuz en frappant & deuz en levant”.

Besides he also refers to *Le 3. pour 4.*⁶² in his method:

“Au Signe de Trois pour Quatre, ainsi nommé, parce qu’au lieu que la Mesure au figure Majeur est composée de quatre Noires, celle-cy n’en a que Trois , la Mesure se bat à trois temps plus vîtes que le Triple simple; mais comme la vitesse de ces temps les rend difficiles a marquer, on le bat à deux temps inégaux; deux Noires pour le frappé & une Noire pour la levé.”

However, a discordance can be found if one compares this explanation with Jean- Pierre Freillon-Poncein method (1700) since 3/ 4 is thought as triple simple (3), which affirms the reversed roles of both measures as far as tempo is concerned.

⁶² Seventh Ricercar, bars 68- 91.

“Le 3 & 4, se bat à trois temps encore plus vite que le triple double (3/ 2), scavoir une noire pour chaque temps. (...) Le triple simple se marque par un 3. tout seul, & se bat encore plus vite que le 3 & 4 (...)”

As far as it concerns, there were two different tempo postures involving the triple measure. ** The slow, which would be the 3/2 (or 2/ 3 sometimes) and the fast 3/ 4.

This ambiguous fact can be also found in other non french sources such as Alexander Malcom's *A treatise of Musick* (1721) Edinburgh:

“We find common Time of all these different Movements; but in the triple, there are some Species that are more ordinarily of one Kind of Movement than another: This the triple is ordinarily adagio, sometimes vivace; the 3/ 4 is any Kind from adagio to allegro (...)”

“What is the real Difference betwixt 3/ 4 and 6/ 4 (...) their principal difference lies in the proper Movements of each, and a certain choice of the successive Notes that agree only with that Movement”

Tempo variations

As Robert Donington declare in his book, *The interpretation of Early Music* (1963), London, tempo flexibility was not only necessary in early music but also required and a completely normal use. Even music based on sequences didn't remain exempt from static tempo.

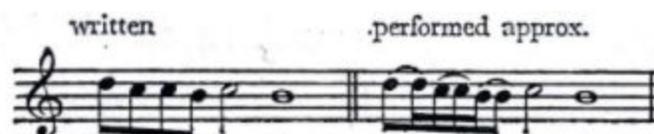
“There are people who imagine that imparting the movement is to follow and keep time; but these are very different matters, for it is possible to keep time without entering into the movement, since time depends on the music, but the movement depends on genius and fine taste.”

“I find we confuse time, or measure, with what is called cadence or movement. Measure defines the number and time-value of beats; cadence is properly the spirit, the soul that must be added to it.”

Since the seventh *ricercar* is actually composed as a sort of Prelude to my mind, this is a good example to relate the tempo freedom of these pieces as an inspiration and approach to this Gabrielli's *ricercar*. In Couperin's opinion, “those who make use of these preludes should play them in a free manner, without confining themselves to strict time”.

Italian recitatives were not sung with equal beats because of the actor's declamations and the passions. If this was perfectly approved because of the importance of emotions, it could be totally implemented in all kinds of italian music since the role of the *affects theory* remains.

Tempo rubato, which literally means 'stolen time', was thought as a rhythm displacement by remaining the tempo undisturbed. It is was the responsibility of the performer to adapt the timing and rhythm in order to establish the measure for the next bar. It was usually known as borrowed time and this is an example of Giulio Caccini of his *Nuove Musiche* (1602):



There is also the option of 'stole time' and not return it, although a reason and shape is needed. As Girolamo Frescobaldi affirms in his *Toccatas* (1614), Rome:

"First, this kind of style must not be dominated by tempo. We see the same thing done in modern madrigals, which, in spite of their difficulties, are made easier to sing, by means of the flexibility of the time, which is expression of the music, or the sense of the words."

Rallentandos, (It.: 'becoming slower'; gerund of *rallentare*, 'to relax', 'slacken', 'slow down') a direction to reduce tempo, often abbreviated to *rall***, should be used at the right moment when the music needs it; by an harmony suggestion and/ or the end of the piece for instance.

"The closes, though notated as rapid, need to be played in a very broad manner; and the nearer you come to the conclusion of the passage or close, the more you should hold back the time."

Passions & Tempo

"The passions are the only orators that always persuade; they are, as it were, a natural art, the rules of which are infallible, and the simplest made with passion, is more persuasive than the most eloquent, without it."

La Rochefoucauld, *Maxims no. 8* (1678), tr. A. L. Humphreys.

The *Doctrine of the Affections* is the term which describes the Baroque concept of applying rhetoric tools from Latin and Greek orator doctrines into music language in order to move the emotions of the audience. It is was specially in the 17th and 18th Century when composers and theorists such as Mattheson (1681-1764), Printz (1641- 1717) and Quantz (1697- 1773) provided their own ideas by describing and categorizing the *affects* in their different meaning of styles, rhythms, dances movements, scales, forms and instruments.

"Vortrage eines Redners verglichen werden. Ein Redner und ein Musikus haben sowohl in Ansehung der Ausarbeitung der vorzutragenden Sachen, als des Vortrages selbst, einerley Absicht zum Grunde, nämlich: sich der Herzen zu bemeistern, die Leidenschaften zu erregen oder zu stillen, und die Zuhörer bald in diesen, bald in jenen Affect zu versetzen. Es ist vor beyde ein Vortheil, wenn einer von den Pflichten des andern einige Erkenntniß hat."

Quantz, Anweisung Cap. 11 Vom guten Vortrage im Singen und Spielen überhaupt.

For this reason *affects* and *passions* are certainly closely related with tempo as well in Baroque music. It was called the *septem artes liberales* in a time when it was actually taught in schools as a subject. The term "Music als Language" beautifully describes the relation and the inner relation between the connatural action of speaking in a certain language and the intuitive and usual approach of making music in the spontaneous procedure of expressing emotions.

"Die Regeln der musikalischen Sprache oder Rede sind die gleichen wie die der gewöhnlichen Rede; (...) Wenn der Komponist eine Musik schreibt, die mißfällt, so liegt das daran, daß er die allgemeinen Regeln der Rede verfehlt hat."

André Ernest Modeste Grétry (1741- 1813)

Classifying all passion would be an endless process. However they could be generally categorised into three basic different groups as a summarize of Claudio Monteverdi's passion theory in music in his Madrigali book number 8 (1638):

<i>Passioni</i>	<i>Termini (Generi)</i>	<i>Tempo (Geschwindigkeit)(Versmaß)</i>	<i>Tempo</i>	<i>Voce</i>
<i>Ira</i>	<i>concitato</i>	<i>veloce</i>	<i>piricchio</i>	<i>alta</i>
<i>Temperanza</i>	<i>temperato</i>	<i>(moderato)</i>	<i>(-)</i>	<i>mezzana</i>
<i>Humiltà</i>	<i>molle</i>	<i>tardo</i>	<i>spondeo</i>	<i>bassa</i>
<i>o supplicatione</i>				

"(...) et considerato nel tempo piricchio che è tempo veloce, nel quale tutti gli migliori Filosofi affermano in questo essere stato usato le saltationi belliche, concitate et nel tempo spondeo, tempo tardo, le contrarie (...)"

For this reason, it could be said that the tempo serves indeed the *affects* in music. It will be instinctively changed into a faster or slower tempo depending on the passion expressed at a sort point of the piece. "Instinctively", automatically and not because of the personal belief or conviction of the performer, but with the wise knowledge and support of Baroque methodologist. If anger and happiness (which literally can be translated into Italian as *allegro*) would provoke fast tempo; supplication, shyness, dignity and sadness would belong to the third group, while moderate passions, for instance emotions related with love, would be in the second category.

"Tempo is a function of mood, rather than the other way about"⁶³

Analysing the Score

After acquiring elemental knowledge about passions and rhetoric I decided to have a deeper experience with this topic, which basically is the main point of the rest of musical elements such as articulation, ornaments, dynamics and tempo. It is from the original meaning of the music when the rest of ingredients natural and easily appear by themselves. It is the main commitment of the musician to find out these musical material and communicate to the listener. It would be not our job to create new information of the piece: everything needed is already there. However, this doesn't mean that every work must be played exactly in the same way. We all are different human being with our own feelings and expressions, so it will be innate and essential to have different versions depending on the person who perform.

The tonality of the seventh *ricercare* is D minor, which means *serious* and *pious* for J. Rousseau⁶⁴ (1691) and Charpentier⁶⁵ (1692). According to the last one, this is the complete list⁶⁶ of tone/ passions:

⁶³ Donington R. (1963), *The Interpretation of Early Music*, Faber Music, London. p. 431.

⁶⁴ (1712- 1778)

⁶⁵ (1643- 1704)

⁶⁶ Job ter Haar, *Recognizing and expressing the passions in Baroque music*.

C major:	gay and warlike
C minor:	obscure and sad
D major:	joyous and very warlike
D minor:	serious and pious
Eb major:	cruel and hard
E major:	quarrelsome and boisterous
E minor:	effeminate, amorous, plaintive
F major:	furious and quick-tempered subjects
F minor:	obscure and plaintive
G major:	tender and joyful
G minor:	serious and magnificent
A major:	joyful and pastoral
A minor:	tender and plaintive
B major:	harsh and plaintive
B minor:	solitary and melancholic
Bb major:	magnificent and joyful
Bb minor:	obscure and terrible

Intervals are really important because of the power of increase an emotion depending on their direction and size. Upward intervals mean hope and a strong growing in opposite to downward intervals, which reflect despair and diminish. Mattheson (1739) affirms that “joy is an expansion of the soul” (large intervals) and “sadness is a contraction of these subtle parts of our body” (small intervals). This is a detailed list of ascending and descending intervals meaning by Kirnberger (1774):

ASCENDING

Augmented Prime	Anxious
Minor/ Major/ Augmented Second	Sad/ Peasant, Pathetic/ Languishing
Minor/ Major Third	Sad, Wistful/ Merry
Diminished/ Minor/ Major/ Augmented (or Triton) Fourth	Wistful, Plaintive/ Merry/ Sad/ Fierce
Minor/ Diminished/ Perfect/ Augmented Fifth	Soft/ Graceful, Pleadingly/ Happy, Courageous/ Fierce
Minor/ Major/ Sixth	Wistful, Pleading, Flattering/ Funny bumping violent
Diminished/ Minor/ Major Seventh	Painful/ Tender, Sad, Indecisive/ Fierce, Furious, Despair
Octave	Merry, Courageous, Cheering

DESCENDING

Augmented Prime	Extremely Sad
Minor/ Major/ Augmented Second	Pleasant/ Serious, Calme/ Plaintive, Tender, Caressing
Minor/ Major Third	Very Wistful, Tender, Calme, Moderately Merry/ Pathetic, Melancholic
Diminished/ Minor/ Major/ Augmented (or Triton) Fourth	Wistful, Anxious/ Calm, Moderately Merry/ Very Depressed/ Deeply Sad
Minor/ Diminished/ Perfect/ Augmented Fifth	Tenderly Sad/ Pleading/ Happy, Calm/ Skittish
Minor/ Major/ Sixth	Subdued/ Bit Skittish
Diminished/ Minor/ Major Seventh	Wailing/ Bit Fearful/ Terribly Fearful
Octave	Very Reassuring

Chromatic movements refer to *pathos* and consequently *pathopeia* as the rhetorical figure which literally means in Greek “something suffered and strong emotional response”. Discordant harmonies also creates strong emotions such as anger or anguish, so it would be necessary to play louder in those passages. Juxtaposition between discord and concord give the listener the tension and relaxation feeling which Quantz explains as “anticipation and relief by raising and lowering the passions at will”. By this one can assume that dynamics should also accommodate to the passions. Since they are hardly never provided by the autor, one could assume that sweet or sad pieces would be slower that the first movement *Allegro Molto* of a concert. As it can be observed in the previous tables, a crescendo will be made if the melody goes up because of the stronger passion. The opposite happens if the line goes down. “Baroque music should be full of dynamic contrasts.”⁶⁷

Rhetoric as poetry metric and rhythm are solidly connected. Instrumental music uses the same parameters as in vocal music, which would be probably more obvious. Some of this figures can apparently have a very intuitive meaning, always combined with an emotion or mood. For example, in a “very serious, sad or melancholy circumstances” would be used three half notes energetically accented since the *molossus* means “hard toil or pitched battle” (Mattheson, 1739). three short notes preceded by a long one “has a noble and majestic character and is often found in overtures, like the one in *water music* by Handel. Jubilation is often expressed by the use of the dactylic rhythm (long-short-short) in a fast tempo.”⁶⁸

⁶⁷ Job ter Haar, *Recognizing and expressing the passions in Baroque music*.

⁶⁸ *Idem*.

Intervention

Scordatura

The first thing I focused my attention on just looking at the score previous playing was bar number 77: it is just not possible to play it without scordatura (*g, D, G, and C*). This is a strong fact which apparently means that scordatura is absolutely necessary. Despite this, I played it for the first time with the normal tuning just to play it more comfortable and create a first impression of the piece which could not be possible if I was busy with this new tuning of my cello. However, I tuned the A one tone lower the second time I played it and honestly it was not as difficult as I thought.

Nevertheless more position changes are consequently inevitable, and it can be also thought that the dominant of the tonality (D minor) would be more appropriated to be played on an open string (for example bar 2).

Notwithstanding, after this experiment and relying on the thesis *Scordatura Tuning in Performance and Transcription: A Guide Using Domenico Gabrielli's Seven Ricercari for Violoncello Solo* by Sera Cheon (2013), which was also a main point in the first intervention cycle of this artistic research, this seventh *Ricercar* was most certainly supposed to play with scordatura.

Recitative

Because of listening and comparing different recordings of this piece (J. Berger, B. Hoffmann and R. Tunnicliffe), the beginning of this *ricercar* (bars 1- 10) might be supposed to be play freely improvised.

Also the entire piece could be defined as a long improvised *Preludio*: repeated structures are developed both imitated and creating new and different patrons. It can be observed that the last rhythmical cell becomes a motive itself which continues during the next bars (bar 13- 14, 18- 19, 88- 90, 66*first cell). Other times new cells prologue only one bar (bar 20, 22, 53, 59).

This mix of musical ideas such as jumping intervals (bars 29, 30) and rhythmical repeated motives (bars 12- 14, 16- 17, 23- 27, 29- 30, 32- 33, 34- 43, 44, 46 -53, 54- 57, 60- 61, 64- 65, 81- 88) give the feeling of a continuous flowing musical line.

Analyzing the score

In order to apply the previous knowledge, I have chosen an harmonic interesting fragment (bars 28- 45) from the *ricercar* number 7.

The image shows a musical score for cello, specifically bars 38 to 45. The score is written in bass clef with a key signature of one flat (B-flat). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes. Above the staff, red numbers 1 through 13 indicate specific notes or groups of notes. Below the staff, blue letters and symbols represent harmonic analysis: F, D, G, E, A, D, E, A, D, D, 6th Augmented, D, G, A, D, (V), D, A, D, A7, D, C7, F.



= inner chromatic line

Passions in harmony and intervals

1. Ascending augmented prime: anxious
2. Descending perfect fifth: calm
3. Ascending minor third: sad and wistful
4. Descending octave: very reassuring
5. Ascending perfect fourth: sad
6. Descending major third: pathetic and melancholic
7. Descending diminished third (doesn't appear)
8. Ascending perfect fourth: sad
9. Ascending minor third sad and wistful
10. Ascending octave: merry, courageous and cheering
11. Descending minor second: pleasant
12. Descending diminished fifth: pleading
13. Ascending minor sixth: subdued

Tonality- Passions

F major: furious and quick-tempered subjects (bars 38 and 45)

D major: joyous and very warlike (bar 38⁶⁹)

G major: tender and joyful (bar 38⁷⁰)

G minor: serious and magnificent (bar 42)

E major: quarrelsome and boisterous bar 38 and 39)

A minor: tender and plaintive (bars 39, 40, 42 and 44)

D minor: serious and pious (bars 38- 45)

A major: joyful and pastoral

C major: gay and warlike

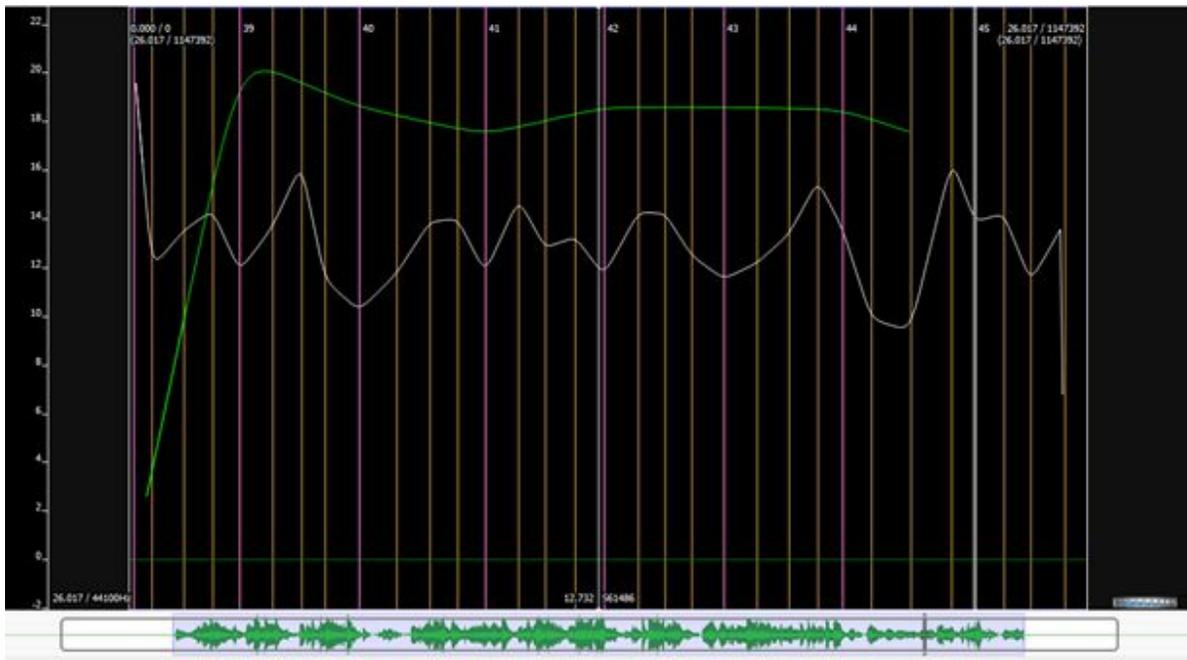
F major: furious and quick-tempered subject

⁶⁹ Since there is F natural and F sharp, both D major and minor could be possible.

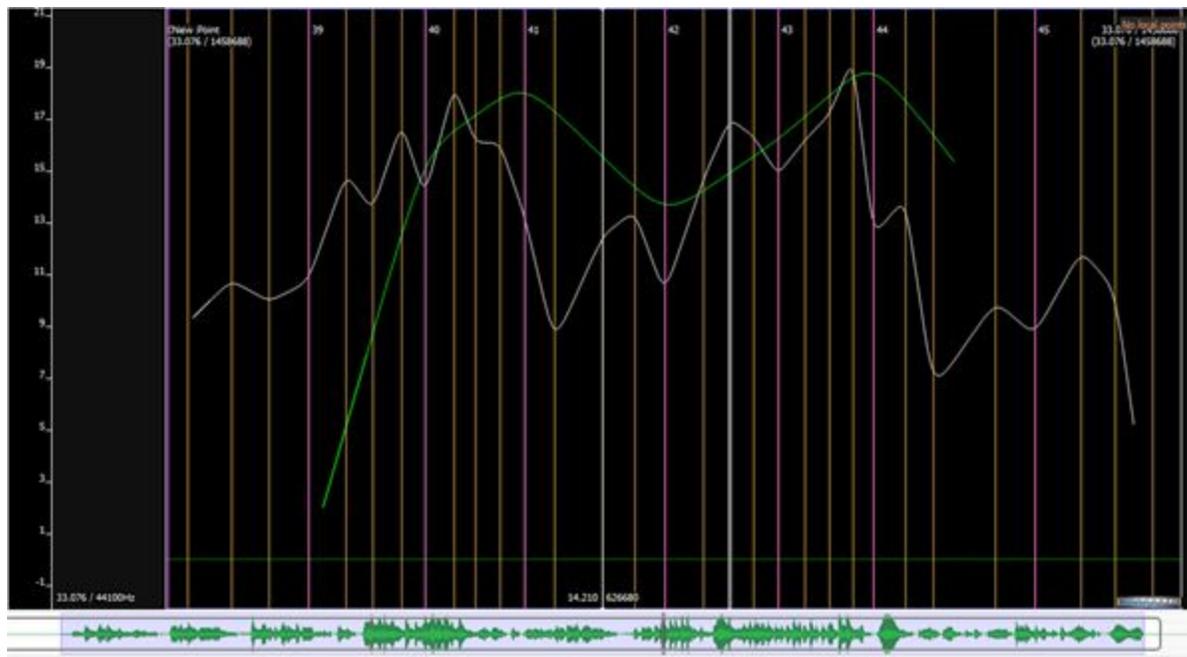
⁷⁰ Since there is just the fundamental, it is not known the modality of the chord.

Tempo graphics

Richard Tunnicliffe. D. Gabrielli 7th *ricercar* bars 38- 45:



Bettina Hoffmann. D. Gabrielli 7th *ricercar* bars 38- 45:



Comparing both versions, it can be appreciated the different tempo flexibilities chosen by the players. If observed, Tunncliffe's version is pretty stable because of the green curve, which reflects the tempo of each C measure bar. On the other hand, Hoffman plays with more freedom by stretching and/or shorting the bars. Attending to the inner pulse of each bar and approaching to the score, Tunncliffe is mostly taking time during big jumps: bar 39 first and fourth beat, bar 40 first beat, bar 42 first (separating the same note) and fourth beat, bar 43 first beat and bar 44 second beat. On can observe also that he plays longer in time the third beat of bar 44 because of the new motive. Hoffmann is unquestionable absolutely free focusing on pulses per bar as well. For example, it is very interesting the fact of stretching that much bar 41. The most probable reason in because of the harmony: the Augmented sixth. Exactly as Tunncliffe, she also takes more time in bar 44 by making a new starting on the middle of the third beat. Contrary, she is previously shorting time in bars 40 and 43.

Appendices

Appendix 1: Tracklist of A/V recordings

01 First reference recording

<https://www.youtube.com/watch?v=anAWkFWSRZQ&feature=youtu.be> D. Gabrielli, *Ricerca Primo* (1689)

02 Articulation case study- Experiment. D. Gabrielli, *Ricerca Primo* (1689)

https://youtu.be/R_BW25oNEMk B. Hoffmann articulation (bars 1- 11)

<https://youtu.be/ZvwuhS30zQY> J. Berguer articulation (bars 1- 11)

<https://youtu.be/8rQPQ8DW4mM> B. Hoffmann articulation (bars 12- 19)

<https://youtu.be/kN0W0qleeQs> J. Berguer articulation (bars 12- 19)

03 Second reference recordings

<https://youtu.be/8XyVS5LvKBM> D. Gabrielli, *Ricerca 3* (1689)

<https://youtu.be/flvU2o2sNDU> D. Gabrielli, *Ricerca Primo* (1689)

04 Transcribing versions. D. Gabrielli, *sonata for cello in G Major* (1689), *III. Largo*

https://youtu.be/C7e_9bqMDYc R. Tunnicliffe version

<https://youtu.be/S6tVAHV4Qks> B. Hoffman version

04 Exercises intervention

Daily training ornamentation exercises:

https://youtu.be/aq_He1oYRpU Appoggiaturas

<https://youtu.be/oK3DQBMrwll> Crossing notes

<https://youtu.be/DvDrYiry4LA> Mordents

<https://youtu.be/cEweHKdOSSU> Rubato

https://youtu.be/uLBbxSi_RsU Slides

<https://youtu.be/tF2XZysdDdg> Swell

<https://youtu.be/o-UuM9h4wls> Trills

<https://youtu.be/Upot1XUFyGY> Turns

https://youtu.be/r_5dJT831Dk Vibrato

<https://youtu.be/ZSgrSFQGTSY> Volato

05 Playing the masters intervention:

<https://youtu.be/89582e5nRcg> A. Corelli, *Largo- Preludio, violin sonata no 9 op. 5* (1700)

<https://youtu.be/HI3T6snAEVc> F. Geminiani, *Grave (Andante- Grave; Bonny Chrissy) Airs made into sonatas for two violins and bass, Treatise of Good Taste in the Art of Musick* (1749)

06 Third reference recording:

<https://www.youtube.com/watch?v=HAse7E3bnx0&t=7s> D. Gabrielli, *Largo, sonata in G Major for cello* (1689)

07 Artistic result:

<https://youtu.be/OwfKiJ9GTu8> D. Gabrielli. *Ricerca 7*

<https://youtu.be/NHhbapEli2l> Bars 1- 10

<https://youtu.be/sell9-YHwyY> Bars 11- 16

<https://youtu.be/Ze0RUXQOa4U> Bars 23- 34

<https://youtu.be/F86xKjrFbN0> Bars 38- 44

<https://youtu.be/YZ607shxfwM> bars 44- 53

<https://youtu.be/hi0q4tpbVeQ> Bars 53- 59

<https://youtu.be/PbS10PYAbfl> Bars 60- 61

<https://youtu.be/FoeGftsIDu0> Bars 68- 79

08 Youtube playlist. AR videos

https://www.youtube.com/playlist?list=PL_znyVAKOVAZCXe70nkLQ6IYMwKBfq4ks 1st Intervention cycle

https://www.youtube.com/playlist?list=PL_znyVAKOVAb4hgWBSOqnAU_2NegKJfqs 2nd Intervention cycle

https://www.youtube.com/playlist?list=PL_znyVAKOVAYFa6RvfzAMIQbUkWuJMcmh Artistic result

Appendix 2: Network

Barie, Verena: Born in Speyer, Germany, Verena finished her Bachelor in the Conservatorium van Amsterdam with Erik Bosgraaf and Jorge Isaac. At the same time she explores contemporary music and especially live electronics with softwares like Max MSP and Ableton Live, as well as (electronic) composition with lessons by Jorrit Tamminga, Wim Henderickx and Joel Bons. Next to several prizes within the competition “Jugend musiziert” in Germany, Verena was awarded with the “Gaudeamus muziekweek prijs” for contemporary music within the “Prinses Christina Concours” in the Netherlands, 2014. I had a meeting with Verena during my 2nd intervention cycle and she suggested me some ornament issues which really helped me.

Clares, Antonio: Viola player, he is member of the Orkest van de Achttiende Eeuw, and often invited to the Amsterdam Baroque Orchestra, European Union Baroque Orchestra, among other, as principal viola. Antonio also takes part in chamber music projects like La Real Camara and La Tempesta. He also teaches viola in the Murcia Conservatory, Spain, since 1999. Antonio kindly answer a questionnaire about ornamentation in my 2nd intervention cycle.

de Hoog, Viola: A versatile musician whose distinguished international career has predominantly been focused on historically-informed performance. For twenty of those years she also travelled the world as the cellist in the renowned Dutch Schönberg Quartet. After completing her studies at the Conservatorium van Amsterdam with Anner Bijlsma, she concentrated on performing chamber music, playing both modern and baroque cellos. In 1986 she was a finalist at the First International Concours for baroque cello in Paris. She teaches baroque cello and chamber music at the conservatories of Amsterdam, Utrecht and Bremen, where she was recently distinguished with the position of honorary professor. I had a masterclass with Viola during my 3rd Intervention Cycle and she also gave me feedback on my final recording result.

Goudarouli, Dimos: A very active and versatile cellist, he performs different styles of music on both historical and modern instruments. He has been invited to innumerable festivals, projects, recordings and tours and now teaches in National Conservatory of Thessaloniki in Greece. In 2003 he received the Brazilian Carlos Gomes Prize, as the best soloist of the year; in 2008 his recording of the 3 first Suites for violoncello solo by J.S.Bach won the influential Bravo Cultural Prize (Prêmio Bravo de Cultura), for the best classical music cd of the year; with Camerata Aberta, specialized contemporary music ensemble, he received in 2010 the APCA Prize. I had a lesson of the first Domenico Gabrielli's *ricercar* with Dimos in my 1st intervention cycle.

Antoinette Lohmann: She teaches Baroque violin, viola and historical documentation at the Utrecht Conservatorium and is the principal teacher of the Historical Performance Department. Currently her repertoire stretches from the early seventeenth century to the 21st century, but always on period instruments and focusing primarily on chamber music, with special emphasis on Dutch repertory. She has a special interest in unusual instruments such as the viola d' amore, the tenor violin and the viola pomposa and exploring their repertoire. She inspired me during the 3rd intervention cycle in her lecture *Rhetorics as the basis of Early Music*.

Montesinos, Carlos: He starts his trip into Historicist repertoire with Jaap ter Linden (Conservatorium van Amsterdam and Koninklijk Conservatorium den Haag), continuing them by becoming student of Bruno Cocset and Emmanuel Balssa in Barcelona. Carlos also expanded his knowledge in the Jeune Orchestre Atlantique and in Ginebra, where he did his Master en Diplome Soloist. He is founder member of Favola D'Argo and the Academia de las Luces. Carlos gave me feedback about the video recording of the 2nd intervention cycle.

Segura, Maximiliano: After studying with Maarten Mostert at the Conservatorium van Amsterdam, he completed his Masters in baroque cello in 2014 with Viola de Hoog and received regular masterclasses and lessons from Anner Bijlsma. For his Master's research paper Maximiliano researched 'The development of violoncello repertoire in 17th century Bologna'. Currently playing in two new and ambitious baroque projects, Maximiliano is founder member of the ensemble Amsterdam Corelli Collective, and continuo player of the trio Fons Harmonicus. Maximiliano kindly answer a questionnaire about ornamentation in my 2nd intervention cycle.

Stegenga, Herre- Jan: He studied cello with Paul Tortelier and chamber music with Jacques Fevrier at the Conservatoire National Supérieur de Musique in Paris and graduated at the age of 17 with the Premier Prix distinction Premier Nomme. He has a successful career as an international soloist and travels extensively. Several composers have dedicated works to him – he played the first performance of the cello concerto by Ton de Kruyff in the Concertgebouw Amsterdam. Herre-Jan has recorded the sonatas of Lekeu, Grieg/ Pfitzner, Rachmaninov/ Shostakovich and the Brahms sonatas with the famous pianist Philippe Entremont. Herre-Jan was principal cello of the Netherlands Chamber Orchestra and currently professor at Codarts, Rotterdam. He is a member of the Ludwig Trio with Jean-Jacques Kantorow, Vladimir Mendelssohn, the Schubert Consort and the Johannes Brahms Quartet. Besides being my main cello teacher, Herre- Jan took part in my first and last feedback of this artistic research.

Swarts, Lucia: She studied with Anner Bijlsma at the Royal Conservatoire in The Hague and made a specialisation in baroque music. Lucia is senior cello teacher at the Royal Conservatoire in modern and baroque cello. Swarts is active as a soloist as well as a player in various ensembles, such as the Asko Schönberg Ensemble, Residentie Bach Ensemble and the Apollo Ensemble. She is principal cellist in the Orchestra of The Netherlands Bach Society. Lucia gave me feedback about the video recording of the 2nd intervention cycle.

ter Haar, Job: Teacher in Codarts as a research coach and Playing with History, he also plays mostly chamber music on modern and period instrument. His groups include the Ives Ensemble, Musica ad Rhenum and Archduke Ensemble. Job has a very important role in this Artistic Research, not only because he is my coach but also thanks for his meetings, feedbacks and the baroque cello lessons which we had since October 2017.

Turina, Guillermo: After his bachelor studies, he completed a Master of Music Degree in the Barenboim Said Foundation in Seville, as well as the diploma of the Formation Supérieure in Saintes, France. He broadened his studies in the ESMUC from Barcelona, specializing in the Baroque cello and the Master in Musicology in the UAB. He recently published the critical editions of the cello methods written in Spain at the end of the 18th century, the book *The Music around Duport's Brothers 34* and his CD *Francesco Supriani. Principles to learn to play the cello*. Guillermo gave me feedback about the video recording of the 1st intervention cycle.

van der Velden, Mieneke: She did her studies in The Hague with Wieland Kuijken and teaches viola da gamba in the Conservatorium van Amsterdam and in the Royal Conservatoire in The Hague. She is regularly invited to join festivals all around the world both ensemble, chamber groups and as a soloist. I had a masterclass with Mieneke during the Early Music Weekend in the Conservatorium van Amsterdam (ethnography in the 1st intervention cycle) in which we could talk and work on the first Domenico Gabrielli's *ricercar*.

Appendix 3: Reference list

Books

- Barnet, Gregory (2008), *Bolognese Instrumental Music, 1660-1710: Spiritual Comfort, Courtly Delight and Commercial Triumph*, Ashgate, UK.
- Cheon, Sara (2013), *Scordatura Tuning in Performance and Transcription: A Guide Using Domenico Gabrielli's Seven Ricercari for Violoncello Solo*, DMA document, University of Cincinnati, USA.
- Dolmetsch, Arnold (1915), *The Interpretation of the Music of the XVIIth and XVIIIth Centuries*, Novello and Company, London.
- Donington, Robert (1982), *Baroque Music: Style and Performance*, Faber Music, London.
- Donington Robert (1963), *The Interpretation of Early Music*, Faber Music, London.
- Kinney, Gordon James (1962), *The Musical Literature for Unaccompanied Violoncello*, University of England.
- Kite Powell, Jeffery (2012), *A Performer's Guide to Seventeenth-Century Music*, Indiana University Press.
- López Cano, Rubén (2000), *Música y Retórica en el Barroco*, Amalgama Editions, Catalonia.
- Miehling, Klaus (1993), *Das Tempo in der Musik von Barock und Vorklassik*, Florian Noetzel Verlag, Wilhelmshaven.
- Neumann, Frederick (1978), *Ornamentation in Baroque and Post- Baroque Music*, Princeton University Press, USA, New Jersey.
- Tarling, Judy (2004), *The Weapons of Rhetoric*, Corda Music, London.
- Veilhan, Jean- Claude (1979), *The Rules of Musical Interpretation in the Baroque Era*, Alphonse Leduc, Paris.

Articles

- Bonta, Stephen (1977), "From the violone to the Violoncello: A Question of Strings?" in: *The American Musical Instrument Society*.
- Kraków, Piotr Wilk (2011) *The violin technique of Italian solo sonata in the 17th century*.
- McGee, Timothy Joseph (2008), "How one Learned to Ornament in Late Sixteenth Century Italy", in: *Performance Practice Review*, Vol. 13, No. 1.
- Rush, Philip Eugene (2004), "A String Player's Guide to Improvisation" in: *Western Art Music*, Florida State University Libraries.
- ter Haar, Job, *Recognizing and expressing the passions in Baroque music*.
- Vanscheeuwijck, Marc (1996), "The Baroque Cello and Its Performance" in: *Performance Practice Review*: Vol. 9: No. 1, Article 7.
- Wilson, Nancy (2011), "The Art of Ornamentation in Baroque Music" in: *Alternative Styles "Season to Taste"*, *Journal of the American Viola Society*, Vol. 27.
- Wissick, Brent (2011), "The Cello Music of Antonio Bononcini: Violone, Violoncello da Spalla, and the Cello "Schools" of Bologna and Rome" in: *Journal of Seventeenth-Century Music*.
- Zaslav, Neal (1996), "Ornaments for Corelli's Violin Sonatas op. 5" in: *Early Music*, Vol. 24, No. 1, Music in Purcell's London II, pp. 95-116 in: *Oxford Journals*, Oxford University Press.

Scores

- Corelli, Arcangelo (1700), *Violin Sonatas op.5*, Rome.
- Corelli, Arcangelo (1710), *Violin Sonatas op.5*, Amsterdam.
- Corelli, Arcangelo (1740), *Violin Sonatas op.5*, London.
- Gabrielli, Domenico (1689), Hoffmann, Bettina (2001), "Introduction, editorial note, critical commentary, and performance notes. Appendix with scordatura arrangements of the 6th and 7th Ricercare", *The Complete Works for Violoncello*, Bärenreiter Urtext, New York.
- Mealli, Pandolfi (1660), *Sonata Sessta op. 3*.
- Vanscheeuwijck, Marc (2012), *Preface of Riproduzione dei manoscritti*, Arnaldo Forni Editore.

Primary Sources

- Ganassi, Silvestro (1535), *Opera Intitulata Fontegara, A Treatise on the Art of Playing the Recorder and of Free Ornamentation*, edited by Hildemarie Peter, Venice, Robert Lienau Musikverlag.
- Geminiani, Francesco (1751), *The Art of Playing on the Violin*.
- Mace, Thomas (1676), *Musick's Monument*.
- Quantz, Joachim (1752), *On Playing the Flute*, Faber and Faber, London.
- Rognoni, Francesco (1620), *Selva de Varii Passaggi*.
- Tartini, Giuseppe (1779), *A Letter from the Late Signor Tartini to Signora Maddalena Lombardini (Now Signora Sirmen)*, translated by Dr. Burney, Johnson Reprint Corporation, New York and London (reprinted 1967).

CDs

- Berger, Julius (2010), *Birth of the Cello*, Solo Musica.
- Hoffmann, Bettina (2013), *Gabrielli: Opera completa per violoncello*, Tactus.
- Tunnicliffe, Richard (2007), *Gabrielli: Early Italian Cello Music- Complete Works for Violoncello*, Cello Classics.

Appendix 4: Feedback

Job ter Haar. Reference recording

It's very good! You clearly have feeling for this music. It's very tasteful and interesting to listen to. This is only one instrument. If you can suggest different voices and characters within this instrument, it will be even more interesting. In the 17th century they called this the 'bastarda' style (having multiple parents, causing multiple voices in one instrument - fake polyphony). In this piece it is not so much as in the C major one, where it is quite extreme, but I still think you could sometimes get an 'inner dialogue' going. Learning this polyphonic way of playing will also greatly help you with Bach.

Will you try this in the tuning for which it was probably written, with the A tuned to G?

What about vibrato: where and why will you use it? At some moments you don't use it, but at other moments there is suddenly a lot of it; for instance at 0'26" on the repeated G - why there? Articulation: quite OK but it could be more varied. It's a matter of adjusting it carefully to every change of mood in the music. There is also a technical aspect to this: for this kind of small-scale differences in articulation, the use of the wrist is essential (see below).

Dynamics/attacks: maybe it's the recording, but my impression is that there could be more differences. What about ornamentation? Where could you make ornaments, and what kind of ornaments? What do you base your choice of tempo on?

Some more technical details:

Left hand: in baroque playing it is not necessary to 'isolate' your fingers (for instance, lifting the others up and keeping them together when they are not playing). It's best to keep them as much as possible on the strings (so they may provide resonance) or just above it (any time, an ornament may come!).

Right arm: since the wrist is the essence of baroque bowing technique, see how you can both liberate and activate your wrist. Because baroque music requires sudden changes in articulation and attack, quick string crossings etc., it is just much easier to have as little weight moving around as possible. Of course, longer bowings can be with the elbow or arm, but the more you can do with the wrist, the quicker you can react. You can use the wrist actively and passively. How exactly this works for you is an individual matter, there are not many rules and there was no technical standardization whatsoever around 1700. Usually, a relaxed and not too high right elbow will allow more flexibility in the wrist.

Guillermo Turina. First intervention cycle's recording

The first thing I want to say is: Bravo! This music is quite far away from the actual way of work in the musical studies, let's call it "normal cello". Although it is apparently simple music, it is not easy to take all the interesting things from it. ¡And you are doing really beautiful things!

Now let me do a bit of reflection about some questions. As you well know, the Gabrielli's *ricercars* are the very first big work ever for solo cello. Till that moment, excluding some testimonial things (like solo sections in an instrumental work or any short piece with basso continuo), nobody had written anything for our instrument as the protagonist of the action. And much less completely alone. If we add the title of the piece, "ricercare", I think it gives us a little clue about where should go our interpretations. In Italian, "ricercare" means "search"... it fits perfectly with the musical speed, doesn't it? It looks as if the music were looking where to go, it could be written improvisations. However the structure of each *ricercare* is very

different. We can just compare the two ones you sent me: I have played a lot the second one, and it seems to be almost a four movement sonata in *attacca*. The first *ricercare* is really like an improvised prelude and the third one is different, more virtuous and colourful.

Said this, nothing to say about your articulation and intonation (well done!). The only thing I would like to say is about rhetoric. During Gabrielli's time most of the musicians used to study the art of the rhetoric as part of their training in order to learn how to make a convincing musical speech. For that they used different rhetoric figures from texts but with musical equivalence to compose music. Probably the most popular are the *anabasis* and the *catabasis* (basically ascent and descent in the discourse). This means that the message gets stronger in any repeated ascending passage (can be reflected with a *crescendo* or an intensification while the ascending progression) and the opposite in the descending ones. It looks evident but it is very helpful to look for these rhetorical figures in the music and making them evident makes the music become more convincing. For example, the beginning of the *ricercare primo* is an ascent which continues in *catabasis* ones it arrives to the higher point.

Besides from this you can give another character when the same music motive is repeated in different tonalities.

There are details which you could exaggerate even more. In the first *Ricercare*, the phrase between 1.23 and 1.26 is immediately repeated after a little alteration: the B natural is transformed into a B flat finishing in a different way. You should emphasize and exaggerate this to make it perceptible to the listener's ear.

The Gabrielli's *ricercare* are full of little details like those ones and they are almost a compendium of this rhetoric elements. I highly recommend you to have a look at the Rubén López Cano's book *Music and Rhetoric in the Baroque*. It is a wonderful work because of its combination between the literary explanation and application to the music including musical examples. For me it has become definitely one of my favourites for this subject. Otherwise I add you his article as a kind of summary to have an idea about the content.

I hope I could help you!

Lucia Swarts. Second intervention cycle's recording

I have some problems that you repeat a movement of Gabrielli where is no repeat needed according the composer although I like some ornaments you did very much! in the movement itself are a lot of repetitions which you can ornamented. Just start the piece simple and when there are repetitions you can play some ornaments without disturbing the line.

Making ornaments is a question of taste as well. For me the Gabrielli's could be more simple (protestant) and in a Vivaldi (catholic) sonata you could improvise much more with ornaments.

Be careful, in a triple bar the order of the bar is *long- short- shorter* or *strong- weak- weaker*. I hear your third beats much too strong in general.

First make that clear and then start improvising a bit with the ornaments you already have. NOT TOO MUCH and natural and with the right pulse of a triple bar.

Carlos Montesinos. Second intervention cycle's recording

First of all BRAVO. I think you have done a very serious work and I actually have a lot of questions. I am really looking forward to reading your project so please I hope I will be able to have a look when it is ready! Before coming into details, I want to talk to you about the improvising staff. Very often we are

asked to play ornaments which I honestly did not feel from myself (I neither found out any musical or performing sense). On the other hand, other times I wanted to add ornaments and I was suggest not to do it... I just want to remark, as you probably already know, that ornamentation depends mostly on our own taste and in the "stylistically correct" direction. Focusing on Gabrielli, I actually never tried to ornament as much as you did, but it seems ok for me. I love when you use ornaments to link phrasings, it is very elegant. However, I don't agree two when the rhythm or the octave changes

I don't like to play the same melody just an octave up, I am sorry for being so direct. It doesn't really make sense if we are finally doing basically the same, don't you think? About the rhythm (2'07'') I don't think we should change it because the moving character is modified. For me this is wrong... just because this rhythmic cell belongs to other affect, to other energy...

Leaving aside the ornamentation, your right hand looks much more static during the first half. Original bowings seems to don't help you very much, do they? Why this happens?

I would like you to try to feel the frog of the bow as home. So you are saved there, you want to return home. There are some holes in your bow which break your phrasing. This sound quite simple, I would like to show it to you.

You are doing a great job! Keep going this way and congrats again!

Viola den Hoog. Artistic result recording

You play a very nice overture! This is meant to be a sort of introduction before the piece actually starts. I would like to tell you first of all two important things: the resolution should be always softer and the long notes could be nicely divided -as *mesa di voce*- but always feeling where the pulse is, so you feel when the next note is coming. You should choose the most important notes and also be careful that you up notes are not that loud. With the dotted notes you almost play it as a French overture. About the trills maybe it is a good idea to not start them from the upper note, otherwise they are not clear enough. Different voices like soprano and bass should be hear as well.

Lot of good staff! Sometimes I feel you do a lot of impulses which are not necessary. Also be aware of up bows because sometimes they sound too much. Somehow, try to know what is important and what is not. It is not a good idea maybe to glue entirely the upbeat with the next note. Consonants are very important – like articulating while singing- otherwise the structure of the music itself is lost. This piece is supposed to be played with scordatura (G instead of A in the first string) so we have to decide where to play an open string because if it is only one note it is better not to do it. You will see if the choice fits with the music if it needs openness.

Always make your choices based on the music. You should have a look on the manuscript because Gabrielli probably wanted the original harmony and not the arrangements that new editions made about the sore. I would keep my fingers as much as possible close to the strings (2' 36'') and this will help to keep the resonance in the sound. Basically think chords. Here you can see the rhetorical way of the music; question, answer, doubting, confirmation, etc. It is a very good training to play the bass line in this music. It is your guide: you feel the different steps and you won't be lost in notes anymore.

The 3/ 4 is a kind of Minuet. The double stops should not sound as a technical etude. You can also play as an arpeggio. Imagine that you are a guitar or harpsichord player, they have thousands ways of play an arpeggio. The tempo in this section is very good since it is in relation with the rest of the piece (half a bar becoming the whole bar or the same pulse in both measures so beat stays). Try not to lose the pulse and the tempo keeps continuing. You could also ornament the last bar!

Appendix 5: Original scores

Ricercar Primo

Domenico Gabrielli

The image displays the original score for 'Ricercar Primo' by Domenico Gabrielli, written for a single bass clef instrument in 3/4 time. The score is presented in nine staves, with measure numbers 10, 18, 26, 34, 43, 52, 59, and 67 indicated at the beginning of their respective lines. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes natural signs, flats, and sharps, indicating chromaticism and key changes. The piece concludes with a double bar line at the end of the ninth staff.

D. Gabrielli, *cello sonata in G major, II. movement*

Largo

10

19

25

76 #

Ricercar 7°

8 [tr]

13 [tr]

16

19

22

25

28

32

35

38

41

44

47

50

52

55

58

62

65

69

75

81

86

90