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Chordal Cello Accompaniment:
The Proof and Practice of Figured Bass Realization on the
Violoncello from 1660-1850

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Abstract

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Chair of the Supervisory Committee:
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For the better part of two centuries, the cello and cellist utilized a specific manner of accompaniment, one which, in recent times, has become a lost art on this instrument: the realization of figured bass. From the middle of the seventeenth century until the middle of the eighteenth century, the cello accompanied violinists, flutists, singers, and even other cellists with chordal accompaniment. Evidence for the practice resides in the titles of works (especially considering the common designation *Violone ò Cembalo* in the titles of works written during the Baroque period), the forerunners and development of the cello, methods and treatises, and the music itself. With the decline of figured bass in the Classical period, cellists utilized their harmonic accompanying ability in the realization of secco recitative, in which cellists (often with the help of a double bass), not keyboardists, would realize the harmonies for the singers on stage. The cello methods of Baumgartner, Gunn, Corrette, Raoul, Baudiot, Stiastry, Schetky, and the Paris Conservatoire, as well as specific harmonic studies such as those by Antonii and Supriani (Scipriani), teach the proper realization of figured bass and its execution on the cello. Music that cellists encountered, such as compositions by Corelli, Händel, and J. S. Bach, as well as compositions by the cellists themselves, such as those by Jacchini, Bononcini, Masse, and Boccherini, allow further insight into the practice. The role of the Baroque and Classical cellist was typically that of accompanist, a function accomplished through the art of chordal accompaniment.

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In Search of Chordal Cello Accompaniment

Today the cello is so popular that it is nearly impossible to avoid hearing a solo cello anywhere, from the concert hall to television commercials. With such twentieth-century musical and political ambassadors as Pablo Casals, Mstislav Rostropovich, and Yo-Yo Ma, the cello has gained a place of cultural prominence that is very different from the instrument's historic status. Compared to the distinguished solo instrument of today, the violoncello began as a subservient, companion to the violin, only later emerging from its shadow. As J. G. C. Schetky observed, "Accompaniment should be the first Object of a Violoncellist, the Instrument being principally invented and intended for that purpose."¹

If the cello had a birth certificate, it would likely read "Born in Bologna in 1665."² Although a cello-like instrument often called the bass violin or violone existed earlier, the invention of "gimped" strings (gut strings with metal wound inside) in 1660s Bologna propelled the advancement of the instrument by liberating the player from thick and clumsy lower pure-gut strings. At last the cellist had the use of the entire instrument, not just the top or lower half, and noted performers and accompanists eagerly exploited the instrument's new possibilities. Whereas earlier in the seventeenth century the instrument had been designated for single-note playing,³ the violoncello was now suited for chordal and multivoiced accompaniment.

From the late seventeenth century to the end of the eighteenth century cellists provided chordal accompaniment to singers, violinists, flutists, and even their fellow cellists through the realization of figured bass and composed chordal accompaniment parts. Like the violoncello itself, the practice seems to have originated in Bologna with cellists such as Guiseppe Jaccini, and spread throughout Europe. By the latter half of the eighteenth century, evidence supporting chordal accompaniment appears in Italy, France, Germany, and England.

¹ Johann Georg Christoph Schetky, *Twelve Duets for Two Violoncellos, with some Observations & Rules for playing that Instrument*, op. 7 (London: Preston & Son, 1790), 1.

² The first occurrence of the term violoncello occurs in Giulio Cesare Arresti's *Sonate*, op.4 (Venice, 1665). The instrument that was to become the cello was in existence by the 1530s and was in constant evolution and referred to by a plethora of terms. See *The Cello's Pedigree* in Chapter One, p. 23.

³ Agostino Agazzari, "Of Playing upon a Bass with All Instruments and of Their Use in the Consort (1607)" in *Source Readings in Music History*, ed. Oliver Strunk and Leo Treitler. Rev. ed. (New York: Norton, 1998), 622.

As the fortepiano gained in popularity with composers and performers during the second half of the eighteenth century, however, the practice of chordal cello accompaniment began to disappear. Van der Straeten reported that “The ‘Allgemeine Musikzeitung’ of 1809, in an article on the violoncello, says that at that time the ‘art of accompaniment’ had greatly decreased as players did no longer study sufficient ‘thorough bass’ (the contemporary name for ‘harmony’).”⁴ The exception to this decline was in the field of opera, where cellists were still expected, sometimes with the help of a double bass, to realize figured bass in recitative. Musical literature of the first half of the nineteenth century is littered with methods and concert reviews, dated even as late as 1873, with advice to and descriptions of cellists realizing opera recitative.

In the centuries since the tradition of chordal cello accompaniment flourished, the practice has been nearly forgotten. Fortunately, in recent years, several scholars and performers have worked to resurrect what was once a pervasive practice. Available now are recordings and scholarly editions of Baroque and Classical music in which the sole accompanying instrument is a cello.⁵

This journey of rediscovery is not without difficulty. As is true with most cello scholarship, Baroque-era sources are few and inconveniently spaced in time. The primitive cello was in constant development, and the musicians of different places and eras used different terminologies. Also difficult is the necessity of jettisoning preconceived notions of continuo and recitative practice and develop new concepts and ideas. Chordal cello accompaniment was a continuous tradition, but for the purposes of easier digestion the present expedition will be broken into three sections. The first focuses on the historical proof of thorough-bass accompaniment from the late Baroque and Classical periods. The second explores the technique and execution of chordal accompaniment. The third studies cello-realized opera recitative from the late eighteenth and nineteenth centuries.

⁴ Edmund Sebastian Joseph van der Straeten, *History of the Violoncello, the Viol Da Gamba, Their Precursors and Collateral Instruments: With Biographies of All the Most Eminent Players of Every Country* (London: William Reeves, 1914; reprint, New York: AMS Press, 1976), 373.

⁵ Recordings that serve as an example of this new trend include Arcangelo Corelli, *12 sonate a violino e violone o cembalo, op. 5*, Trio Veracini: John Holloway (violin), David Watkin (violoncello), and Lars Ulrik Mortensen (harpsichord). 1996, Novalis B004KZPWQ8, compact disc.

Chapter One: In Defense of Thorough-Bass Accompaniment on the Cello

In any field of discovery, be it science, mathematics, or even music, certain postulates are established out of necessity in order to gain traction to propel further study and advancement. Although they are necessary in the beginning, these postulates eventually harden into “known facts,” but at some point they must be reexamined. Such is the case with the cello, particularly as we understand it prior to 1800. Recent scholarship is proving that the instrument was constructed and played quite differently than has been assumed for some time.⁶ Most cellists today, even those in the historical performance practice field, are unaware that for nearly two centuries an important role for the cellist was to provide harmonic realization in various contexts. The tradition has been not only forgotten but nearly lost.

The first idea that must be debunked is the requirement that a Baroque bass line must always be doubled by a supporting and chordal instrument. Although bass lines were often doubled, they were also often performed by a single instrument. Another belief is that the cello is purely a melodic instrument built primarily for linearly constructed music. In fact, the instrument is uniquely capable of creating both melodic and harmonic sounds. When these two assumptions are removed, the evidence proving the cello as a chordal accompanying instrument becomes unambiguous.

Titles of sonatas dating from as early as the 1660s specifically mandate cello accompaniment, often demanding chords that use figured bass. The cello’s pedigree shows an instrument that grew out of a tradition of chordal accompaniment. Methods and treatises from the eighteenth and nineteenth centuries give specific instruction on harmony, its application to the cello, and its implementation in accompaniment. Anecdotes and written accounts prove that many great cellists of their day were not only impressive soloists but highly competent accompanists as well. Finally, examination of musical and practical matters proves the logic of this lost tradition.

⁶ See especially Marc Vanscheeuwijck, “Recent Re-evaluations of the Baroque Cello and What They Might Mean For Performing the Music of J. S. Bach,” *Early Music* 38, no. 2 (2010), 181-192.

Bass Line Doubling

Any performer of Baroque music has been confronted by title pages of sonatas that, according to the generally understood practice, must be a misprint. Hundreds of published sonatas designate the bass instrument as “Violone ò Cembalo,” “Violoncello ò Spinetta,” “Violoncello or Harpsichord,” or use other terms that suggest a choice between a cello and a keyboard instrument. Are these titles misprints? Are they intended to mean “Violone e Cembalo?”

The general understanding of basso continuo performance requires that two instruments are to play a basso continuo part in virtually any composition. A cello (or another bass instrument such as the viola da gamba or bassoon) is used to reinforce the written bass line, while a chordal-based instrument such as the harpsichord, organ, theorbo, or fortepiano realizes the harmonies of the figured bass. Therefore, a “solo” violin sonata (such as the Corelli op. 5 sonatas) would call for at least three players: solo violin, cello, and harpsichord. In the same vein, a Baroque “trio” sonata would call for at least four players, and often in performance the continuo group swelled to encompass even more instruments, including theorbo, archlute, harp, organ, and double bass.

However, in recent years this accepted understanding has come into question.⁷ Why would a composer and publisher print a title page with an incorrect instruction? Why print the instrumentation for a single bass instrument, only to expect that two instruments would actually play? This practice of doubling is based on early twentieth-century scholarship that utilized very few period sources, and under further examination “it is a view based on surprisingly little evidence.”⁸

Perhaps the most well-known and oft-cited period source dictating the preferred continuo instrumentation comes from Part II of C. P. E. Bach’s *Versuch über die wahre Art*

⁷ See in particular Tharald Borgir, “The Performance of the Basso Continuo in Seventeenth-Century Italian Music” (Ph.D. dissertation, University of California, Berkeley, 1971); Peter Allsop, *Arcangelo Corelli : New Orpheus of Our Times* (New York: Oxford University Press, 1999); Sandra Mangsen, “The Trio Sonata in Pre-Corellian Prints: When Does 3 = 4?,” *Performance Practice Review* 3, no. 2 (1990): 138–164; David Watkin, “Corelli’s op. 5 Sonatas: ‘Violino e Violone o Cimbalo’?,” *Early Music* 24, no. 4 (1996): 645–662; Marc Vanscheeuwijck, “The Baroque Cello and Its Performance,” *Performance Practice Review* 9 (1996): 78–96.

⁸ Borgir, “Basso Continuo,” 1.

das Clavier zu spielen of 1762. Bach wrote, “The best accompaniment to a solo, one which is free of criticism, is a keyboard instrument and a cello.”⁹ To many, this quotation is conclusive evidence of how a basso continuo line should be played because it was written by a Bach.

Taken out of context, C. P. E. Bach’s statement is unequivocal. However, the material accompanying it negates the severity of his statement. Immediately prior to this famous quote he spoke of viola or violin accompaniment, which, in the case of necessity, he found acceptable.¹⁰ He also advocated the use of the *bogenklavier*, a piano with bowed instead of struck strings that never became widely adopted in the musical establishment. Certainly this instrument would have created a completely different effect and perhaps would have negated the need for both keyboard and cello. It is also important to remember that Bach was in the employ of Frederick the Great, one of the wealthiest and most music-minded patrons in all of Europe. Although every keyboardist and cellist would probably agree (even today) that it is easiest to play continuo together, the real-life situations of most eighteenth-century musicians in Europe did not parallel those in Berlin. Most towns had limited instruments, musicians, and resources, making C. P. E. Bach’s best-case scenario the exception rather than the standard.

However, does this mean that performers of today should heed Bach’s advice because they do have access to the instruments, musicians, and resources that he did in Berlin? Would not composers and musicians of the era have wanted that too? This is thorny question without an easy answer. If one is aiming for a historically-informed performance, it is important to remember that the composer knew the real-life performing forces with which he was working. Much as an opera composer would not write a high E (E₆) for a soprano who had a ceiling of a high C (C₆), a Baroque composer would more likely intend his basso continuo part for the forces at hand.

⁹ Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen, zweiter theil* (Berlin: George Ludewig Winter, 1762), trans. in William J. Mitchell, *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton, 1949), 173.

¹⁰ See Chords on the Cello in Chapter One, p. 12.

Other period writers, such as Michael Praetorius,¹¹ also recommended bass-line doubling, but as in this case, it was usually specific to a particular style of composition.

In the twentieth century, Franck Thomas Arnold's *The Art of Accompaniment from a Thorough-Bass As Practised in the XVIIth & XVIIIth Centuries*,¹² published in 1931, was the definitive study of Baroque bass lines. In this monumental work Arnold set the standard for continuo practice that was not questioned for several decades. He asserted that both a chordal and reinforcing instrument would have been used, regardless of the indications of the title.

It is very common in the Italian Basses of the eighteenth century, and, in the titles of English works, the words "with a Thorough-Bass for the Harpsichord or Bass Viol" (or "Violoncello," as the case may be) are of frequent occurrence.

This would seem, on the face of it, to suggest the employment of a string Bass as an *alternative*, rather than as an adjunct, to the keyed instrument. That it sometimes *was* so employed there can be no manner of doubt. There is, indeed, a record of a Violin Solo performed on an important public occasion, the *Festa della Croce* at Lucca, by no less a person than Francesco Veracini, and accompanied only by Lanzetti on the Violoncello.

But the circumstances were quite exceptional: Veracini had presented himself quite unexpectedly, and was, moreover, in an exceedingly (and quite unjustifiably) bad temper at not being allowed to assume the position of First Violin, already occupied by Padre Laurenti. It was, therefore, in all probability, partly out of *bravado*, and partly because he preferred Lanzetti's accompaniment to that of an Organist or Harpsichordist with whose powers he was unacquainted, that Veracini acted as he did.

Such cases are to be judged in the light of what C. P. E. Bach says (Paragraph 8 of Part II) to the effect that a defective accompaniment is excusable when employed "as a matter of necessity, for lack of good Clavier-players" and when the title of a work seems to indicate that the accompaniment of a string Bass is intended as an alternative to that of a keyed instrument, we may fair regard it as a concession to convenience, on the part of the composer, rather than as an indication of his wishes.

It is evident, moreover, that no great stress was laid on the choice of the word *e* or *ò* (as the case might be) in Italian works. For instance, in Antonio Vivaldi's *Opera Prima*, and Giuseppe Valentini's *Opera quarta* (both Sonatas for two Violins and Thorough-Bass), the *title-page* bears the description "Organo ó Violoncello," while the *parts themselves* are inscribed "Organo e Violoncello."¹³

Three fundamental flaws undermine Arnold's argument, which is based almost exclusively on C. P. E. Bach,¹⁴ to ignore the specific instructions of the title pages because they are merely "a concession to convenience." First, the circumstances at the *Festa della*

¹¹ "It is also particularly to be observed, when 2 or 3 voices sing to the accompaniment of the General Bass which the Organist or Lutenist has before him and plays from, that it is very good, indeed almost necessary, to have the same General Bass played, in addition, by some bass instrument, such as a Bassoon, Dolcian, or Trombone, or, what is best of all, on a Violone." Michael Praetorius, *Syntagmatis Musici Tomus Tertius* (Wolfenbüttel: Elias Holwein, 1619); trans., Frank Thomas Arnold, *The Art of Accompaniment from a Thorough-Bass As Practised in the XVIIth & XVIIIth Centuries* (London: Oxford University Press, 1931; reprint, New York: Dover Publications, 1965) 99.

¹² Franck Thomas Arnold, *The Art of Accompaniment from a Thorough-Bass* (London: Oxford University Press, 1931; reprint, New York: Dover Publications, 1965).

¹³ Arnold, *The Art of Accompaniment from a Thorough-Bass*, 328–9.

¹⁴ David Watkin, "Corelli's op. 5 Sonatas," 645.

Croce with Veracini were far from exceptional. There are numerous examples of traveling musicians¹⁵ who used only a cellist for accompaniment, not to mention situations such as performances on boats or in other tight quarters where keyboard instruments simply could not be used. Second, Arnold's assertion that lack of a keyboard instrument was not "an indication of his wishes" presumes that Arnold actually knew the personal musical preferences of these composers. Perhaps the composer actually desired the sound of cello accompaniment more than that of a doubled accompaniment. Third, if "e" and "o" meant the same thing, publishers would have been consistent and always written "e," never "o." Instead, the title page gave the instrumentation (i.e., cello or harpsichord) and the "e" on the partbook indicated that it was for both those instruments—whichever one was playing at that time. Simply because the part is inclusive and the title is exclusive does not justify the easy assumption that everybody should play.

Another common argument of modern scholars to replace the "o" with "e" is financial: more copies could be sold if the work required fewer instruments to perform it, regardless of the intentions of the composer. "Publishers commonly issued them with an indication that the bass was to be played 'by a violoncello or harpsichord' in order to sell the maximum number of copies."¹⁶ Too often this easy argument has been used to explain away information that is contradictory to common perception. Although composers were certainly concerned with sales, it is hard to believe that the flock of composers who published this title did not also believe in the musical merits of such a combination. If profitability was the primary goal, composers would have always used generic designations such as "col basso," or listed a plethora of bass instrument choices. Simply allowing for one alternative instrument would have increased market share a negligible amount. Furthermore, as is the case today, new arrangements of the music would have created the opportunity to sell additional copies. For example, the most famous and influential work of the early eighteenth century, Corelli's op. 5 *Sonate a Violino e Violono o Cimbalò*, received more than forty printings during the century. Multiple arrangements of Corelli's composition were published

¹⁵ Explored in Anecdotes and Written Accounts in Chapter One, p. 45.

¹⁶ Newman, William S., "Trio Sonata," *The New Grove Dictionary of Music & Musicians*, ed. Stanley Sadie, v. 19 (New York: MacMillen Publishers Limited, 1980), 152.

and distributed, often with picturesque titles such as “John and Jenny,” to increase revenues for publishing houses. Instead of dismissing numerous occurrences of the titles of *Violone ò Cembalo*, the evidence must be better evaluated.¹⁷

Upon closer examination, the indication “Violoncello e Organo” in partbooks such as in Vivaldi’s *Opera Prima* cited by Arnold actually designates only a single instrument, not two. Initially the appearance of the term “organo” is somewhat strange, because the sonatas are *Suonate da camera*, which typically utilize the harpsichord (as indicated by “cembalo” in the title) compared to the *Sonata da chiesa* that often use the organ. However, the term organo carries a second meaning, and it is this other meaning that Vivaldi implies in the violoncello partbook. Peter Prelleur’s concise dictionary in *The Modern Musick-Master* of 1731 defined the term organo as signifying “properly an organ, but when it is written over any Piece of Musick, then it signifies Thorough-Bass.”¹⁸ Sébastien de Brossard corroborated Prelleur’s definition in his *Dictionnaire* of 1703: “Organ, an instrument of music known to all; the italians usually use the term ORGANO to indicate the figured basso-continuo...”¹⁹ Therefore, the marking “Violoncello e Organo” is a clear indication for a single instrument, the violoncello, utilizing figured bass.

Countless sketches, paintings, and engravings depict a cellist reading from the same copy of music as the harpsichordist (see Figure 1). Although this iconographic evidence would seem to indicate that both the harpsichord and cello were used together, nearly all the sources depict larger ensembles in which doubling the bass line would be prudent simply for the sake of balance. In smaller musical settings, such as solo, duo, or trio sonatas, the doubling of the bass is not necessary.

To be clear, doubling the instrumentation of the bass line was certainly a way, if not the primary option, of performing a basso-continuo part. However, in many instances the

¹⁷ The current entry “Trio Sonata” in *Grove Music Online* by no longer includes the statement from the earlier print version. Sandra Mangsen. “Trio sonata.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/28382> (accessed July 25, 2010).

¹⁸ Peter Prelleur, “A Dictionary explaining such Greek, Latin, Italian & French Words as generally occur in Musick,” in *The Modern Musick-Master or, the Universal Musician* (London: Bow Church Yard, 1731), 3.

¹⁹ Sébastien de Brossard, “Organo,” *Dictionnaire de Musique* (Paris: Christophe Ballard, 1703), trans. Albion Gruber (Henryville: Institute of Mediaeval Music, Ltd, 1982), 73.



Figure 1. “A Chamber Concert” engraved by G.F. Schmidt pictured in Quantz, *Versuch* (reprint, London: Faber, 1966), facing 342. The cellist is straining his neck to read from the same music as the harpsichordist.

preferred option, as indicated on the title page, was a single instrument, often a cello. One should not be so quick, as Arnold and others were, to view the numerous titles designated for “Violone ò Cembalo” as a matter of convenience, profit, error, or indifference. Certainly if a harpsichord always doubled the bass, any sort of chordal realizations from the cellist would be superfluous. The simple epiphany that doubling the basso

continuo is not always required is a liberating realization.

Titles

The root of the common label “Violone ò Cembalo” can be traced to the Bologna-Modena region in the 1660s,²⁰ when the violoncello was quickly emerging as an instrument of importance. It can hardly be coincidence that these titles began appearing at the same time and place as the first virtuosi cellists, such as Gabrielli and Jacchini. A quick search through the scholarly *Performers’ Facsimiles* published by Broude Brothers Limited produces an impressive list of such titles by eminent composers (see Figure 2). Some compositions in this list skip the option altogether and simply designate a specific solo bass instrument such as the violoncello or harpsichord.

The title of a composition is the first instruction for the style of the work and the instrumentation desired. As in the case of Corelli’s op. 5 *Sonate a Violino e Violone ò*

²⁰ Sandra Mangsen, “The Trio Sonata in Pre-Corellian Prints: When Does 3 = 4?,” *Performance Practice Review* 3, no. 2 (1990): 141.

- Abel, C. Six Trios for a Violin, Tenor, & Violoncello, op.XVI*
- Boyce, W. Twelve Sonatas for Two Violins; with a Bass for the Violoncello or Harpsichord [sic].*
- Händel, G. F. The Celebrated Water Musick [sic] in Seven Parts, viz. Two French Horns, Two Violins or Hoboys, a Tenor, and a Thorough Bass for the Harpsichord or Bass Violin.*
- Händel, G.F. Seven Sonatas or Trios for Two Violins or German Flutes with a Thorough Bass for the Harpsichord [sic] or Violoncello op.5, HWV 396–402.*
- Hasse, A. Solos for a German Flute or Violin with a Through Bass for the Harpsichord [sic] or Violoncello. op. 2.*
- Locke, M. His Little Consort of Three Parts: Containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. In Two Several Varieties: The First 20 are for Two Trebles and a Basse. The Last 20 for Treble, Tenor & Basse. To be Performed either Alone or with Theorbo's and Harpsecord [sic].*
- Marcello, B. XII suonate a flauto solo con il suo basso continuo per violoncello ò cembalo, opera seconda.*
- Marcello, B. VI sonata a tré due violoncello o due viole di gamba e violoncello o basso continuo. Opera seconda.*
- Masse, J. B. Sonates a deux violonchelles. Œuvre Ier.*
- Masse, J. B. Sonates a deux violonchelles. Œuvre Iie.*
- Masse, J. B. Sonates a deux violonchelles. Œuvre IIIe.*
- Purcell, D. Six Sonatas or Solos for the Violin with a Through Bass for the Harpsichord [sic] or Bass Violin, Compos'd by Mr. G. Finger and Mr. D. Purcell.*
- Purcell, D. Six Sonatas, Three for Two Flutes & a Bass, and Three Solos for a Flute and a Bass. The Whole Fairly Engraven & Carefully Corrected by ye Author.*
- Purcell, H. Sonnata's of III Parts: Two Viollins [sic] and Basse: to the Organ or Harpsecord [sic].*
- Sammartini, G. B. Six Sonatas for Two Violins with Thorough Bass for the Harpsichord [sic] or Violoncello.*

Figure 2. List of Publications from Performers' Facsimiles in which the bass part can be played by either a cello or a harpsichord, or is specifically designated for the cello.

Cembalo (and more than 100 other similarly titled works), the title indicates a collection of sonatas for the duo of violin and violone, or violin and harpsichord, but not violin, violone, and harpsichord. As Peter Allsop contended, “The title-page unambiguously states that they were intended in the first instance as unaccompanied duos for violin and violone with the

option of replacing the latter with a harpsichord, and this identifies the collection as a part of a particular vogue for the unaccompanied duo current in the last quarter of the [seventeenth] century.”²¹ The syntax in the designation “Violone ò Cembalo” clarifies Corelli’s preference: the violone is preferred and the cembalo is the alternate option.

Certain composers went to greater lengths to explain their partiality of the violone over the harpsichord. Giovanni Maria Bononcini²² articulated his preference for the string accompaniment in the partbook to the op. 4 *Arie ... a violino e violone over spinetta* of 1671. He wrote that “one should bear in mind that the violone will produce a better effect than the spinet since the basses are more appropriate to the former than the latter instrument.”²³ As Allsop explained, one instrument is not as good as another. “As with the sonata da camera, the possibility of such a performance [only violone] is still not widely accepted, and present-day attitudes to *ad libitum* practices often assume that the alternative bass instrument was always as suitable as the first choice... Although much of the violone part of Corelli’s op. 5 may fit perfectly well on the harpsichord, elsewhere the melodic instruments dialogue on an equal basis, and in some of the florid variations of *La Follia* it is the bass which predominates in figurations which are decidedly not idiomatic for the keyboard”²⁴ (see Figure 3). Dimitry Markevitch, the great cellist and scholar, supported Allsop’s assertion. “From the appearance in 1685 of Corelli’s Sonatas for Violin and Cello or Harpsichord, op. 2, it is clear that a cello was the rule and the harpsichord the exception.”²⁵ Certainly the opposite would be true as well—in compositions marked “Harpsichord ò Violone,” such as

²¹ Peter Allsop, *Arcangelo Corelli: New Orpheus of Our Times* (New York: Oxford University Press, 1999), 120.

²² Study of the Bononcini family is initially quite confusing. Giovanni Maria Bononcini, father of Giovanni Bononcini and Antonio Maria Bononcini (two of the first-known violoncellists from Bologna), wrote an influential collection of sonatas and other works for the violoncello. Giovanni and Antonio Maria also had a half-brother, born only an hour after his father’s death, who carries his name of Giovanni Maria Bononcini. He was a violinist.

²³ Si deve avvertire, che farà miglior efetto il Violone, che la Spinetta, per essere i Bassi più proprij dell’uno, che dell’altra. Giovanni Maria Bononcini, *Arie, Correnti, Sarabande, Gighe & Allemande, op. 4* (Bologna, 1671; repr. Albese con Cassano, Italy: Musedita, 1999), 2.

²⁴ Allsop, *Corelli*, 120–1. I have personal experience of playing *La Follia* with fine harpsichordists who requested a slower tempo because of the difficulties of certain figurations on the keyboard, which fit quite comfortably on the cello.

²⁵ Dimitry Markevitch, “A New Sound for Familiar Music: The Cello as an Accompanying Instrument in the 18th Century,” *Strings* 27 (Nov.–Dec. 1991): 21.



Figure 3. Arcangelo Corelli's Sonata XII "La Follia," op. 5, mm. 113–126 (Rome: Gasparo Pietra Santa, c. 1700). Passages such as this lie comfortably on the cello, but are awkward on the keyboard.

Händel's *Seven Sonatas or Trios for Two Violins or German Flutes with a Thorough Bass for the Harpsichord or Violoncello*, op. 5, HWV 396–402 or Hasse's *Solos for a German Flute or Violin with a Through Bass for the Harpsichord or Violoncello*, op. 2, the keyboard is preferred and the cello is the alternative instrument.

Chords on the Cello

One might ask: should the cello realize the figured bass, or simply play the single notes of the bass line? Some period writers and modern scholars advise against realization. Brossard, for example, in his definition of "Basso Continuo" in 1703, wrote, "It is played on the organ, harpsichord, spinet, theorbo, or harp and has numerals written above the notes; the Italians also call it PARTITURA, ORGANO, TIORBA, SPINETTO, CLAVECEMBALO in such cases. It is often played simply and without numerals on the bass viol, double bass, bassoon, serpent etc. in which case the Italians call it BASSO VIOLA, VIOLONE, FAGOTTO, etc."²⁶ But Brossard must have been unaware of the *Modo pratico, sia regola per accompagnare il basso continuo per la viola da gamba*,²⁷ a manuscript written in 1700 that taught figured bass on the viola da gamba, or of the practice of chordal cello accompaniment that emanated from Bologna and Naples. Quantz also appears to discourage

²⁶ Sébastien de Brossard, "Basso Continuo," in *Dictionnaire de Musique*, 9.

²⁷ *Modo pratico, sia regola per accompagnare il basso continuo per la viola da gamba* [A practical method, or rules in order to accompany bass continuo for the viola da gamba], (Bologna, 1700).

chordal playing on the cello.²⁸ But it is this type of stern warning that confirms the extent of chordal cello accompaniment. As Marc Vanscheeuwijck wrote, “If Quantz still forbids cellists in 1752 to embellish or to play chords in a bass part, it certainly means that most of them did so whenever they could, according to the tradition initiated half a century earlier by Jacchini. Thus the practice of playing chords, especially in recitatives, is certainly something that modern baroque cellists should do.”²⁹

Modern scholars have also been hesitant to embrace string instrument realization. Tharald Borgir argues that “bowed instruments lend themselves to a modest amount of chordal playing, but, generally speaking, the difficulties involved are of a magnitude that would seem to prohibit their use to realize a bass,”³⁰ and cites the limitations of the cello as a reason that harmonic realization would be difficult. Yet one need go no further than the *Suites a Violoncello Senza Basso* of J. S. Bach, particularly the fifth and sixth suites, to discover that chordal and polyphonic playing is not only possible on the cello, it is glorious. In fact, the examples of chords and arpeggios in the suites can serve as a guide for chordal realization itself.

Another common argument that is used to dismiss harmonic realization on the cello was articulated by Peter Allsop: “Evidence for [chordal accompaniment] is slight. Whereas partbooks for ‘*Violone ò Cembalo*’ contain a figured bass, those which specify just a melodic bass, such as Laurenti’s *Sonate da camera a violin e violoncello* (1691) do not do so.”³¹ Authors who use this argument typically cite the lack of figured bass in violoncello-specific parts; however, a broader study of musical scores, particularly of works composed by cellists, proves that the exact opposite is true.

The existence of printed figured bass symbols is not a requirement for the realization of harmony. Continuo treatises by Muffat, Poglietti, Gasparini, and others mandate that the harmony be realized regardless of whether the figured bass symbols are present. In fact, during the seventeenth century, many performers disliked the composer dictating or spoon-

²⁸ See *Methods and Treatises* in Chapter One, p. 39.

²⁹ Marc Vanscheeuwijck, “The Baroque Cello and Its Performance,” *Performance Practice Review* 9 (1996): 95.

³⁰ Borgir, “Basso Continuo,” 183.

³¹ Allsop, *Corelli*, 121.



Figure 4. Giovanni Battista Buonamente's Sonata A. doi Violini, & doi Bassi from *Sonate et canzoni a Due, Tre, Quattro, Cinque, et a Sei Voci, Libro Sesto* (Venezia: Alessandro Vincenti, 1636).

This excerpt from the *Tenore* part-book clearly shows figures to be performed by the string player.

feeding the harmonies in print. Therefore, composers often refrained from adding figured bass to their composition altogether. Whether figured bass symbols actually appeared in the music is irrelevant. The continuo player was trained to realize harmony either through the notation or by ear.

However, Allsop's statement that when only violoncello or violone is indicated, figures are not found is simply not true. As early as 1636 Giovanni Battista Buonamente included figures in the tenore and basso partbooks of *Sonate, et Canzoni a Due, Tre, Quattro, Cinque, Et a Sei Voci* (a separate partbook entitled *Basso Continuo* is designated for a keyboard or lute instrument). The *Sonata A. doi Violini, & doi Bassi* contains figures in the basso and tenore parts that were intended for the tenor and bass instruments of the da braccio family (see Figure 4). Another example comes from a collection of sonatas entitled *Sonate a Violino e Violoncello Di Vari Autori* that was found in a Bolognese manuscript. The sonata by Giuseppe Jachini [Jacchini] (1667-1727) contains figured bass in the designated violoncello part. Although the six other sonatas in the collection do not have figures, it is especially

Figure 5. Violoncello part from Giuseppe Jacchini's Sonata VI in *Sonate a Violino e Violoncello Di Vari Autori* (Bologna: 1690s?; reprint, Bologna: Arnaldo Forni Editore, 1974).

meaningful that Jacchini's sonata is figured. He was the only cellist-composer whose work was included in this collection, and it has been noted that Jacchini used chordal accompaniment in his cello performance.³² He was a Bolognese cellist and a pupil of Domenico Gabrielli, one of the first virtuosi cellists, and the implications of his markings carry more weight than the sonatas written by violinists or organists. Jacchini, more so than any non-cello composer, would have taken care to mark the violoncello part thoroughly and carefully (see Figure 5).

Evidence of figured bass in violoncello-specific parts surfaced in France and England as well. One genre rich with evidence consists of compositions that were specifically marked for only two cellos. The second cello part, the one charged with the role of accompaniment, is often highly figured, and the title clearly indicates that a cellist is expected to realize those figures. The French cellist Jean Baptiste Masse, prominent in his day, would be virtually unknown today if not for his multiple oeuvre of *Sonates a Deux Violonchelles*. Masse was a member of the King's Bande of Twenty-Four Violins and of the orchestra of the Comédie Française in Paris. The first and second oeuvres of 1736 and 1739 have figured bass

³² Vanscheeuwijck, "Baroque Cello," 89.

throughout the second cello part (see Figure 6). Similar works, usually written by transplanted Italian musicians, were published and disseminated widely by publishing houses in London. One collection of sonatas that featured several composers, headlined by Giovanni Bononcini (a Bolognese cellist and the son of Giovanni Maria Bononcini, mentioned previously), and that included Pasqualino de Marzis, Andrea Caporale, and Sammartini, was published in 1748. In the *Six Solos for Two Violoncellos compos'd by Sigr. Bononcini and other eminent Authors*, the second violoncello line is figured throughout, yet there is no mention that any instrument other than violoncello is required (see Figure 7). Another example, from the famous Walsh publishing house, is by the renowned cellist Salvatore Lanzetti. After journeying from his native Naples, with stops in Turin, Paris, and Frankfurt, Lanzetti became a musical fixture in London. He produced one of the most influential cello treatises published between 1756 and 1767. His *Six Solos for two Violoncellos or a German Flute and a Bass, op. 2* contains a second cello line that is figured throughout (see Figure 8).

Certainly not all violoncello-specific parts are figured, but a cross section of music from throughout the Baroque period in Italy, France, and England contains enough figured violoncello parts to support a conclusion of the widespread use of the practice.

Examples also exist in which a bass line has already been “realized” by the composer in a manner that is idiomatic to the cello, not to the keyboard. One such example comes from Giuseppe Tartini’s Sonata in B-flat, op. 4 no. 3. The second movement contains “a tenor voice moving in compound thirds and sixths with the violin. The added notes make good sense to a cellist, but little to a harpsichordist already making a full realization.”³³ It is important to note that in this excerpt figures are absent until the cadence, indicating that the additional tenor voice is a sufficient realization (see Figure 9). Similar moments occur in the sonatas (c.1693) of Antonio Maria Bononcini, in which chords, which are quite idiomatic to the cello but not to a realizing keyboardist, occur in the bass part (see Figure 42). The *Six Sonatas for the Violoncello* by Luigi Boccherini are full of instances in which the second part is essentially a realized cello part; in fact, Boccherini played these sonatas while his father accompanied him on the cello. Even though no figured bass exists in any of the sonatas (it

³³ Watkin, “Corelli’s op. 5 Sonatas,” 649.

SONATES
A DEUX
VIOLONCELLES
DEDIÉS
*A Messieurs les Comediens
François*
PAR
M.^R MASSE
*L'un des vingt quatre de la Musique de la Chambre
du Roy*
*Ces Sonates peuvent exécuter sur deux Instrumens egaux comme
deux Basses, deux Violles, et deux Violons,*
OEUVRE I.^N
Gravée par D. Gland Graveur de sa Majesté
Prix 6^o
A PARIS
Chez { *L'Auteur rue de la Comedie Française, au 2^e Commerce d'Or.*
Madame Bouva rue S^t Honoré à la Règle d'Or.
Le S^r Le Clerc rue du Roule à la Croix d'Or.
Avec Privilège de Roy.

10.

SONATA
III.

Andante

Adagio

Figure 6. Jean Baptiste Masse's Title Page and Sonata III, *Andante*, mm. 1–12, from *Sonates A Deux Violoncelles*, op. 1 (Paris: 1736; reprint, New York: Performers' Facsimiles, 1985).

As in many eighteenth-century cello duets, the accompanying cellist is expected to realize figured bass.

SIX
SOLOS

FOR TWO

Violoncellos

COMPOS'D BY

Sig.^r Bononcini

and other eminent Authors

London Printed for J. Simpson in Sweetings Alley
opposite the East Door of the Royal Exchange;

SONATA I *Andante*

Del Sig.^r Bononcini

Figure 7. Giovanni Bononcini's Title Page and Sonata I, Andante, mm. 1–11 from *Six Solos For Two Violoncellos Compos'd By Sigr. Bononcini and other eminent Authors* (London: J. Simpson, 1748; reprint, England: Grancino Editions, 1986).

Six
S O L O S
 for two
VIOLONCELLOS
 or a
GERMAN FLUTE
 and a **BASS**

*Dedicated to his Royal Highness
 Frederick Prince of Wales.*

Compos'd by

Sig.^{ro} Salvatore Lanzetti.

Opera Seconda.

London. Printed for I. Walsh in Catherine Street in the Strand
 where may be had Galliard & Marcell's Solos for $\frac{3}{4}$ Violoncello
 and 6 Sonatas for 3 Violoncelli by Sig.^{ro} Scarlatti N^o 57.

SONATA I.

Adagio

Figure 8. Salvatore Lanzetti's Title page and Sonata I, Adagio, mm. 1-5, from *Six Solos for two Violoncellos or a German Flute and a Bass, Op.2* by (London: Walsh, 1745; reprint, New Jersey: Grancino Editions, 1982).



Figure 9. Giuseppe Tartini's Sonata in B-flat (B10), op. 4 no. 3, ii (Grave andante), mm. 15–22 (Paris: La Veuve Boivin, 1747?; reprint, New York: Performers' Facsimiles, 1988).

Tartini added pitches idiomatic to cello realization in the continuo part.

had fallen out of fashion by this time), the written textures create an abundantly rich accompaniment for the accompanying cellist. In fact, these second cello parts are often so thick and that many modern editions take the liberty of converting the second part into a traditional piano accompaniment. Nevertheless, the accompaniment to these sonatas is idiomatic for the cello and serves as a great example of chordal accompaniment.

An important distinction is brought to light at this point. Although the terms *basso continuo*, *basso*, and *basse* appear quite similar, they carry distinct meanings. *Basso continuo* is the practice of figured bass realization; it is not a request for particular instrumentation. *Basso* or *basse*, on the other hand, are terms for the violoncello (or earlier, the violone) that specifies its function. When the term *violoncello* is used, a solo function is intended; when *basso* or *basse* appears, it indicates a supportive or accompanying role for the bass instrument. Quantz spoke at length about the differences between the role of the solo violoncellist and the accompanying bass. The distinction continued to be substantial enough to warrant discussion in early nineteenth-century methods such as the Paris Conservatoire's *Méthode* of 1805 and Jean-Baptiste Bréval's *Traité du Violoncelle* of 1804 as well. Bréval commented, "The *Basse*, which for us is the same instrument as the violoncello, is nonetheless treated with this difference: that by *Basse* is understood the section which accompanies, incorporating a limited register, and by *violoncello*, the same section which incorporates a more extensive register and which is at the same time accompaniment and solo part. But we will admit here a clear understanding that *Basse* and *violoncello* shall be the

same thing.”³⁴ Far too often in today’s performance of both Baroque and Classical music, basso or basse is misinterpreted as shorthand of basso continuo, and a continuo group of instruments is used instead of a single violoncello.

It should be mentioned that the violone/violoncello was not the only string instrument expected to add chordal accompaniment. There are also several instances of the violin taking part in this tradition. An early example of figured bass in a violin part occurs in Carlo Farina’s *Sonata la disperata* of 1628. Farina gave this explanatory note to his sonata: “Where the sign B is found above the notes they are to be played using double stopping, that is, it is understood that the number stands for the distance to be played below the note”—in other words, a manner of realizing figured bass.³⁵ Tomaso Pegolotti’s *Trattenimenti armonici da camera per violino solo, e violoncello* of 1698 takes a slightly different approach: Pegolotti suggested that the cellist add notes if the texture is found to be too sparse.³⁶ Pegolotti went one step further in *Trattenimento Duodecimo*, in which he included a violino alternativo part that essentially filled out the harmony in a chordal fashion. This publication would have served as a performance example for the previous eleven *Trattenimento* as well (see Figure 10). The resulting double-stop or triple-stop texture is quite similar to other violin sonatas of the time, including those by Corelli. David Watkin added, “It is highly likely that violinists such as Corelli, capable of writing complete counterpoint for their instrument, would also have added chords or double stops in performance.”³⁷ An edition of duets for two violins by Emanuele Barbella contains figures for the second violin part and an introduction explaining how to play the bass part on the violin, again suggesting chordal accompaniment on the violin. Finally, strong warnings against violin or viola accompaniment prove just how prevalent it must have been. C. P. E. Bach discouraged this practice: “Some soloists take only

³⁴ Jean-Baptiste Bréval, *Traité du violoncelle, op. 42* (Paris: Imbault, 1804) trans. in Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice* (New York: Cambridge University Press, 1998), 52.

³⁵ Dove si trovera a sopra le note il segno de B si sonera con la corda doppia cio è si intende che il numero serve per la distanza della nota che va sonate sotto. Peter Allsop, *Cavalier Giovanni Battista Buonamente: Franciscan Violinist* (Burlington, Vt: Ashgate Publishing Company, 2005), 17. “Dove si trovera a sopra le note il segno de B si sonera con la corda doppia cio è si intende che il numero serve per la distanza della nota che va sonate sotto.”

³⁶ Watkin, “Corelli’s op. 5 Sonatas,” 649.

³⁷ *Ibid.*, 649.

BALLETTO
Allegro

The image displays a musical score for a piece titled "Balletto" in "Allegro" tempo. The score is presented in four systems, each consisting of three staves: a top staff (likely Violino), a middle staff (likely Violoncello), and a bottom staff (likely Bass). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A circled number "5" is placed above the top staff in the second system. The piece concludes with a double bar line and repeat signs. The word "p" (piano) is written below the bottom staff in the fourth system.

Figure 10. Tomaso Pegolotti's *Trattenimento Duodecimo, ii* (Balletto: Allegro) from *Trattenimenti armonici da camera à Violino solo, e Violoncello, Opera Prima* (Modena: F. Rosati, 1698; reprint, Wien: Doblinger, 1983).

Above the original *violino* part is an augmented version that serves the purpose of filling out the harmonies.

a viola or even a violin for accompaniment. This can be condoned only in cases of necessity, where good keyboardists are not available, even though it creates discrepancies... A certain Italian master [unknown] had no reason to introduce this kind of accompaniment.”³⁸ As is so often the case with arguments, the very warning against a practice proves its existence: He doth protest too much.

The Cello's Pedigree

Although there is clear evidence that string instruments were often called upon to realize harmony, the possibilities of solitary string accompaniment are often ignored due to the belief that string instruments are limited to a linear, single-voice style that prohibits the creation of harmony. Even Borgir in his thorough study claimed that “bowed instruments lend themselves to a modest amount of chordal playing, but, generally speaking, the difficulties involved are of a magnitude that would seem to prohibit their use to realize a bass.”³⁹ If one only hears a string instrument doubled with a keyboard, as C. P. E. Bach suggested, it is not easy to grasp the full chordal abilities of the string instruments, because they are not utilized in that setting.

However, an examination of the evolution of string instruments themselves reveals that chordal playing and harmonic realization have been a cornerstone on which the *da braccio* (violin family) and the *da gamba* (viol family) instrument families have been established. Special instruments were designed as early as the fourteenth century, and techniques were developed and cultivated by each generation specifically for chordal playing on both the *da braccio* and *da gamba* families of instruments. Although these innovations were generally created to allow accompaniment of a solo singer, it is not difficult to imagine that the same method of accompaniment would have been used with other instruments. The direct predecessors of the cello, including the *lira da braccio*, the *lirone*, the bass viol, and even the early form of the violoncello were instruments admired for their ability to create chordal accompaniments. Chordal playing has been such a significant part of the evolution

³⁸ Bach, *Versuch*, 173.

³⁹ Borgir, “Basso Continuo,” 183. Borgir proceeded to discuss chordal playing on the *lirone* and *viola da gamba*, essentially disproving his own statement.

and technique of the cello that, by the Baroque and Classical eras, playing chords was intrinsic to both the cello and the cellist. To understand the cello is to understand its development from a lineage of chordal instruments.

The Lira da Braccio

The lira da braccio was developed in the fifteenth century as a sustaining chordal instrument to accompany the voice. Shaped similarly to today's violin (the violin probably descended from the lira da braccio⁴⁰), the lira di sette corde⁴¹ was a five-course instrument held in the arms and tuned *d/d'-g/g'-d'-a'-e'*, with bottom course *d/d'* as a drone. The bridge was relatively flat to allow for sustainment of multiple pitches simultaneously.

Evidence of its solitary accompanying role was provided by Baldassare Castiglione in *Il libro del cortegiano*, in which he wrote, "But to sing to the viola [lira da braccio] is much better, because all the sweetness consisteth in one alone..."⁴² In his performance of Agostino Beccari's *Il sacrificio* of 1554, Andrea dalla Viola accompanied himself on the lira da braccio while singing the role of Pan.⁴³ Pesaro's manuscript *Biblioteca Oliveriana* contains chord positions, including their use in a *romanesca* and a *passamezzo*. It seems that the ease of playing each chord was more important than the playing correct chord inversions, as technical limitations of the instrument discouraged certain chord voicings. But this was not a problem of sufficient magnitude to discourage its use in chordal playing.

Lirone

The larger sibling of the lira da braccio, the lirone was held *da gamba* (with the legs) and was popular during the sixteenth and seventeenth centuries. The instrument varied widely, having from nine to twenty strings that utilized various reentrant tunings, enabling a

⁴⁰ David D. Boyden, *The Violin Family*, in *New Grove Musical Instruments Series* (New York: W.W. Norton, 1989), 17.

⁴¹ Sylvestro Ganassi, *Regola Rubertina, First and Second Part: A Manual of Playing the Viola Da Gamba and of Playing the Lute* (Venice, 1542–3; repr., trans. Hildemare Peter Berlin: Lienau, 1977).

⁴² Baldassare Castiglione, "Il libro del cortegiano," quoted in Strunk, *Source Readings*, 328–9. The original translation erroneously reads "sing to the lute" [il cantare alla viola], but the mistake is corrected in the footnotes [con una viola in braccio]. The generic term viola was also often used to refer to the lira da braccio (*Grove Online*, "Lira da Braccio").

⁴³ Howard Mayer Brown and Sterling Scott Jones. "Lira da braccio." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/16742> (accessed June 8, 2010).

number of chords to be easily played. The lirone rarely read from tablature, like the lyra viol or theorbo, but instead generally used figured bass for its realization. It appears that the instrument was sometimes supported by another bass string instrument such as the bass viol, but this was not always the case. Both Giulio Caccini and Alessandro Striggio played the lirone without a supporting bass instrument, likely setting a precedent that cellists followed in their accompaniments in the eighteenth century. Caccini was one of the most influential composers and musicians of his day, and his manuscripts were circulated widely throughout the European musical world. Striggio traveled extensively from his home in Florence, reaching as far as Paris and London, where he “was probably the Lirone’s greatest musical ambassador.”⁴⁴ Because both Caccini and Striggio were influential performers of the lirone, their style of performance without a supporting bass was surely disseminated throughout Europe.

Outside sixteenth- and seventeenth-century Italian vocal music, the lira da braccio and lirone hold little importance. However, the aesthetic ideal of sound and instrumental function that they represent is quite significant in this discussion. Although the lira da braccio and lirone faded in popularity during the seventeenth century, likely due to their lack of versatility, it is undeniable that the *Klangfarbe* of chordal playing from these instruments had become deeply entrenched in the string tradition known to musicians and composers and exercised an influence for many years thereafter. Chordal string playing would then manifest itself in the techniques of the bass viol, the lyra viol, and eventually the violoncello.

Bass Viol

The bass viol, or the viola da gamba as it is more commonly referred to today, has a rich chordal tradition, both as a solo instrument and in accompaniment. This is demonstrated

⁴⁴ Erin Headley. "Lirone." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/16750> (accessed June 8, 2010).

in viol methods and treatises, anecdotal evidence, the multiple forms of the viol,⁴⁵ and the music itself.

Chordal accompaniment on the bass viol is evident as early as the Renaissance. Johannes Tinctoris described the lyra viol style of playing in *De inventione et usu musicae* (c1487). In 1542–43, Syvestro Ganassi published a viol method entitled *Regola Rubertina: Regola che insegna Sonar de uiola darcho Tastada*. Ganassi dedicated an entire chapter to the practice of accompanying a single voice on the viol by means of arranging the accompaniment to suit the instrument. Ganassi even indicated that it was appropriate to accompany oneself, mentioning “two accomplished masters of this art, Sgn. Julian Tiburtino and Sgn. Lodovico Lasagnino of Florence.”⁴⁶ (We of the twenty-first century should have little difficulty imagining this practice, because many pop music performers accompany themselves on the guitar or piano.) Ganassi also included an arrangement of his own madrigal, *Io vorrei Dio d’amore*, which was originally written in three voices. In the new arrangement, the top voice is sung while the bottom two are played as an accompaniment on the viol (see Figure 11).

Several points of practical significance come from this method. First, Ganassi contended that chordal accompaniment is “well suited to ordinary viols. You will not need to change the bow or the bridge.” Second, Ganassi recommended arranging the music to be idiomatic to the viol, or whichever instrument is being used.

The instrument [the viol] could be considered more restricted in its application than the others. But every instrument is perfect in its way. We cannot expect to achieve the same effect from a trumpet and a lute, as if they were similar instruments.... The purpose of a trumpet is to inspire courage at a parade or in battle, something which the lute cannot do. If attempted to do so the result would be artificial and imitative. This is also the case when the viol is used to imitate the lute.

Let me add that it is permissible to leave something out of a composition or to add something to it, because you are doing so for the sake of the instrument.⁴⁷

⁴⁵ Of particular interest in this study are the lyra viol and viola bastarda, terms that apply to a style of viol performance as well as to specific instruments. The lyra viol was particularly popular in England and was a style of performance that incorporated many block and sustained chords. The lyra viol borrowed its name from the lirone and was similar in size to a typical bass viol, but to invite chordal playing the bridge was made slightly flatter. The viola bastarda was a style of playing popular in Italy in which a polyphonic composition was condensed into a single line laden with diminutions. It was reported that this style was also appropriate for other instruments, such as the lute and organ, to emulate. The viola bastarda was described as similar in form to a normal viol, sized between a tenor and bass viol.

⁴⁶ Ganassi, *Regola Rubertina*, 78.

⁴⁷ *Ibid.*, 78.

Madrigal

Io vo - rei Dio d'a - mo - re ——— che tu me con-for - ta - si

o che me rit ro - va - si un al - tra fi - del don - na che

per me fos - se ——— bo - na, e por - ta - se' a - mo - re,

The image shows three systems of musical notation for a madrigal. Each system consists of a vocal line (treble clef) and a bass viol line (bass clef). The lyrics are written below the vocal line. The first system covers the lyrics 'Io vorrei Dio d'amore' and 'che tu me confortasi'. The second system covers 'o che me ritrovasi un'altra fedel donna che'. The third system covers 'per me fosse' and 'bona, e portasse amore,'. The notation includes various rhythmic values, accidentals, and fingerings for the bass viol line.

Figure 11. Arrangement of *Io Vorrei Dio d'amore* for solo voice and bass viol in Syvestro Ganassi's *Regola Rubertina* (Venice 1542–3; reprint, Berlin: Lienau, 1977) 80.

This passage has enormous ramifications and invaluable advice for accompanists of any age or instrument. In contrast to current practice, when music is expected to be performed *exactly* as it is on the page, Ganassi insisted that it is not only appropriate to adjust music to idiomatically fit a given instrument, but that it would be improper not to do so. As a result, the bass viol, a more restricted instrument in chordal (or multivoiced) playing than the lirone or other chordal instruments, would still be an apt instrument for this practice. It is the job of the accompanist to realize an accompaniment within the instrument's limitations, not to attempt to imitate another instrument.

In *Syntagma Musicum* of 1619, Michael Praetorius made reference to the viol as being used primarily for vocal accompaniment. "The only function of the theorbo, just like the viola bastarda, is to accompany a soprano or tenor voice."⁴⁸ Today it is believed that Praetorius's viola bastarda is actually the lyra viol, a conclusion that is based on his tuning

⁴⁸ Michael Praetorius, *Syntagma musicum, Tomus Secundus de Organographia* (Wolfenbuttel: Howein, 1619), 52; trans. in Borgir, "Basso Continuo," 186.

guides found earlier in the reference.⁴⁹ However, it would seem that either the viola bastarda or lyra viol style would be appropriate for vocal accompaniment. The viola bastarda style of adapting a polyphonic composition, such as a madrigal, to fit a solo performance seems to be in line with Ganassi's example of instruction in the prior century. Tobias Hume wrote of the lyra viol, "The viol could produce equally well the musical excellencies of the lute."⁵⁰ Regardless of which version of the viol Praetorius actually referred to in the *Syntagma Musicum*, it takes a place next to the lute and theorbo as an instrument of vocal accompaniment.

Two more methods for chordal accompaniment on the viol emerged at the end of the seventeenth century. The Italian-born Nicola Matteis lived his entire musical life in England, where he became quite famous and wealthy. In about 1680, his *The False Consonances of Musick* was published as a method for playing thorough-bass on the guitarre. However, the title of this treatise continues, "A great help likewise to those that would play exactly upon the Harpsichord, Lute, or Base-Viol. Shewing the delicacy of all Accords and how to apply them in their proper places."⁵¹ Although the treatise is written from the perspective of the guitarre, several practical matters would apply to string players as well. Matteis seemed to be less concerned with playing the written bass line and the inversion of the chord than with focusing on the ease and completeness of realizing the harmony. In other words, playing a full harmony is more important than following the notes on the page. Although this focus could result from the expectation that another instrument would support the bass line,⁵² it also corroborates Gassani's point that, above all else, one's instrument must be played idiomatically. Just as Caccini had no supporting bass instrument in his lirone accompaniment,

⁴⁹ Lucy Robinson. "Viola bastarda." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/29444> (accessed June 8, 2010).

⁵⁰ Frank Traficante. "Lyra viol." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/17260> (accessed June 8, 2010).

⁵¹ Nicola Matteis, *The False Consonances of Musick* (1682; repr. Monaco: Editions Chanterelle, 1980).

⁵² Jennie Congleton, "The false consonances of musick': Nicola Matteis's Instructions for a playing a true base upon the guitarre," *Early Music* 9, no. 4 (1981): 467.

perhaps Matteis saw no need for adding a supporting instrument either. Matteis also insisted that the range of the realization not interfere with or obscure the voice.

A Bolognese manuscript from 1700 entitled *Modo pratico, sia regola per accompagnare il bass continuo per la viola da gamba* indicates that the viol was still used as a realizing instrument into the eighteenth century.⁵³ The manuscript “tells nothing about the circumstances under which the viol may be used,”⁵⁴ but serves as a teaching manual for how to realize harmony on the viol.

Numerous anecdotal accounts of chordal viol accompaniment exist. Perhaps the most well-known is from Maugars. The singer Leonora Baroni “never needs to ask the assistance of a theorbo or a viol player...because she plays both instruments very well herself.”⁵⁵ According to Borgir, “The impression is that either instrument alone would suffice for the accompaniment.”⁵⁶

The music for the viol in the Baroque period indicates that chordal playing in both solo and ensemble settings was quite common. Nearly 100 collections of music for the lyra viol featuring eminent composers such as Coprario, Simpson, and Lawes are found in England, the instrument’s epicenter, and on the continent. Even Händel, who rarely wrote for viol, included chordal playing in his compositions. All three of his large-ensemble works with viol include various forms of chordal playing. *La Resurrezione* and *Tra le fiamme*, the fiery and virtuosic cantata featuring soprano and viola da gamba, contain figured bass in the viol part that is independent from the continuo line (see Figure 12). *Tra le fiamme* and a sinfonia from *Giulio Cesare* also have “prerealized” chords in both block and arpeggiated form. “The composer obviously considered an important part of viol playing to be realization from a figured bass, for that is what the instrument is asked to do in both works. We may note here that the composer indicates two basic approaches to continuo realization: he asks for

⁵³ The discovery of this manuscript has also shed light on the fact that the viol was still in use in Italy into the eighteenth century.

⁵⁴ Borgir, “Basso Continuo,” 187.

⁵⁵ Quoted in *Ibid.*, 186.

⁵⁶ *Ibid.*, 186.

G. Fr. Händel⁹

(Allegro)

Flauto I & II
Violino I & II
Viola da Gamba
Sopran
Continuo

Um die Flam - me willst scher - zend du krei - sen,
Tra le fiam - me tu scher - zi per gio - co,

Violini unisoni
Viola da Gamba
Sopran
Bassi

(Allegro)

Figure 12. Three excerpts from G. F. Händel's cantata *Tra Le Fiamme*, HWV 170 (1707; Kassel: Bärenreiter, 1977). These are examples where the viola da gamba realizes harmony from figured bass and plays prerealized harmony in block chords and linear arpeggios.

- I. Aria: Tra le fiamme, mm. 1–7 (top)**
I. Aria: Tra le fiamme, mm. 21–25 (middle)
III. Aria: Voli per l'aria mm. 1–6 (bottom)

both arpeggiated and block chords.”⁵⁷

The bass viol has a rich tradition of chordal accompaniment, as evidenced by its methods, instruments, and music, from the Renaissance to the High Baroque. Annette Otterstedt perhaps said it best: “Chords belong to the viol as the sun does to Italy.”⁵⁸ As popularity for the viol family began to wane, gambists turned their sights to the new bass string instrument that was rapidly emerging from Cremona, Brescia, and Bologna: the violoncello. Indeed, the earliest cellists were viol players first. Much of the technique for the bass of the violin family—such as the da gamba instrument hold, an underhand bow grip, and chromatic (rather than diatonic) fingering—developed directly from the viol tradition. Along with these techniques, the first cellists brought to their new instrument the history and traditions of centuries of chordal accompaniment.

The Violoncello

The Baroque violoncello is an enigma. Far from being standardized, the instrument that was to become the cello was a creature whose form was in constant flux and evolution. Although it emerged in 1660s Bologna, the cello continued to develop and was not standardized until about 1800, when the Paris Conservatoire was formed.⁵⁹ It is therefore difficult to refer to a definitive violoncello instrument during the Baroque period; it varied in such fundamental characteristics as size, number of strings, tunings, and playing position. It is hardly surprising that terminology for this instrument is multifarious and terribly inconsistent, which makes early cello scholarship difficult. However, the ambiguous state of the violoncello provided fertile ground for experimentation, and several of these experiments make sense when considered in terms of chordal accompaniment.

Although the violoncello has a different lineage than the bass viol (the gamba family is derived from the lute family), the early cello owes much to the bass viol. Early cellists such as Martin Berteau were converts from the viol, and these musicians brought their

⁵⁷ Richard G. King, “Händel and the Viola da Gamba” in *A Viola da Gamba Miscellany: Articles From and Inspired By Viol Symposiums Organized by the Ensemble Baroque de Limoges*, ed. Susan Orlando and Christophe Coin (Limoges: PULIM, 2005), 67.

⁵⁸ Annette Otterstedt, *The Viol: History of an Instrument*, trans. Hans Reiners (Kassel: Bärenreiter, 2002), 218.

⁵⁹ Marc Vanscheeuwijck, “Recent Re-evaluations of the Baroque Cello,” 181-192.

technical and musical innovations to the violoncello. The first cellists most certainly held the bow underhand (see Figure 13). In fact, the first image of a cellist with an overhand bow hold dates from 1703, and that hold was not standard for some time afterward.⁶⁰ The gambists brought a new style of fingering that organized the hand chromatically instead of diatonically, allowing a more virtuosic and comfortable position. Even the way the cello itself was held—between the legs—was a change from the use of a spike or stool in earlier times. If gambists brought all these technical innovations, they must certainly have brought their idiomatic method of playing, which included chordal accompaniment. Therefore, this lineage makes it easy to draw a direct connection from the playing style of the viol to that of the early violoncello.



Figure 13. The Baroque cellist Antonio Vandini utilizing an underhand bow grip. Pier Leone Ghezzi, *d. Antonio Vandini famoso sonatore di Violoncello al servizio della Capella di S. Antonio in Padova fatto da me Caval. Ghezzi* (Fossombrone, Biblioteca Civica Passionei).

The exact origins of the cello (first called the bass violin in England) are obscure, but as with most string instruments it developed in northern Italy in Cremona and Brescia. Paintings from as early as 1535⁶¹ depict bass violin–like instruments, and bass violins were being produced by such prominent makers as Andrea Amati and Gasparo da Salò about this

⁶⁰ Marc Vanscheeuwijck, “UO Today #432 -- Marc Vanscheeuwijck,” YouTube video, 29 min., <http://www.youtube.com/watch?v=fjv3mR3vs2I>, accessed 7/20/2011.

⁶¹ The fresco by Gaudenzio Ferrari in Saronno that dates from 1535 is a particularly vivid example. See Elizabeth Cowling, *The Cello* (New York: Scribner, 1975), 52.

time. The earliest written references to the bass violin come in treatises by Philibert Jambe de Fer (Lyon, 1556), Lodovico Zacconi (Venice, 1592), Michael Praetorius (Wolfenbüttel, 1619), and Marin Mersenne (Paris, 1637) who referred to the instrument as *bas de violon*, *basso di viola da braccio*, *bass viol de braccio*, and *basse de violon*, respectively. The first music specifically notated for the bass violin comes from Claudio Monteverdi, not coincidentally a Cremonese, in *Orfeo* of 1607, in which he employs *basso viola da braccio*.

In the seventeenth century, a plethora of terms for the bass of the violin family was in use in Italy, and each nationality seemed to use its own different terminology. John Gunn in *The Theory and Practice of Fingering the Violoncello* of 1793 recounted the variety of terms in use throughout Europe. “The Instrument now called the Violoncello, was for some time after its invention called the Bass Violin, to distinguish it from the Bass Viol; and in the same manner, in French, it was called *Basse de Violon*, in contradistinction to *Basse de Violle*; in Italian it was called the *Violone*, the augmentative of *Viola*.”⁶² Although the variety of terminology might point to “continual experimentation with the size of the bass violin,”⁶³ each term referred to a specific instrument variation in each location. Of particular interest in the study of chordal playing are the Italian terms *violone*, *violoncino*, and *violoncello*.

Throughout the seventeenth century there existed two different sizes of the cello: a larger model, often referred to as the *violone* or church bass,⁶⁴ and a smaller instrument known as the *violoncino* (as well as many other derivations, such as the *violonzono* and *violonzino*). The necessity for two different sizes of instruments derived from the limitations of pure-gut strings. Because gut is not very dense, a low-pitched string must be either quite thick or quite long. A compromise seems to have been reached in which a larger instrument,

⁶² John Gunn, *The Theory and Practice of Fingering the Violoncello*, 2nd ed. (London: Printed for the author, 1793), 21.

⁶³ Stephen Bonta, “Terminology for the Bass Violin in Seventeenth-Century Italy,” *The American Musical Instrument Society*, IV (1979): 6. Reprint in *Studies in Italian Sacred and Instrumental Music in the Seventeenth Century* (Burlington, Vt.: Ashgate/Variorum, 2003), 6.

⁶⁴ The term *violone* was used as a label for several instruments during the seventeenth century alone. Before 1660 the Italians referred to the large “cello-like” instrument of the violin family at 8’ pitch as the *violone*. Only after the more specific term *violoncello* appeared was *violone* used to refer to the *contrabasso* member of the viol family that sounded at 16’ pitch, although it was still used by some to refer to the large “cello” well into the eighteenth century. See Bonta, “Terminology,” 5–32. The large bass violin at 8’ pitch was also commonly called the church bass, a term that was also used for this instrument throughout Europe.

the violone, had a longer string length to more easily produce low pitches with thinner strings. The smaller model, the violoncino, sacrificed the longer string length (and quality of the low pitches) to enable more virtuosic playing in the upper register. The two instruments were intended for different purposes: the large instrument was used for accompanying and the smaller was for solo playing.

The destiny of the instrument changed forever in the 1660s in Bologna⁶⁵ with the development of gut strings wound with wire. The new process increased the density of the strings, thus allowing lower-pitched strings to be used on the smaller instrument. The small bass violin equipped with wire-wound strings was no longer called a violoncino but a violoncello, and its popularity grew almost instantaneously. Giulio Cesare Arresti first used the term violoncello in 1665 as the first crop of violoncello virtuosi emerged (not coincidentally) from Bologna. These artists included Giovanni Battista Vitali, Petronio Franchesini, Domenico Gabrielli, Giovanni Bononcini, and Guiseppe Jacchini.

However, the arrival of wire-wound strings did not put to rest the use of multiple cello-like instruments. As late as 1752, Quantz recommended the cellist to own multiple instruments: “Those who not only accompany on the violoncello, but also play solos on it, would do well to have two special instruments, one for solos, the other for ripieno parts in large ensembles. The latter must be larger, and must be equipped with thicker strings than the former.”⁶⁶ Noted instrument builders continued to build the larger instrument throughout the Baroque period; the Roman cello builder David Tecchler made only church bass-style instruments until his death in 1747. Nevertheless, the term violone was at times used in a generic sense. Archangelo Corelli’s op. 5 *Sonate a violino e violone o cimbalo* appears to require the use of a violoncello rather than the larger church bass because the writing is quite virtuosic. It is probable that it was the string player’s responsibility to provide the correct instrument. As Bonta remarked, “The conscientious church musician must have been thoroughly confounded as he sought, day by day, to supply the appropriate instrument for

⁶⁵ Stephen Bonta, “From violone to violoncello : a question of strings?,” *The American Musical Instrument Society*, III (1977): 64–99. Reprint in *Studies in Italian Sacred and Instrumental Music in the Seventeenth Century* (Burlington, Vt.: Ashgate/Variorum, 2003) 88–99.

⁶⁶ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* [*On playing the flute*] (1752; repr., trans. Edward R. Reilly, (London: Faber, 1966) 241.

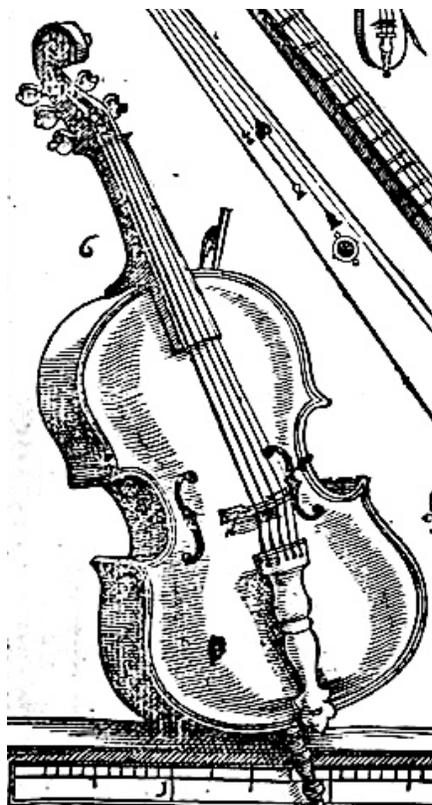


Figure 14. Bas-Gieg de braccio with five strings from Michael Praetorius's *Syntagma Musicum Tomus Secundus de Organographia* (Wolfenbüttel: Elias Holwein, 1619) *Theatrum Instrumentorium*, plate XXI.

each new collection of psalms or sonatas that was published.”⁶⁷

The discrepancy between the two sizes of bass instruments is unfortunately only the beginning of the search for the Baroque violoncello—even the number of strings was not standard. Although some Baroque sources cite the current standardized four-string tuning of C–G–d–a, many do not. The earliest bass violins of the sixteenth and seventeenth centuries held only three strings, but later in the era the instrument was commonly pictured with five or more strings. Michael Praetorius in *Syntagma Musicum* (1619) pictured a Bas-Geig de braccio with five strings (see Figure 14). As early as 1676, a five-string cello was in use in the petit chœur in Lully’s opera orchestra for recitative accompaniment.⁶⁸ In fact, as the violoncello gained prominence in France at the start of the eighteenth century, viola da gambas, five-string cellos, and four-string cellos all played together in the opera. Gambists were particularly attracted to the five-string cello because the range of

strings was similar to that of the bass viol. Sébastien de Brossard’s *Dictionnaire de Musique* of 1703 defined the violoncello as “of the Italians, is properly what we call the Bass Violin with four strings, sometimes even five or six; but those are not common, the first being most used among us.”⁶⁹ Evidence of five-string cellos also surfaces beyond France. The (small-bodied) five-string violoncello “was indeed quite common, particularly in the Venetian, Neapolitan, Bolognese, and even British contexts, as can be seen in various concertos and/or

⁶⁷ Bonta, “Terminology,” 31.

⁶⁸ Mary Cyr, “Basses and basse continue in the orchestra of the Paris Opéra 1700–1764,” *Early Music* 10, no. 2 (1982): 158.

⁶⁹ Brossard, “Violoncello,” in *Dictionnaire de Musique*, 223.

sonatas by Antonio Vivaldi, Leonardo Leo, Nicola Fiorenza, Nicola Sabatino, Nicola Antonio Porpora, Giacobbe Basevi (detto il Vervetto), Antonio Maria Bonocini, or Carlo Graziani. In many German areas as well, such small-size [five-string] cellos were often used: we need only recall the thirteen cantatas with solo violoncello piccolo and the sixth solo *Suites a Violoncello Senza Basso* (BWV 1012) by Johann Sebastian Bach.⁷⁰ Leopold Mozart corroborated the popularity of the five-string cello: about the violoncello he wrote, “Formerly it had 5 strings, now it is played only with four.”⁷¹

The prescribed tunings for both four-string and five-string cellos varied widely. Jambé de Fer, Zacconi, and Mersenne (all early writers for the bass violin) specified a tuning of B-flat₁–F–c–g. The tuning C–G–d–g was popular in the Bolognese cello music of the late seventeenth-century, and later homaged by Bach in the Suite No. 5 in C minor (BWV 1011). Today’s tuning of C–G–d–a was introduced before 1619⁷² and became the preferred tuning system in the eighteenth century. Five-string tuning systems were equally flexible. La Borde⁷³ reported a tuning of C–G–d–a–d¹, and van der Straeten corroborated this.⁷⁴ Van der Straeten also suggested a tuning of C–G–d–g–d¹ for the ricercari of Domenico Gabrieli in order to facilitate chords such as those in Figure 15. Bach’s Suite no. 6 in D Major (BWV 1012) calls for a five-string tuning made entirely of fifths: C–G–d–a–e¹. An analysis of printed fingerings in the *Ricercate by Giovanni Battista Degli Antonii* indicates a six-string violoncello tuned either C–G–c–e–a–d¹ or D–G–c–e–a–d¹.⁷⁵ The sheer variety of tunings signifies that the specific tunings indicated by various authors and composers were considered less important than the concept of flexible, unfixed tuning. It is conceivable that

⁷⁰ Marc Vanscheeuwijck, “In Search of the Eighteenth-Century ‘Violoncello’: Antonio Vandini and the Concertos for Viola by Tartini,” *Performance Practice Review* 13 (2008): 18–19.

⁷¹ Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Johann Jacob Lotter, 1756), trans. Editha Knocker, *A Treatise on the Fundamental Principles of Violin Playing* (New York: Oxford University Press, 1985), 11.

⁷² Michael Praetorius, *Syntagma musicum, Tomus Secundus de Organographia* (Wolfenbüttel: Elias Holwein, 1619; repr., trans. David Z. Crookes, (Oxford: Clarendon Press, 1986) 39.

⁷³ Jean-Benjamin de La Borde, *Essai sur la musique ancienne et moderne* (Paris: PH-D. PIERRES, 1780), 309.

⁷⁴ Straeten, *History of the Violoncello*, 122.

⁷⁵ Gordon James Kinney, “The Musical Literature for Unaccompanied Violoncello” (Ph.D. dissertation, Florida State University, 1962), 196.



Figure 15. Domenico Gabrielli's Ricercare 6^o, mm. 61–73 (Bologna: 1689; reprint, Bologna: Arnaldo Forni Editore, 2004). The chords are possible only in *scordatura*, such as the popular Bolognese tuning of C–G–d–g–(d¹).

converted gambists would (especially if using the six-string cello indicated by Brossard) incorporate their familiar fourths into the tuning system of their instrument. It is hardly coincidence that in his *Méthode*, Corrette included a fingering chart specifically to aid converted gambists in the tuning C–G–d–a.

The standard concept of the Baroque violoncello playing position—held vertically between the legs—was not the only manner in which the instrument was played. Sometimes it was played on the shoulder, similar to its violin relatives, with a strap utilized to secure it in place. Johann Gottfried Walther, a colleague of J. S. Bach in Weimar, defined the violoncello as “an Italian bass instrument resembling a Viol; it is played like a violin, i.e. it is partly supported by the left hand and the strings are stopped by the fingers of the left hand, partly however, owing to its weight, it is attached to the button of the frockcoat [...] It is tuned like a Viola.”⁷⁶ Walther defined a violoncello as a *viola da spalla*, essentially a small bass instrument played while resting it on the shoulder. Indeed, this reference gives much credence to the argument that J. S. Bach's *Suites a Violoncello Senza Basso* were actually intended for this instrument instead of the cello. At other times the instrument was rested horizontally on the legs of the seated musician while the bow was moved vertically across the strings and between the player's legs. Even the names of instruments were used indiscriminately to describe different instruments and playing techniques. In 1738 Johann Philipp Eisel confirmed that the term violoncello might encompass multiple instruments.

⁷⁶ Johann Gottfried Walther, *Praecepta der Musicalischen Composition*, den 13 Marty Anno 1708. Quoted in Lambert Smit, “Towards a more consistent and more historical view of Bach's violoncello,” *Chelys* 32 (2004), revised as “Towards a different, possibly more historical view of Bach's Violoncello” (www.lambertsmit.com), accessed 3/15/2010, p. 7.

“About the *violoncello*, *bassa viola*, and *viola da spalla*. All three [terms] can be used indiscriminately: for all three are small bass violins.”⁷⁷ Clearly, the violoncello as a four-string da gamba tuned exclusively in fifths was hardly standardized during the Baroque period. As Marc Vanscheeuwijck pointed out, “Sometime fairly late in the eighteenth century ... various types were gradually abandoned in favor of the instrument that is now universally recognized to be the cello.”⁷⁸

The ramifications to chordal playing caused by the absence of standardization in key aspects of the violoncello are, simply put, enormous. Although the standardized cello of the nineteenth and twentieth centuries is clearly capable of chordal accompaniment (evidenced by the methods of Baumgartner, Gunn, Stiasny, Baudiot, and the Paris Conservatoire), flexible tuning systems and extra strings, not to mention alternate instruments and playing positions such as the *viola da spalla*, increased the scope of the cellist’s ability to accompany. This is especially the case because thumb position was not used until the 1730s, if one believes Corrette’s reference to thumb position as a new invention.⁷⁹ Several musical examples should suffice to demonstrate. The *Sarabande* of J. S. Bach’s sixth solo *Suite per violoncello*, which calls for a five-string instrument, is essentially a three-voice polyphonic work with nearly constant vertical chords (see Figure 16).⁸⁰ The so-called scordatura tuning employed in J. S. Bach’s fifth solo *Suite per violoncello*, as well as in much early Italian cello music, allows for the easy formation of the chords, as seen in Gabrieli’s *Ricercari*. It is indeed simpler to produce the intervals of the third and fifth (and to some extent the sixth) between two strings that are tuned in fourths. With the lower strings tuned in fifths, the ability to create complete chords is not difficult, and actually becomes an inviting technique. The overwhelming variety of cello-like instruments and instrument configurations negates

⁷⁷ Johann Philipp Eisel, *Musicus autodidaktos* (Erfurt: 1738), quoted in Smit, “Towards a different possibly more historical view of Bach’s Violoncello,” 5.

⁷⁸ Marc Vanscheeuwijck, “In Search of the Eighteenth-Century ‘Violoncello,’” 3.

⁷⁹ Michel Corrette, *Méthode théorique et pratique pour apprendre en peu de temps le violocelle dans sa perfection*, op. 24 (Paris: Published by author, 1741), trans. Charles Douglas Graves, “The Theoretical and Practical Method for Cello by Michel Corrette: Translation, Commentary, and Comparison with Seven Other Eighteenth Century Cello Methods” (Ph.D. dissertation, Michigan State University, 1972). There is some debate about when the development of thumb position actually occurred.

⁸⁰ Anyone who doubts the ability of the cello to produce chordal music need look no further than this single composition.



Figure 16. J. S. Bach's Sarabande from Suite No. 6 in D Major BWV 1012, mm. 1–8 (c.1720; copyist Anna Magdalena c.1730; Kassel: Bärenreiter, 2000). Bach incorporated a three-voice polyphonic texture by using chordal techniques.

the perceived limitations of chordal accompaniment on the cello, and actually demonstrates the enormous flexibility of the Baroque cello and the musicians who played it.

Methods and Treatises

Perhaps the single most frustrating aspect of historical cello scholarship is the absence of methods or treatises prior to 1741 that are dedicated to the instrument. Certainly this did not mean that the violoncello was ignored prior to 1741; the status of the cello from 1660 to 1740 is equal to that of the bass violin in the previous century. The bass violin (we do not know what the instrument was called by Amati and da Salo) was in production by the 1530s and is even pictured in a fresco painted in 1535 in the Church of La Madonna dei Miracoli in Saronno, Italy. However, the instrument is not called for by name until Montiverdi's *Orfeo* in 1607. Does this mean that the bass violin was not used for nearly 80 years after it was first built? As Bonta pointed out, if the bass violin was neglected, "makers would surely have ceased producing it, which they did not."⁸¹ Similarly, it is not wise to assume that prior to the first method dating from 1741 cellos were stagnant in their evolution; cellists and cello makers were surely innovating, but it was not recorded.

It is important to remember that authors of earlier eras, much like the writers and scholars of today, shade their words with a degree of bias and intent. Typically, treatises or methods strive to preserve a practice that is either in decline or about to disappear; rarely are

⁸¹ Bonta, "From Violone to Violoncello," 65.

trends first preserved in treatises or methods before they are found in actual compositions. For evidence, one need look no further than Leopold Auer's writings on vibrato in the twentieth century or J. S. Bach's *Kunst der Fuge*—both are intended to preserve the tradition of an earlier time. In the same way, treatises for the cello often postdate the height of the tradition they describe. Leopold Mozart's *Violinshule* of 1756 is an invaluable resource for Baroque performance practice even though it was published well after the High Baroque had ended. In the same manner, the methods of Corrette (1741), Baumgartner (1774), Gunn (1793, 1802), and even Raoul (1804), and the *Méthode* of the Paris Conservatoire (1805) shed light on the practices of the late Baroque and Classical eras.

A few common themes emanate from the cello treatises of the eighteenth and nineteenth centuries, none more obvious than the necessity of a good knowledge and understanding of harmony. The ability to provide a strong bass and supportive harmony was one of the factors that propelled the cello to prominence over the viola da gamba, bassoon, and other bass instruments. The first author to discuss the importance of harmony for the violoncellist was Michel Corrette in the first known method for the violoncello (Corrette also claimed his method was the first for this instrument).

If all countries give preference to the cello to play the basso continuo it is not without reason, the bass being the foundation of the harmony. It is thus necessary to choose the bass instrument which is the most sonorous and with which one can play all sorts of music: powerful, simple, figured, etc. Because a music which lacks a strong bass becomes insipid in such a way that the music without bass always leaves much to be desired by the ear. Those jealous of the cello will always lose their arguments against the progress which it makes every day. To all others, the cello satisfies ears sensitive to harmony. ...⁸²

Quantz also offered a rather lengthy discussion on the importance of harmony to the cellist.

If the violoncellist understands composition, or at least something of harmony, he will find it easy to help the soloist to bring out and make apparent the different passions expressed in a piece by its composer. This ability is required of the accompanying parts as well as the concertante parts, and it is one of the highest attributes of a superior accompanying body. For if only one person executes his part well, and the others acquit themselves of theirs indifferently and carelessly, one contradicts, so to speak, what the others affirm; and the listeners, if not completely vexed, are deprived of half their pleasure. The violoncellist can contribute much to the perfection of a good ensemble if he does not lack feeling, and if he directs the proper attention to the whole, and not just to his own part. He must also determine which notes must be stressed and brought out more than the others.⁸³

⁸² Corrette, *Méthode théorique*, trans. Graves, 4.

⁸³ Quantz, *Versuch*, 244.

Quantz continued by discussing specific dissonant and consonant intervals and the different emphasis warranted by each.

In this oft-quoted excerpt, Quantz delivered several important and distinct pieces of advice. As is generally noted in analysis of this excerpt, the cellist must distinguish between the important notes and those that should be tossed off and played lightly. Indeed, the relationship between dissonance and consonance is an integral part of all music in the Baroque and Classical eras. However, is the differentiation of stressed and unstressed notes solely the responsibility of the cellist? Is that the only reason why Quantz underlined the importance of harmony understanding to the cellist? All members of an ensemble or orchestra must heed the same advice—a soloist, singer, violinist, or even violist who does not appreciate the harmonic underpinnings will give an uninspired performance. As Quantz noted, all members must have a similar harmonic understanding or the audience (and music) “are deprived of half their pleasure.”⁸⁴ It is also significant that only at the end of this section did Quantz approach stressed and unstressed notes. Although they are important, stressed and unstressed notes are not the primary objective of this excerpt, or he would have addressed them from the first sentence.

Instead, the greatest consequence of this passage comes in its first line: “If the violoncellist understands composition, or at least something of harmony, he will find it easy to help the soloist.” In creating a chordal or realized accompaniment the cellist is composing a new voice and texture in the composition. Essentially, by understanding composition, the cellist may create an accompaniment that emphasizes the “different passions expressed in a piece” instead of one that is focused only “to his own part.”

On the other hand, the following passage by Quantz has discouraged modern performers from chordal accompaniment, because they confuse melodic ornamentation for harmonic realization.

The violoncellist must take care not to garnish the bass with graces, as some great violoncellists were formerly in the habit of doing; he must not try to show his skill at an inappropriate time. ... It is impossible for one player always to divine the thoughts of the other, even if both have equal insight. ... It is undeniable that some melodic and concertante bass parts in solos allow something in the way of additions, if the performer of the bass has sufficient insight, and knows where it may be done; it is likewise true that the piece becomes more perfect if on such occasions a few

⁸⁴ Ibid., 244.

embellishments are added in a skillful manner. But if the violoncellist cannot rely sufficiently upon his knowledge, he is advised to play the bass as the composer has written it, rather than risk of ignorantly adding many absurd and discordant notes.⁸⁵

Unfortunately, many have misunderstood the phrase “garnish the bass with graces” as a warning against adding harmonic structure. Instead, “graces” refers to melodic ornaments such as trills, mordents, and other common embellishments, not to harmonic additions. In fact Baumgartner imparted the same warning against ornamenting the bass line during a chapter entirely focused on teaching realization of figured bass on the cello. Quantz actually condoned the skillful use of cello realization, noting that when it is used properly it enhances the work. His warning is against those who lack the ability to melodically embellish in good taste. In this second passage, Quantz is emphasizing that melodic ornaments are appropriate only in a “skillful manner” and at the appropriate time.

The 1774 method of Johann (Jean) Baumgartner, *Instructions de musique, théorique et pratique, à l'usage du violoncelle*, dealt almost exclusively with the creation of harmony in chordal accompaniment on the cello. Baumgartner gave detailed instructions and examples for playing intervals, chords, and realizing thorough-bass on the cello. He advised the reader that his treatise was intended only as an introduction to harmony, and he encouraged the study of theoretical writings by Jean-Philippe Rameau and Jean-Jacques Rousseau.

Baumgartner confirmed what other treatises emphasize regarding harmony: The cellist must know harmony in order to play chords. His is primarily a method on the realization of harmony on the cello, which includes a table of cadence figures, an explanation of how to read figured bass, and general advice for accompanying both Generalbass and recitative. He explained the purpose of writing his method: “Since no one, as far as I know, has taken the pains to treat the practice and use of this instrument in depth, I give in the method the most sensible and easiest approach, not only to play pieces but even to accompany well since that is its primary role and consequently the essential thing to know.”⁸⁶ Here Baumgartner confirmed that his was the first method to focus on chordal realization—

⁸⁵ Ibid., 242.

⁸⁶ Jean Baumgartner, *Instructions de musique, théorique et pratique, à l'usage du violoncello* (The Hague: Daniel Monnier, 1774), trans. Graves, “The Theoretical and Practical Method for Cello by Michel Corrette: Translation, Commentary, and Comparison with Seven other Eighteenth Century Cello Methods,” 174.

that proper cello accompaniment includes harmonic realization as taught in his method, and that the ability to provide chordal accompaniment is paramount to becoming a good cellist.

The Englishman John Gunn wrote two methods for the cello: *The Theory and Practice of Fingering the Violoncello* in 1790 (revised and expanded in 1815) and *An Essay Theoretical and Practical with Copious and Easy Examples on the Application of the Principles of Harmony, Thorough Bass and Modulation to the Violoncello* in 1802, the latter of which was the most substantial work to that date about performing harmony on the cello. In *An Essay*, Gunn unfortunately offered little advice about when chords should be performed. This method is instead a theoretical work that gives practical advice for the execution of chords on the cello and outlines diatonic harmony from simple intervals to advanced extended tertian chords. In the exploration of each harmony, be it simple major or minor triads; discords such as dominant or fully diminished sevenths; chords of supposition, especially the eleventh chord; or even nonchord-events such as suspensions and anticipations, Gunn includes written examples of their execution on the cello, often complete with fingerings, figured bass, and in several keys. Also included is a lengthy discourse on several manners of modulation, including circle of fifths and semitone and enharmonic transformations, with advice for proper voice leading. In addition, Gunn provided several arpeggiation figures that ease the difficulty in playing complete harmonic progressions on the cello. Although this method is not as lengthy or in-depth as harmonic methods for keyboard that are provided by those such as Johann David Heinichen or Rameau, it still ranks as a substantial theoretical work, particularly because it focuses on a nonkeyboard instrument.

In the introduction to *An Essay*, Gunn confirmed that few methods had attempted to explain the process of realizing harmony on the cello, despite the fact that it was a staple of the cellist's technique and livelihood.

The subject of the present Essay has been ever a desideratum in the study of this noble instrument. We have been, it is true, occasionally astonished and delighted with the effects, which a very few of the first masters have derived from this source. Men of genius, possessing the entire command of the instrument, have been able to penetrate into the pathless region, without having, however, left a single trace of their footsteps, whereby to direct their admiring, but discouraged, followers. A humble attempt, therefore, to explore, this new, and hitherto obstructed way, and to conduct the more timid adventurer through its mazes, will, I hope, be received with much indulgence.⁸⁷

⁸⁷ John Gunn, *An Essay Theoretical and Practical with Copious and Easy Examples on the Application of the Principles of Harmony, Thorough Bass and Modulation to the Violoncello* (London: Preston, 1802), 1.

Gunn confirmed that harmonic realization on the cello has been a long-lived specialty of the cellist but that the technique of its practice had been sparsely recorded. Gunn explained that many contemporary cellists held the belief that teaching harmonic realization on the cello via a printed book was a fruitless endeavor, one which, thankfully, Gunn undertook.

Méthode de Violoncelle et de Basse d'Accompagnement, the method for the violoncello written by the professors of the Paris Conservatoire in 1805, was perhaps the most influential of its day. It was widely disseminated and was even translated into English by A. Merrick sometime before 1855. The inclusion, as co-author, of Charles-Simon Catel, professor of harmony and counterpoint at the Conservatoire, underscores the importance that this method placed on the understanding of harmony. Catel's *Traité d'harmonie* was recommended as an additional resource for the student cellist. The violinist Pierre Bailliot headed the authorship with the cellists Jean-Henri Levasseur and Charles Baudiot. Of the essential character of the cello in accompaniment, the professors emphasized, "Employed only as a mere accompaniment, it [the cello] is so necessary to the harmony that the ear cannot dispense with it, but requires the deep sound which serves as a foundation to the composition" ⁸⁸ Later in the method, several pages are dedicated to chordal playing, especially as relating to accompanying recitative.

Even the great romantic cellist (and Beethoven's childhood friend) Bernhard Romberg emphasized knowledge of harmony. "The Violoncellist should have some acquaintance with harmony, otherwise he cannot properly accompany a Quartett. The Bass may be considered the foundation of the construction of Music. Distinctness and promptitude are not sufficient, as the expression contained in the Harmony is especially confided to the Bass. A knowledge of Harmony is therefore indispensable to the Violoncellist." ⁸⁹ The study continues through an explanation of intervals, chords and inversions, and figured bass realization.

Several other cello methods of this Classical and Romantic era also emphasized the importance of harmony either in prose or in musical example, including those of Ferdinand

⁸⁸ A. Merrick, *Method for the Violoncello by Bailliot, Levasseur, Catel & Baudiot, Adopted by the Paris Conservatory of Music* (London: R. Cocks & Co., before 1855), 10.

⁸⁹ Bernhard Romberg, *A Complete Theoretical and Practical School for the Violoncello* (London: Boosey & Son, 1839), 121.

Kauer (1788), Dominique Bideau (1802), Jean-Baptiste Sebastien Bréval (1804), Charles Baudiot (1826-8), Frederick Crouch (1827), and Bernard Stiastry (1829). Certainly the emphasis is clear. But why is an understanding of harmony so important to proper playing of the cello? All musicians must have an understanding or at least feeling of harmony to play well. The answer resounds from the methods of Baumgartner, Gunn, Raoul, Baudiot, Stiastry, Romberg, Merrick, and the Paris Conservatoire: the cellist was expected to play chords and to realize figured bass.

Anecdotes and Written Accounts

Just as the methods and treatises teach chordal cello accompaniment, reports from the period corroborate its existence in actual performance. Although cellists, in their lowly accompanying duties, received less notice in print than did their violinist counterparts, various letters, concert reviews, and touring itineraries survive that demonstrate a culture in which cello accompaniment thrived.

On a trip to Italy in 1657, Thomas Hill of the famous Hill violin shop wrote a letter describing the Italians' use of the cello. "The organ and the violin they are masters of, but the bass-viol they have not at all in use, and to supply its place they have the bass violin with four strings, and use it as we do the bass viol."⁹⁰ Scholars have used this passage to argue that the cello had supplanted the viola da gamba during the seventeenth century, but as David Watkin pointed out, it is more than "an organological difference. In England during the seventeenth century the bass viol was being 'used' in a very specific way—the 'lyra-way'—in which the instrument's chordal possibilities were used to create polyphonic textures. The period 1601–82 saw its heyday, during which there were 18 published sources and more than 50 surviving manuscripts of music for the lyra viol. The viol was used in this way in various contexts—as a self-accompanying instrument, for accompanying voices and other instruments, and in ensemble. Hill's last phrase, referring to the similarity of use, seems tautological, as he has already made the point that one instrument replaced the other. Seen in

⁹⁰ W. Henry Hill, Arthur F. Hill, and Alfred E. Hill, *Antonio Stradivari: His Life and Work (1644–1737)*, reprint of the 1902 ed., (New York: Dover, 1963), 110–111.

the light of English practices, however, it implies that he was witness to a comparable Italian use of the cello as a chordal accompaniment instrument.”⁹¹

The earliest record of a specific, named cellist who utilized chordal cello accompaniment refers to one of the earliest Bolognese cellists, Giuseppe Jacchini. He grew up as a choirboy in the newly formed cappella musicale of San Petronio and was swept into the Bolognese cello tradition, studying the instrument with Domenico Gabrielli. At this time, fingering technique was changing due to the Bolognese invention of wire-wound strings, allowing cellists to use a chromatic fingering system in which the fingers were placed in half-steps instead of diatonically. This new method freed the cellist from many technical limitations and promoted the use of “frequent position shifts, double stops, chords, virtuoso ornamentation, fast scales, more passages in the high range, tremolos, batteries, slurs, arpeggios, and skipping over two strings.”⁹² These new techniques must have aided Jacchini in his accompaniments as he became “particularly famous for the way he accompanied singers in the recitatives; he seems to have made broad use of chord and melodic ornamentations in his continuo parts.”⁹³

It was commonplace for touring violinists to bring only a cellist with them for accompaniment. Giuseppe Tartini was perhaps the most well-known violinist who utilized only cello accompaniment. Tartini traveled widely and maintained a close friendship with the cellist Antonio Vandini—a pupil of Jacchini. Tartini and Vandini traveled without a keyboardist, and it is difficult to imagine that they employed the services of an unknown harpsichordist at each tour stop. Evidence of cello realization occurs in several of Tartini’s bass lines. In Tartini’s Sonata, op. 2, no. 3, an additional voice appears in harmony with the bass part that is idiomatic to double stops on the cello (see Figure 8). Watkin proposed that “seen in the light of Tartini’s performing customs, an occasional cue such as this could well

⁹¹ Watkin, “Corelli’s op. 5 Sonatas,” 650.

⁹² Vanscheeuwijck, “Baroque Cello,” 89.

⁹³ Vanscheeuwijck, “Baroque Cello,” 89. See also Giovanni Battista Martini, *Serie Cronologica Dè Principi Dell’Accademia Dè Filarmonici Di Bologna* (1775) (Bologna: Forni, 1970), 15. Martini relayed, “Fu ancor aggregato Giuseppe Jachini Bolognese, e lotto la disciplina di Domenico Gabrielli imparò l’arte di sonar il Violoncello, nella qual arte, singolarmente nell’accompagnare il cantante si refe celebre, e sorprendente, e servi per molti anni la Cappella di S. Petronio. Diede alla luce 5 opere composte di concerti, sonate, trattenimenti per camera a piu strumenti.”

represent an improvising cellist's *aide mémoire* for the best realization. Together with the figures, these cues provide more than enough information to accompany the sonata."⁹⁴

Burney reported an instance of Veracini being accompanied solely by the cellist Lanzetti. Even the great cellist Boccherini toured alone with the violinist Fillippo Manfredi for several years in the 1760s.

Cellists often accompanied each other in cello sonatas. Boccherini toured with his father, also a cellist and bassist, and they accompanied each other. The Concert Spirituel in Paris and in Hanover Square in London provided the setting for many of the great cellists to accompany each other, including J.L. Duport, J.P. Duport, Bréval, and Cervetto. The cellist Cupis was the "solo accompanist" at the Paris opera until 1771.⁹⁵ Walden explained that "well schooled in harmony and improvisational skills, player-composers such as Boccherini, Duport and Bréval would not have refrained from filling out the bass line had they considered it musically advantageous; the presence of figured basses in published collections and the emphasis placed on harmonic training in tutors suggest that violoncellists were, in fact, encouraged to practice this skill."⁹⁶

Whether touring with a popular violinist or fulfilling duties in the opera house, many great cellists left footprints in history as accompanists. It is unfortunate that most historical records do not give more detailed commentary on how the accompaniment was played, but such is the case with an improvised art form. Nevertheless, these historical records, in conjunction with the methods and treatises, allow confirmation that this practice was a prominent feature in the musical landscape.

The Logic Behind Cello Realization

Ultimately, musicians are an idealistic yet pragmatic gang, and no matter what the evidence states, any tradition must make logical and musical sense or it would not exist.

⁹⁴ Watkin, "Corelli's op. 5 Sonatas," 649.

⁹⁵ Kenneth Slovik, "An Annotated Translation of the 'Méthode De Violoncelle' of Jean Marie Raoul, circa 1797" (Master's thesis, Roosevelt University: 1977), 54, n.1.

⁹⁶ Walden, *One Hundred Years of Violoncello*, 258.

Chordal cello accompaniment passes this test in several aspects, especially in regard to temperament, sonority, and practicality.

Temperament

Perhaps no single issue caused more ink to be spilled in the Baroque and Classical eras than that of temperament. In harmony there exists a fundamental problem in which a series of stacked perfect octaves and stacked fifths do not line up; a small mathematical difference occurs in which the perfect fifths require more harmonic space than do the octaves. The distance between the two is known as a comma, and temperament is the art of resolving this discrepancy, usually by shrinking the fifths. During the Renaissance period fewer keys were used, so it was easy to create tuning systems in which those few keys were perfectly in tune by sacrificing the tuning of seldom-used keys. However, during the Baroque period, composers expanded their use of key areas, which in turn created the need for new temperaments. Some of the most popular temperaments were meantone temperaments (1/4 comma meantone, 1/6 comma meantone) and those with irregular patterns, such as Werkmeister, Kirnberger, and (the popular but controversial) Vallotti temperaments. Today's standard, equal temperament (1/12 comma meantone), existed but was discouraged because not a single interval is pure and in tune. It was not until sometime in the nineteenth century when equal temperament became standard—even the famous English piano builder John Broadwood & Sons designed specific temperaments to best match their different pianos.

However, all temperaments by definition have a fundamental flaw because they assume that each octave has only twelve pitches. But composers, theorists, and performers understood that there were more. An A-flat is a different note from G-sharp, as is G-flat from F-sharp, and onward; enharmonic equivalents were not a part of the Baroque vernacular. Players of fixed-pitch instruments such as the harpsichord and organ (and to a lesser extent, fretted instruments such as the theorbo or viol) were forced to choose or at least compromise between the two options. The singing master Pier Francesco Tosi explained that “not everyone understands that there is a major semitone and a minor semitone, because the difference cannot be demonstrated on an organ or harpsichord if it doesn't have split keys. ... An understanding of this matter has become very necessary, for if a soprano, for example,

sings a D-sharp at the same pitch as E-flat a sensitive ear will hear that it is out of tune, since the latter pitch should be somewhat higher than the former.”⁹⁷ Instrument builders attempted to compensate for the difference in enharmonic pitches with split keys in harpsichords, extra keys on flutes,⁹⁸ or vents on Baroque trumpets to increase the likelihood that all notes could be played in tune.

John Gunn in *An Essay* gave a similar analysis of proper intonation, in which the whole steps are divided into two categories, a major tone and a minor tone, and in which the difference between the two is a comma. Gunn based his theory on the natural resonating properties of strings, in particular the harmonic or overtone series.

Intervals have been hitherto supposed to consist of only two species of elementary sounds, a tone, and semitone, but the production of pure harmony renders a further distinction of the former interval necessary, namely a tone major, of which there are three within the octave; viz. between the key and second, the fourth and fifth, and between the sixth and seventh of the scale, of which the ratio or proportion is 8 to 9, and secondly a minor tone, of which there are two within the octave, the first between the second and third, and the second between the fifth and sixth of the scale, express'd by the ratio of 9 to 10, which is the small interval called comma less than the former, a difference express'd by the proportion 80 to 81, which is judged to be about the eighth of a tone. Thus the more accurate division of an octave, is into three major tones, two minor tones, and two semitones.⁹⁹

The resulting system, like Tosi's, does not allow for enharmonic equivalents, requiring the cellist to adjust certain pitches to create pure intervals. As an example to prove the validity of his tuning system, Gunn asked the cellist to tune in perfect fifths (3:2) and play an E a major sixth (5:3) above the open G string. Then, leaving the finger in place, play the open A string with the fingered E, where one should “desire to make his E somewhat sharper ... to produce a pure chord.”¹⁰⁰ In this way, Gunn expected the cellist to constantly adjust to ensure that each harmony is pure by using just intonation. Certainly to Gunn, the ability to play each chord perfectly in tune was an essential part of becoming a fine cellist,

⁹⁷ Pier Francesco Tosi, “Opinioni de' Cantori,” (Bologna, 1723), quoted in Ross Duffin, *How Equal Temperament Ruined Harmony (and Why You Should Care)* (New York: W.W. Norton & Company, 2007), 48,51.

⁹⁸ Quantz introduced an additional key to the flute to create a distinction between E-flat and D-sharp. He explained his reasoning in *Versuch*: “Nevertheless, since the distinction is based on the nature of the notes, and since singers and string players can observe it without difficulty, it may reasonably introduced on the flute.” See Duffin, *Equal Temperament*, 62.

⁹⁹ Gunn, *An Essay*, 8.

¹⁰⁰ *Ibid.*, 9.

and would allow the cellist distinct advantages over players of other instruments in chordal accompaniment.

Members of the violin family (as well as singers) had the ability to play all intervals perfectly in tune by using just intonation, regardless of the key. Additionally, because of the uninterrupted continuum of possible pitches on the cello, string players could also match the “out-of-tune” pitches when they played an instrument fixed in a temperament. As Ross Duffin pointed out, “When they had to perform with a keyboard instrument, they undoubtedly did their best to be in tune with it, but they didn’t stop recognizing where the notes ought to be, as opposed to where the keyboard notes were placed through the compromise of temperament. This is because the ‘dirty little secret’ even of circulating temperaments like Vallotti is that, although the keys might all be usable, and the contrast between them creates a pleasing variety, some of them just don’t sound very good.”¹⁰¹ Therefore, the cello has the unique quality of remarkable flexibility with intonation, which makes it an ideal accompanying instrument when paired with a keyboard, or on its own.

In fact, part of the cello’s rise to prominence came from its ability to match a pitch and play all intervals with pure intonation. As early as 1636 the violin was praised by Mersenne for this quality: “It must be still noted that the Violin is capable of all the genres and all the species of music, and that one can play the enharmonic, and each species of the diatonic and chromatic upon it, because it carries no frets, and contains all the intervals imaginable...”¹⁰² In 1730 Peter Prellieur included a diagram that instructed the student on the different placement of the fingers for enharmonic notes, where G-sharp has a lower placement than A-flat (see Figure 17). Leopold Mozart also

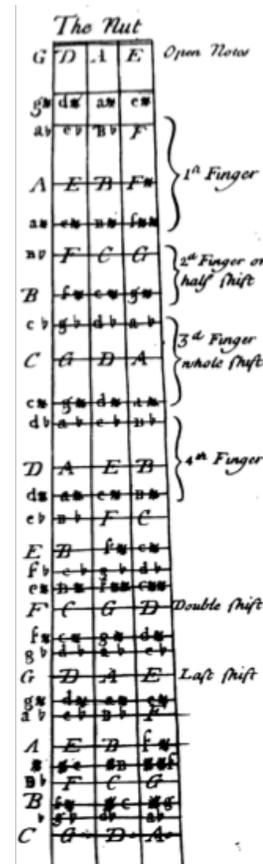


Figure 17. Violin Fingerboard Diagram from Peter Prellieur’s “The Art of Playing on the Violin” from *The Modern Musick-Master, or The Universal Musician*. (London: Bow Church, 1731) 4-5.

¹⁰¹ Duffin, *Equal Temperament*, 47.

¹⁰² Marin Mersenne, *Harmonie Universelle: The Books on Instruments*, trans. Roger E. Chapman (The Hague: Martinus Nijhoff, 1957), 239.

instructed the student violinist that “according to their proper ratios, notes with flat signs are a comma higher than those in the same position with a sharp sign. For example, D-flat is higher than C-sharp, A-flat higher than G-sharp, G-flat than F-sharp, and so on.”¹⁰³ It was expected of all string players, unless they were required to play with an instrument locked into a specific temperament, to play all the notes pure according to their harmonic relationships. It should be noted that the concept of expressive intonation—that “leading tones should lead”—was a twentieth-century view championed by Pablo Casals.

The cello holds a unique advantage over other accompanying instruments in fixed intonation such as the harpsichord, organ, lute, theorbo, harp, and viol. The cello has the ability, regardless of key, to make each harmony perfectly in tune and to shade the intervals with ultimate precision that is limited only by the ability of the player. One can imagine that pieces in difficult keys, such as Corelli’s op. 5, no. 11 in E Major, would have been intended for cello accompaniment for this very reason.

Sonority

A common theme throughout music history is the desire to hear similar instruments playing together. The phenomenon can be found as early as the Renaissance, when instruments were created in families such as the recorder, da gamba, or even violin families. Great pleasure was taken in the sound of these instruments playing in consort. Vast amounts of music were composed for viol consort, and those compositions were some of the most popular music of the era. This sound ideal was also enjoyed in the Classical and Romantic eras in performances by the string quartet—four instruments from the violin family. Even today the aesthetic survives, with popular television programs featuring competitions of a cappella vocal ensembles. This sound ideal was also popular during the seventeenth and eighteenth centuries—a violin accompanied by only a cello satisfies this particular vogue. Corelli, perhaps the most respected violinist of his generation, stated that, in accompanying a violin, a single violone “will have a very good effect.”¹⁰⁴

¹⁰³ L. Mozart, *Versuch*, 70n.

¹⁰⁴ Quoted in Watkin, “Corelli’s op. 5 Sonatas,” 646, n18.

Not only did the Baroque aesthetic celebrate the sound of the cello and violin together, but cello accompaniment was felt to provide excellent support and balance for a powerful singer. Corrette remarked that “voices are charmed to be accompanied by it, realizing that nothing makes them shine like the accompaniment of this sonorous instrument.”¹⁰⁵ Well into the nineteenth century cellists were accompanying singers in the opera through the realization of recitative.

Practicality

The cello is far easier to transport than the harpsichord or organ. Even today, moving a harpsichord or organ is a cumbersome adventure; one can only image the difficulties of moving these instruments without modern modes of transportation. For example, when King George I requested that Händel compose music to be performed on a barge in the River Thames, it is easy to understand why Händel allowed the option of harpsichord or bass violin for the continuo of *The Water Music (The Celebrated Water Musick in Seven Parts, viz. Two French Horns, Two Violins or Hoboys, a Tenor, and a Thorough Bass for the Harpsichord or Bass Violin)*. Likewise, it is easy to understand why Tartini traveled with only the cellist Vandini, and why Corelli brought his cellist to Naples.¹⁰⁶

The traveling Baroque musician encountered another problem upon arrival at his destination: pitch level was not standardized throughout Europe and varied drastically. This required string players to change the gauge of their strings based on the new pitch. Leopold Mozart advised, that “with sharp or flat pitch one has to accommodate in the same manner. Just as the thicker strings give a better result with the flat pitch, so the thinner strings will serve better with the sharp pitch.”¹⁰⁷ Forgoing the use of a local keyboardist would eliminate the necessity of constant string changes because it would be unnecessary to conform to local pitch standards.

¹⁰⁵ Corrette, *Méthode théorique*, trans. Graves, 4.

¹⁰⁶ Charles Burney, *A General History of Music From the Earliest Ages to the Present Period* (1789) (New York: W.W. Norton, 1935), 2:439. See Cowling, *The Cello*, 60.

¹⁰⁷ L. Mozart, *Versuch*, 16.

In Conclusion

For whatever reason, the tradition of cello chordal accompaniment has been dismissed, ignored, or forgotten by most scholars and musicians. However, the practice of realization on the cello was a staple of the musical culture throughout Europe, especially during the Baroque period. Evidence from musical scores, treatises, and anecdotes—and the consideration of practicality—leave no doubt that cellists of this period were well versed in chordal accompaniment. Furthermore, the cello itself, in its many variations, enabled flexible musicians to create different manners of accompaniment to best suit the cello. As the compositional style that utilized continuo and figured bass realization began to wane in the second part of the eighteenth century, so did the need for cellists to realize harmony for other instruments. However, the skills that cellists had developed would not be lost, but repurposed well into the nineteenth century as they became the primary accompanists of opera recitative.

Chapter Two: The Practice of Realizing Figured Bass on the Cello

The study and performance of figured bass has generally been reserved for so-called “chordal” instruments such as the harpsichord, organ, fortepiano, lute, theorbo, harp, and others. Agostino Agazzari compiled a convenient list in 1607 that separated chordal instruments from single-voiced instruments such as the bass violin.¹⁰⁸ As discussed in the previous part, the cello developed, evolved, and progressed in the 1660s, bridging the gap between these two classifications: it was now able to play in both a single-voiced and chordal fashion. The study of harmony, thorough-bass, figured bass, continuo—or any of its many other names—was indeed a focus point for cellists, who were new members of the chordal family, along with keyboardists, lutenists, and others charged with the duty of continuo.

Like any realizing instrument, the cello must follow the basic principles of figured bass realization, such as avoiding parallel fifths and achieving the proper resolution of dissonance, yet utilize its own idiomatic style of realization. For instance, an organ and a guitar have quite different styles of harmonic realization and different guidelines to conquer certain problems. In *The False Consonances of Musick* by Matteis, the guitarist is instructed to make the best chord at the expense of the bass line; an organist typically receives the opposite instruction. A. Merrick addressed this issue: “Different instruments will, agreeably to their nature, require different arrangements of the same chords.”¹⁰⁹ Fortunately, several cello treatises from the end of the eighteenth century, most notably those of Baumgartner and Gunn, give cello-specific instructions for how to execute a realized chordal accompaniment on this instrument. As explored earlier, even though Baumgartner, Gunn, and their contemporaries were writing after the Baroque era ended, methods and treatises often appeared in later periods in an effort to preserve a specific tradition. As Watkin noted, “Theoretical evidence often occurs in retrospect, perhaps by its nature: evidence for the

¹⁰⁸ Agazzari, “Of Playing upon a Bass,” in *Source Readings*, 621.

¹⁰⁹ Merrick, *Appendix. Introduction to Thorough Base, or harmonious accompaniment, supplement to Method for the Violoncello by Baillot, Levasseur, Catel & Baudiot, Adopted by the Paris Conservatory of Music* (London: R. Cocks & Co., before 1855), 25.

realization of figured bass on the cello is no exception.”¹¹⁰ A close look at the sources reveals a world of possibilities for figured bass realization on the cello. Through the teachings of harmony and its application to the cello with devices such as double stops, block chords, and arpeggiation patterns, and a look at the music through the eyes of an eighteenth-century cellist, a rich and exciting practice is unveiled.

Exploring Figured Bass

Many cello methods assume that the student has a working knowledge of figured bass, or they delegate teaching the basics of figured bass realization to theory-specific texts. The Paris Conservatoire method of 1805 insisted that “the player should have a perfect knowledge of harmony and of the violoncello, be familiar with figured bases—the figures denoting musical intervals and chords—and be able to practise them with ease.”¹¹¹ The method recommended the text by co-author Charles-Simon Catel, *Traité d’Harmonie*, while other authors such as Baumgartner recommended that the student continue theoretical study with Rameau’s *Traité de l’harmonie*.

However, some methods introduce the basic concepts behind figured bass in their explanation of intervals. Ferdinand Kauer’s cello method of 1788, *Kurzgefaßte Anweisung das Violoncell zu spielen*, includes a convenient table of simple intervals organized by number and quality. Next to each description is the figured bass symbol for that particular interval (see Figure 18). Kauer later included a table of figures with the pitches in the range of the cello that would complete that figure. Of the table, Kauer remarked that these are “chords that one needs to know for the Accompaniment of Recitative.”¹¹² Kauer’s idiomatic realizations of common harmonies could also apply to cellists creating a thorough-bass accompaniment in the basso continuo practice (see Figure 19).

Baumgartner’s *Instructions* is the first cello method to clearly explain simple figured bass realization in prose with the inclusion of a “Table of Accompaniment with Each

¹¹⁰ Watkin, “Corelli’s op. 5 Sonatas,” 650.

¹¹¹ Merrick, *Method for the Violoncello*, 31.

¹¹² Ferdinand Kauer, *Kurzgefaßte Anweisung das Violoncell zu spielen* (Vienna: Johann Cappi, 1788), quoted in Walden, *One Hundred Years of Violoncello*, 260–1.

Figure 18. Table of intervals with figured bass symbols from Kauer's *Kurzgefaßte Anweisung das Violoncell zu spielen* (Vienna: Johann Cappi, 1788; in Walden, *One Hundred Years of Cello*, New York: Cambridge University Press, 1998) 256.

Figure 19. Realization of figured bass symbols from Kauer's *Kurzgefaßte Anweisung das Violoncell zu spielen* (Vienna: Johann Cappi, 1788) 12; in Walden, *One Hundred Years of Cello* (New York: Cambridge University Press, 1998), 256.

Table of Accompaniment with Each Figure

The second is accompanied with the fourth and the sixth

The third with the fifth

The fourth with the second and the sixth when the ligature is in the lower part.
When the ligature is in the upper part with the fifth and octave

The tritone is treated as the fourth with the ligature in the bass

The fifth is accompanied by the third

The false fifth by the third and the sixth

The sixth with the third

The seventh with the third and the fifth and sometimes also with the octave

The ninth with the third and the fifth and it can also exist with the seventh.

Figure 20. Baumgartner explained the chord implied by each figure bass symbol in *Instructions* (The Hague: Daniel Monnier, 1774; trans. Graves, "The Theoretical and Practical Method for Cello," Ph.D. diss., Michigan State University, 1972) 192.

Figure” (see Figure 20). He clearly expected more advanced symbols such as slashes and flats, as seen in Kauer’s example, to be gleaned from the study of theory treatises and other musical examples.

Baumgartner included the following “Table of all the Chords Accepted in Harmony.” Unfortunately, the chords are arranged in a generic, theoretical grouping, not one idiomatic for the cello. Nevertheless, it exemplifies the expectation that each cellist should be able to understand and readily execute a number of different harmonies.

Table of all the Chords Accepted in Harmony

The perfect Chord and its Inversion

This chord determines the key and is only played on the tonic. Its third may be major or minor and it is that which determines the mode.

acord par fait acord de Sixte de Sixte quarte

Active or Dominant Chord and its Inversions
None of the tones of this Chord may be altered

acord sensibl de faulse quinte de petit sixte majeure de Triton

Seventh Chord and its Inversions
The third, fifth, and seventh of this chord may be altered

acord de 7.me de grande sixte de petit sixte mineur de Seconde

Diminished Seventh Chord and its Inversions
None of the tones of this chord may be altered

acord de 7.me diminuee de sixte majeure et faulse quinte de Tierce mineure et Triton de Seconde superflue

Chord with Added Sixth and its Inversions

acord de Sixte ajoutee de petit Sixte ajoutee de Second ajoutee de Septieme ajoutee

Augmented Sixth Chords

This Chord is never inverted and none of its tones may be altered. This is really a chord with a major sixth, sharpened by accident and in which a fifth is sometimes substituted for the fourth.

acord de Sixte Superflue

There are many other chords; for example, the chords of substitution, which I do not list here because they require too long an explanation and it is not my intention to discuss composition. But if you wish to learn them, read Rameau or Rousseau, etc. ¹¹³

Both Gunn in *An Essay* and Merrick in *Appendix. Introduction to Thorough Base, or harmonious accompaniment* gave a more detailed and thorough description of figured bass than did Baumgartner. Both Gunn and Merrick offered a complete theoretical discussion, ranging from the basic concepts disseminated by Baumgartner to advanced procedures of dissonant harmony, which described the generally understood practice today. What is unique

¹¹³ Ibid., 193–194.

EX: 69. The chord of the ELEVENTH in all the keys in three parts.

EX: 69. The chord of the ELEVENTH in all the keys in three parts.

Keys shown: F, F#, G, Ab, A, Bb, B#, C, Db, D#, Eb, E.

EX: 70. The CHORD of the ELEVENTH in all the keys in four parts.

EX: 70. The CHORD of the ELEVENTH in all the keys in four parts.

Keys shown: Db, D#, Eb, E, F, F#, G, Ab, A#, Bb, B#.

Figure 21. Fingerings and voicings idiomatic for the cello for The Chord of the Eleventh from Gunn's *An Essay* (London: Preston, 1802) 47–48.

about their discourse is not the material covered but the fact that it took place in a cello treatise and that they offered examples idiomatic to this instrument. For example, in his discourse on “Chords by Supposition,” Gunn taught the eleventh chord not only by describing its construction but by detailing where it is commonly found in composition, its proper resolution, common figured bass symbol, and the proper fingering for three- and four-voice chords in all keys (see Figure 21).

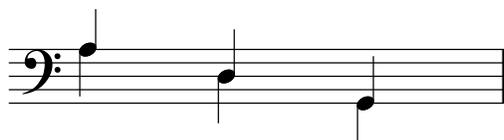
The chord of the eleventh, however, may be introduced, with much effect, in concluding phrases like the following; in the first example, it is in the uppermost of three parts only, in the second, it is the third interval from the bass, having another part above it; and in both examples, it resolves on the tenth of the subsequent chord - its thorough bass signature is 4.¹¹⁴

¹¹⁴ Gunn, *An Essay*, 47.

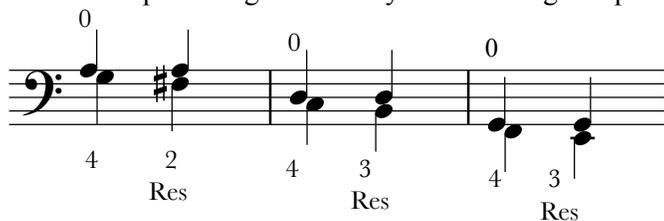
Double Stops

The discussion of how to execute chords on the cello naturally begins with the most simplistic form of harmony: that which is created by only two notes, commonly called double stops on the cello. Many methods, even today, teach double stops, not only because they are a critical technique in the solo repertoire, but also because they have pedagogical benefits, such as correctly shaping the left hand and improving intonation. However, Baumgartner introduced double stops, or as he called them, “chords with two notes,” in a special way. He addressed each interval from unison to an octave, giving recommended fingerings, based not on the comfort of the hand but on the proper way to resolve each interval. The intent is clearly not basic technique or intonation study; rather, Baumgartner was teaching the student to think harmonically from the outset.¹¹⁵

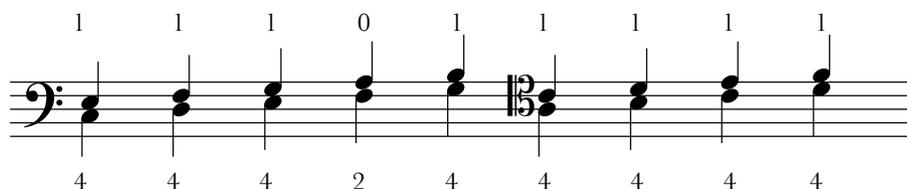
I will give you the rules for playing chords with two notes. The unison may be played with any finger depending on the position and execution. It is usually played with the second finger and an open string.



Seconds are played with any finger but the first, since the resolution is to the third. It is necessary also to use an open string and usually the little finger is placed on the lower note.



The thirds, major or minor, are always played with the first finger with the little finger on the lower note. When the higher note descends to the open string, the hand stays in the same position.



¹¹⁵ Ibid., 187–8.

Fourths are always played with the little finger and the second finger since the resolution is to the third. The lower note is played with the little finger and the higher note with the second.

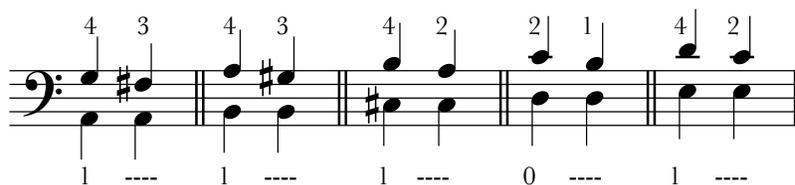
The tritone is played differently according to its position. It must resolve to the sixth.

Fifths may be played with any finger according to the position because the instrument is tuned in fifths. As a consequence, the fifth is played with one finger.

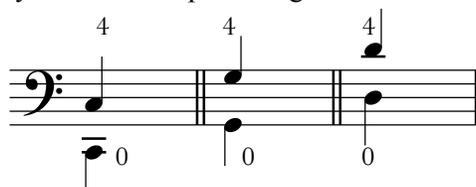
False fifths may be played in only one way if the hand does not stay in its ordinary place. The third finger is used for the lower note and the second finger for the higher note. The false fifth resolves to the third.

Sixths may be played with any finger except for the little finger of the lower note.

For the seventh, if there is no open string, play the lower note with the first and the higher note with the little finger or the third finger in higher positions. The seventh resolves to the sixth or the third.



Octaves are always played with one open string.



Since you have now been instructed in the techniques for playing notes on two strings, I recommend the exercise [excerpted below] where you will find all kinds of chords or double notes because it is not sufficient to know the rules. It is also necessary to have the technique which is the effect of exercise and practice which depends on you and not me.”

Tempo Commodo

Catalogue of Chords on the Cello

Although it is possible to create harmony by using only two pitches, it is more common and more satisfying to the ear when the complete harmony is played, or at least three different pitches. A couple of methods provide a library of chords that can be used in conjunction with figured bass. Incidentally, ignorance of the ease of playing chords on the cello has been a stumbling block that led some scholars to doubt the feasibility of chordal cello accompaniment.¹¹⁶ Indeed, several treatises offer many realized chords and advice on their fingering, although none is as thorough as John Gunn's *An Essay*. Gunn provided exhaustive tables of major and minor triads, the dominant and diminished seventh chords, and even eleventh chords in all keys (both major and minor) and inversions, complete with fingerings and figured bass. Lesser-used harmonies such as the sharp fifth chord and minor-minor seventh chord were also catalogued with fingerings, although in a limited key selection. Gunn allowed the student cellist no excuse not to know the proper execution of any chord by providing a voicing and fingering for each one (see Figure 22).

The French lawyer and cello aficionado Jean Marie Raoul included a comprehensive table of chords in his *Méthode de Violoncello*, c. 1797. He included chords in eight keys, arguably the most popular and used of his era (see Figure 23).

Cadential Patterns

After providing the student with a list of possible chords, the next responsibility of the treatises was to show the student how to use them. Although later treatises that dealt only with recitative tended to skip directly to musical examples, both Baumgartner and Gunn included tables of common cadences in a variety of different keys. Baumgartner explained that a cadence is the resolution of a dissonant chord to a consonant one. "That which is called an act of cadence always results from two fundamental sounds of which one announces the cadence and other ends it."¹¹⁷ In his table, all the cadences shown would now be known as authentic cadences (V→I), in which some are perfect (PAC) when the bass note plays the

¹¹⁶ "Bowed instruments lend themselves to a modest amount of chordal playing, but, generally speaking, the difficulties involved are of a magnitude that would seem to prohibit their use to realize a bass." Borgir, "Basso Continuo," 183. See *Chords on the Cello in Part the First*, p. 12.

¹¹⁷ Baumgartner, *Instructions*, trans. Graves, 193.

FIRST SERIES. taken on the fourth third and second strings.

Chords

N^o 1. N^o 2. N^o 3.

N^o of 1 C. 2 Db. 3 D \flat .

Bass 6 4 6 4 6 4

N^o 4. N^o 5.

4 E \flat . 5 E \flat .

N^o 6. N^o 7. N^o 8.

6 F. 7 F \sharp . 8 G.

SECOND SERIES. taken on the third, second, and first strings.

N^o 9. N^o 10.

9 A \flat . 10 A \natural .

N^o 11. N^o 12.

11 B \flat . 12 B \natural .

Figure 22. Catalogue of major triads in all inversions and keys with fingerings from Gunn's *An Essay* (London: Preston, 1802), 24. He also included a similar chart of minor, dominant, and diminished chords.

root and others are imperfect (IAC) when the cadence is approached by inversion.

Unfortunately, Baumgartner did not include any other types of cadences, such as a half or phrygian cadences, which would be useful in the figured bass realization of Baroque music.

Accords dans quelques tons .

En ut Majeur.

En la Mineur.

En sol Majeur.

En mi Mineur.

En fa Majeur.

En ré Mineur.

En fi Majeur.

En fol Mineur.

Figure 23. Table of chords voiced for cello accompaniment in Raoul's *Méthode de Violoncello* (Paris: Pleyel, c. 1797) 42.

Nevertheless, Baumgartner stated that “all harmony is no more than a string of cadences,” implying that these simple cadential figures are quite versatile.¹¹⁸

Rules for Playing Cadence Chords

It is not sufficient to know which are consonant and dissonant chords, it is also necessary to know how to play them on the instrument for which I will give rules and examples in all keys.

In the perfect chord with four notes the lowest note is always played with the first finger unless it is ut or C, and, consequently the fifth also with the first finger. The tenth, then, is played with the third finger if in the major mode; in min, the tenth is played with the second finger. The second octave is always played with the little finger.

The dissonant chord is played differently. One always has to observe the rules just given for playing chords.

See examples for playing cadence chords in all major keys according to the order ut, re, mi, fa, sol, la, si. [See Figure 24] The same rule must be observed in minor mode, but the third must be minor.¹¹⁹

Gunn addressed the four common types of cadences: perfect authentic (perfect), half (imperfect), imperfect authentic (medial), and deceptive (interrupted). Although these cadences are introduced only in D, he suggested that the student study these cadences in all major and minor keys. In each example (see Figure 25), the resolution chord is always in root position¹²⁰ and the determining factor between a perfect and imperfect cadence is the inversion of the “leading chord.” When the leading chord is in first inversion, the cadence becomes imperfect; nowhere is the leading chord or resolution in second or third inversion.

It is notable that in dominant harmonies (V or V⁷) Gunn typically included the dissonant seventh and omitted the fifth, whereas Baumgartner more often kept the fifth and left out the seventh. Certainly the dissonance in Gunn’s examples creates a better effect, but it also creates the potential for difficult voicing on the cello or for voice-leading errors. Gunn resolved this issue by recommending that the realization be arpeggiated, which can incorporate all four notes of a seventh chord and can (somewhat) disguise parallel motion (see Figure 26).

¹¹⁸ Ibid., 193.

¹¹⁹ Ibid., 194-5.

¹²⁰ The one exception is the final chord of cadences in D minor in which only a three-note chord appears. Likely this is a printing omission, because all other resolutions of either three or four voices keep the root in the bass.

Figure 24 consists of five systems of musical notation, each representing a different cadence. Each system is written for a single bass clef staff, with a treble clef staff positioned below it. The notation includes notes, rests, and fingerings. The word "effet" is written at the beginning of each system. The systems are in different keys: C major, D major, E major, F major, and G major. The fingerings are indicated by numbers 1-7 and 0 (open string). The systems are arranged in a vertical sequence, with the first system at the top and the fifth at the bottom.

Figure 24. *Des Acords Des Cadences* from Baumgartner's *Instructions*, "Table des Chaptres," (The Hague: Daniel Monnier, 1774) 11.

Figure 24. Cont'd.

The figure displays five systems of musical notation, each consisting of a bass staff and a guitar staff. The notation includes notes, chords, and fingerings. The word "effet" is written below the first staff of each system. Fingerings are indicated by numbers 1-4 and 6-7. Some systems include a "5" with a slash above a note.

System 1: Bass staff: 7, 5, 6/4/3, 6/2, 7. Guitar staff: 1, 1, 1, 1, 2, 1, 1, 1. "effet" label.

System 2: Bass staff: 7, 5, 6/4/3, 6/2, 7. Guitar staff: 1, 3, 2, 1, 1, 1, 2, 1, 4, 4. "effet" label.

System 3: Bass staff: 7, 6/b5, 6/4/3, 6/2, 7. Guitar staff: 3, 3, 3. "effet" label.

System 4: Bass staff: 7, 6/b5, 6/4/3, 6/2, 7. Guitar staff: 1, 1, 3, 4, 1, 1, 2, 1. "effet" label.

System 5: Bass staff: 7, 6/b5, 6/4/3, 6/2, 7. Guitar staff: 1, 1, 0, 1, 1, 1, 2, 1. "effet" label.

Figure 24. Cont'd.

irregular. regular. Perfect final Cadence.

h i k l o m n o p q r

Progression.

Fundamental Bass.

irregular. regular. Perfect final Cadence.

h i k l m n o p q r s t

Progression. #

Fundamental Bass.

4th 4 3^d 4 4 3^d 4 3^d 3^d 2^d 3^d 3^d 4th 3^d 4

h i k l m n o p q r s t

6 5 6 5

4th 3^d 2 4 4 3 2 2^d 4th 3^d 4

6 4 5 b7 6 4 5 6 4 #

Figure 25. Examples of cadences from Gunn's *An Essay* (London: Preston, 1802) 27-31.

System 1. Perfect and imperfect cadences in D Major.

System 2. Perfect and Imperfect cadences in D minor.

System 3. Medial cadences in D Major and D minor.

System 4. Interrupted cadences in D Major and D minor.

Figure 26. Arpeggiation of a first inversion seventh chord in Gunn's *An Essay* (London: Preston, 1802) 30.

Gunn demonstrates that all four notes of the harmony could be played using only three different strings.

Baumgartner later expanded his discussion of cadential formulas to include more general harmonic movement in typical bass lines, as follows. Baumgartner did not include a musical example incorporating these models as he did in his explanation of double stops and recitative, but the application of these examples to actual music is obvious.

Observations on the Movement of the Bass

If the bass is stationary you will not know how to realize the figures – the ear must guide you; and if you do not know how to distinguish and understand the harmony, play the simple notes.



When the line rises or descends by degrees, one may use thirds or sixths; but it is necessary to notice whether there are slurs on this sort of bass, because this bass movement depends on the slur which I will discuss later.

A two-staff musical example in common time (C). The top staff shows a single bass line with four measures of notes: a quarter note, a half note, a quarter note, and a half note. Above the notes are fingerings: 4/3, 6/5, 6/4, and 7. The bottom staff shows a series of chords corresponding to the notes in the top staff, with some notes beamed together.

If the bass leaps up a third or down a sixth, one plays a sixth.

A two-staff musical example in common time (C). The top staff shows a single bass line with four measures of notes: a quarter note, a quarter note, a quarter note, and a quarter note. Above the notes are fingerings: 6, 6/4, and 7. The bottom staff shows a series of chords corresponding to the notes in the top staff, with some notes beamed together.

When it leaps up a fourth or down a fifth in preparation for a cadence, one plays a fifth or a sixth.

A musical score in bass clef with a common time signature (C). The first staff shows a sequence of notes: G2, C3, F2, C3, G2. Above the notes are fingerings: 6, 5, 6, 4, 7. The second staff shows a sequence of notes: G2, C3, F2, C3, G2. The third staff shows a whole rest.

If the bass rises a fourth or falls a fifth on the first or third beats of the measure, it is a cadence.

A musical score in bass clef with a common time signature (C). The first staff shows a sequence of notes: G2, C3, F2, C3, G2. Above the notes are fingerings: 6, 6, 7. The second staff shows a sequence of notes: G2, C3, F2, C3, G2. The third staff shows a whole rest.

If the line leaps several fourths higher or fifths lower, slurs are usually used; then play the simple notes or play the third.

A musical score in bass clef with a common time signature (C). The first staff shows a sequence of notes: G2, C3, F2, C3, G2. Above the notes are slurs and fingerings: 7, 7, 7, 7, 7. The second staff shows a sequence of notes: G2, C3, F2, C3, G2. The third staff shows a whole rest.

If the bass leaps up by fifths or down by fourths, there will be a slur used. In this case use octaves or unisons if possible, or play the simple note.

A musical score in bass clef with a common time signature (C). The first staff shows a sequence of notes: G2, C3, F2, C3, G2. Above the notes are slurs and fingerings: 5, 5, 5, 5, 5. Below the notes are slurs and fingerings: 4, 3, 4, 3, 4, 3, 4, 3. The second staff shows a sequence of notes: G2, C3, F2, C3, G2. The third staff shows a whole rest.

If it leaps up a sixth or down a third, one may play the sixth.

A musical score in bass clef with a common time signature (C). The first staff shows a sequence of notes: G2, C3, F2, C3, G2. Above the notes are fingerings: 6, 6, 7. The second staff shows a sequence of notes: G2, C3, F2, C3, G2. The third staff shows a whole rest.

When the bass note is sharped, one usually plays the false fifth. Sometimes the seventh is played instead of the sixth; in this case, it is better to accompany the sharped note with the false fifth or the third.

Musical notation example showing a bass line with a sharp and its accompaniment. The bass line consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The notes in the top staff are: G2 (finger 6), A2 (finger 5), B2 (finger 5), C#3 (finger 6), D3 (finger 4), E3 (finger 7). The accompaniment in the bottom staff consists of chords: G2-A2, G2-A2, G2-A2, G2-A2-B2, G2-A2, G2-A2, G2-A2-B2.

When it rises or falls by a half step, it makes a cadence.

Musical notation example showing a cadence with a half-step rise and fall. The bass line consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The notes in the top staff are: G2 (finger 5), A2 (finger 3), B2 (finger b5), C3 (finger 3). The accompaniment in the bottom staff consists of chords: G2-A2, G2-A2, G2-A2-B2, G2-A2.

Musical notation example showing a cadence with a half-step rise and fall. The bass line consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The notes in the top staff are: G2 (finger 6), A2 (finger 4), B2 (finger 2), C3 (finger 6). The accompaniment in the bottom staff consists of chords: G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, G2-A2.

When the bass is stationary and makes a cadence, one plays figures as shown in the example.

Musical notation example showing a stationary bass line with a cadence. The bass line consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The notes in the top staff are: G2 (finger 6), A2 (finger 6), B2 (finger 5), C3 (finger 4), D3 (finger 6), E3 (finger 7). The accompaniment in the bottom staff consists of chords: G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, G2-A2.

Sometimes the resolution to the third is delayed.

A musical score in bass clef, common time (C). The top staff shows a melodic line with a slur over the first two measures. Above the slur, the numbers 6, 4, and 7 are written. The bottom staff shows a bass line with chords. The first measure has a whole note chord, and the second measure has a whole note chord. The third measure has a whole note chord, and the fourth measure has a whole note chord.

If the bass is highly figured, it is better to play simply without figures.

A musical score in bass clef, common time (C). The staff shows a highly figured bass line with many sixteenth notes and slurs. The notes are mostly eighth notes and sixteenth notes, with some slurs indicating phrasing.

When the line is slurred, it is not necessary to accompany with thirds, but with a second or a fourth.

A musical score in bass clef, common time (C). The top staff shows a slurred bass line with notes. Above the notes, the numbers 6, 4, 2, 5, 4+, 6, 7, 4, 3 are written. The bottom staff shows a bass line with chords. The first measure has a whole note chord, the second measure has a whole note chord, the third measure has a whole note chord, the fourth measure has a whole note chord, the fifth measure has a whole note chord, and the sixth measure has a whole note chord.

It is possible to accompany all bass notes with thirds except when they are tied over the beat 6/4/2, 5/4, -6/4. In this case, it is best to play the note simply.

A musical score in bass clef, common time (C). The top staff shows a bass line with notes and slurs. Above the notes, the numbers 2, 6, 2, 6, 2, 6, 2, 6, 2, 6, -6, 4, 3, 3 are written. The bottom staff shows a bass line with chords. The first measure has a whole note chord, the second measure has a whole note chord, the third measure has a whole note chord, the fourth measure has a whole note chord, the fifth measure has a whole note chord, the sixth measure has a whole note chord, the seventh measure has a whole note chord, and the eighth measure has a whole note chord.

In other ties you can always accompany the bass with thirds, but you must know whether the third should be major or minor. The ear, if you have one, will guide you.¹²¹

Modulations

The last element of harmony that Baumgartner discussed is how to modulate from one key to another. He alluded to multiple methods of varying complexity that included modulating via a major sixth and diminished seventh harmonies, but explained only the technique for modulating to two common key relationships: the subdominant and dominant by “passing from one key to another by using a single sharp or flat.”¹²² The modulation to the dominant (V) adds an augmented fourth to the tonic, which then resolves by expanding into a sixth that can be reinterpreted as the new key area. In figured bass it would be written #4/2 → 6/3 and in modern terminology as a secondary dominant in third inversion resolving to the first inversion dominant ($V^{4/2}/V \rightarrow V^6$). Baumgartner’s modulation to the subdominant is also a simple secondary dominant relationship: a minor seventh is formed over the tonic, which implies a V^7/IV resolving to IV.

Let us say, for example, that you want to modulate from the tonic to its dominant and take, for example C (ut) as the tonic and G (sol) for the dominant. You know that the scale of F has F-sharp. Then add your F3 to the note of your tonic C; you will see that the scale of the dominant G is formed. C and F-sharp form a tritone. You know enough about accompanying with each figure and you know that dissonances must be prepared and resolved. The tritone must resolve to the sixth, since all sharps want to rise; so let your F-sharp rise a half step to G. Now, play the note a sixth below (B). That is the modulation from C to G, that is from the tonic to the dominant by the nearest route.

¹²¹ Baumgartner, *Instructions*, trans. Graves, 195-7.

¹²² *Ibid.*, 198.

l'accord de la Tonique de la gamme le diese ajoutee le diese monte

la note fondamentale la Tierce la quinte et l'octave Voilà le triton la resolution dans la Sixte

la Basse fondamentale voila la modulation de la tonique dans la dominate

To pass from the tonic to the subdominant; that is, from C to F, add your flat to the fundamental note, because you know that the scale of F has B-flat. C to B-flat is a seventh and the seventh resolves to the sixth or the third since flats want to descend.¹²³

le bé mol ajoutee le bé mol descende

la note fondamentale la Tierce la quinte et l'octave l'accord de 7.me la resolution dan la sixte ou la tierce

la Basse fondamentale la Basse fondamentale
voila la modulation de la tonique dans la soudominante

Gunn took simple modulations introduced by Baumgartner's *Instructions* and brought them to their logical conclusion: two complete circle-of-fifths modulations that use both ascending and descending fifths. At each point of modulation, Gunn introduced the dissonant interval, either a sharpened fourth for an ascending modulation or a flattened seventh for a descending modulation. In his example, sometimes the bass of the harmony is the fifth-scale degree, creating a resolution in second inversion. Because this is not the ideal resolution, Gunn suggested the fundamental "on the fourth string may be added."¹²⁴ Also, Gunn allowed for the option of resolving the tendency tone of the flattened seventh or sharpened fourth (in the ascending circle-of-fifths progression) in a different voice if it makes playing the sequence of harmonies easier (see Figure 27).

Gunn also delved into more advanced and adventurous modulations, particularly those that modulate up or down by a semitone. The process to modulate up a semitone involves reinterpreting the initial harmony as the dominant of the minor subdominant (V^7/iv) and resolving to this new key. Once in the new key of the minor subdominant, the

¹²³ Ibid., 198.

¹²⁴ Gunn, *An Essay*, 42.

FIG. 27.

in one position.

Arpeggio

Figure 27. Modulations of fifths descending from Gunn's *An Essay* (London: Preston, 1802) 43.

FIG. 28.

N^o. 1. In one position. N^o. 2.

N^o. 3.

Arpeggio

A. . . . D min: F. B \flat . B \flat . F. D. A \flat . enharm: G \sharp . C \sharp min: Emaj: A.

N^o. 4. N^o. 5.

B \flat . E \flat . min: G \flat . enharm: F \sharp . B. B. E minor. G. C.

Figure 28. Modulations of a semitone from Gunn's *An Essay* (London: Preston, 1802) 44.

Indication.

Exécution.

Figure 29. Execution of four-note chord from Paris Conservatoire's *Méthode de Violoncelle* (Paris: A l'Imprimerie du Conservatoire, 1805. Reprint, Genève: Minkoff Reprint, 1974) 138.

progression slides to the submediant, in which this harmony is then reinterpreted as the dominant of the destination key. Finally, this chord by using a perfect cadence resolves to the final harmony, concluding exactly one half-step above the progression's starting point (see Figure 28, especially No. 1, No. 3, and No. 4). Gunn also taught a few similar modulating progressions by using the same basic principles later in the treatise.

Execution of Chords

Of course playing the correct chord is only half the battle. The cellist must also execute the chord in the proper way. Clearly, one option was to play the chord vertically, as would a harpsichord, so that all the notes of the chord are played simultaneously (or as closely as possible). This would make sense particularly in the playing of double stops because it is easy to play both notes simultaneously. In his chapter on recitative, Baumgartner suggested a solution in which the bass and harmony notes are struck on the beat. "Give the note of the bass with a dry stroke, and at the same time the principal harmony note of the melody part..."¹²⁵ The *Méthode de Violoncelle* of the Paris Conservatoire presented a different option in which the bass note is played on the beat and the chord is rolled upward, accelerating as it goes higher. In a discussion of recitative, the authors also wrote that "the chord should be played without repeated arpeggios and generally in the following manner"¹²⁶ (see Figure 29). The authors of the Conservatoire Method presented an interesting alternative to simple block chords in their rebuke of them: repeated arpeggios.

Although a repeated arpeggiation figure would certainly be a distraction during secco recitative, the warning itself implies that arpeggiation was a typical technique of accompaniment. As Walden noted, "Using arpeggio figurations or other chord-based patterns, accompanists were often expected to realize figured-bass notation of the continuo line..."¹²⁷ Evidence in both the treatises and music itself prove that arpeggiation figures, or linear realization, were an accepted alternative to block chords or vertical harmonization.

¹²⁵ Baumgartner, *Instructions*, trans. Walden, *One Hundred Years of Violoncello*, 264.

¹²⁶ Merrick, *Method for the Violoncello*, 31.

¹²⁷ Valerie Walden "Technique, style and performing practice to c. 1900" in *The Cambridge Companion to the Cello* (New York: Cambridge University Press, 1999), 194.



Figure 30. Giuseppe Jacchini's Sonata VII from *Sonate a Violino e Violoncello e a Violoncello Solo Per Camera, op. 1*, mm. 27–29 (c.1692; reprint, Bologna: Arnaldo Forni, 2001).

“Arpeggio” appears in both solo and accompanying cello parts.

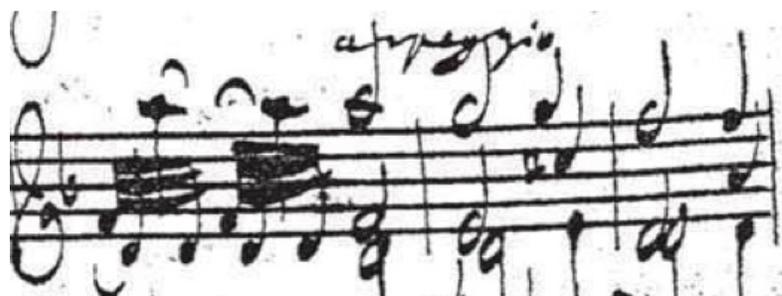


Figure 31. J. S. Bach's Chaconne from Partita in D minor BWV 1004, mm. 89–91 (c. 1720: [unpublished] autograph manuscript).

Multiple instances occur in the literature in which the accompanying cello, and often the soloist as well, are asked to provide an improvised arpeggiated accompaniment. For example, in the final sonata, *Sonata VIII*, of Jacchini's *Sonate a Violino e Violoncello e a Violoncello Solo per Camera*, both the solo cello and accompanying cello are requested to provide arpeggios (see Figure 30). Perhaps the most oft-played and well-known cases of improvised arpeggiation for string instruments come from J. S. Bach's *Chaconne* from the *Partita no. 2 in D minor* (BWV 1004) for violin (see Figure 31) and the final measures of the *Prelude* of the *Suite no. 2 in D minor* for violoncello. All string players of the era would have had a library of arpeggios to use in performance (much as jazz musicians have a library of licks to use in improvisation), both composed and improvised.

Nearly every Baroque and Classical teaching method for a string instrument contains extensive exercises dedicated to arpeggiation. Certainly there are many benefits in these types of studies (as with any good exercise), such as the development of bow technique and intonation. But these are also exercises in chordal playing! Many cello method authors place their arpeggiation exercises quite early in their books, despite the fact that the arpeggiation

figures are often beyond the technical abilities of beginning cellists. Why not save these difficult exercises for later in the book after other simpler, more essential techniques have been presented? The cellist was expected not only to possess an understanding of harmony and the ability to realize simple chords, but to arpeggiate chords—an essential part of becoming a good accompanist and a primary responsibility of even the beginning cellist.

The earliest teaching methods for the cello were actually violin methods, because—contrary to current teaching traditions—violinists often taught the cello, and they certainly taught by using violin methods. Even in Naples, the epicenter of cello instruction during the mid-eighteenth century, it was only in the 1770s that any Neapolitan conservatory hired an instructor specifically to teach cello.¹²⁸ Similarly, the *Méthode de Violoncelle* of the Paris Conservatoire listed the great violinist Pierre Baillot in lead position among the authors. A famous example of a violinist teaching arpeggiation comes from *The Art of Playing on the Violin*, published in 1751 by Francesco Geminiani. In Geminiani’s treatise, Chapter 21 consists of a simple chord progression that is arpeggiated in nineteen different ways. Certainly the exercise is not only to develop the bow arm but also to show different ways to arpeggiate a harmonic progression. Raoul borrowed this exercise from Geminiani for his own *Méthode*, included seven of Geminiani’s arpeggio patterns transcribed down an octave and a fifth, and added seventeen patterns of his own (see Figure 32).¹²⁹

In the appendix of his translation of the *Méthode de Violoncelle* from the Paris Conservatoire, Merrick explained arpeggiated chords in conjunction with figured bass. “Instruments, which cannot sound all the notes of a chord at once, may produce the notes in quick succession”¹³⁰ (see Figure 33). He instructed, as did Baumgartner, that “when a melody skips, or moves up or down by larger steps than seconds, it generally takes the essential notes

¹²⁸ “It was customary at the time for the conservatories to hire only two instrumental teachers: one for the strings and one for the wind instruments. That this was the common habit in Naples is clearly stated in a pronouncement of the governors of S. Maria di Loreto still in 1763: ‘the violin master must teach not only this instrument but also the violoncello, as is usual in all the other conservatories.’” For example, two of the first renowned cellists from Naples, Supriani and Alborea, studied with the violinist Giovanni Carlo Cailò. See Guido Olivieri, “Cello teaching and playing in Naples in the early eighteenth century: Francesco Paolo Supriani’s Principij da imparare a suonare il violoncello” in *Performance Practice: Issues and Approaches*, ed. Timothy D. Watkins (Ann Arbor: Steglin Publishing, Inc., 2009), 116–7.

¹²⁹ Raoul, *Méthode*, 41.

¹³⁰ Merrick, *Appendix*, 25.

Thème.

1^{re} Variation p: t:

Var: 2. p:

Var: 3. p: t:

Var: 4. t:p:

Var: 5. t: p:

Var: 6. t: p:

Var: 7. t: p:

Var: 8. t: p:

Var: 9. t: p:

477

Figure 32. Theme and first page of arpeggios from Raoul's *Méthode* (Paris: Pleyel, c. 1797), 31. The same progression is found in Geminani's *The Art of Playing on the Violin* (London: [unknown publisher], 1751) 28–29.

5. E F G A B C D Ex: 4.
 3. C D E F G A B or Ex: 5.
 1. A B C D E F G

Figure 33: Ex. 5 is a demonstration for playing block chords in “quick succession” from A. Merrick, *Appendix from Method for the Violoncello by Baillot, Levasseur, Catel & Baudiot, Adopted by the Paris Conservatory of Music* (London: R. Cocks & Co., before 1855), 25.

Figure 34. Example of arpeggiated chords with figured bass found in Merrick’s *Appendix from Method for the Violoncello by Baillot, Levasseur, Catel & Baudiot, Adopted by the Paris Conservatory of Music* (London: R. Cocks & Co., before 1855), 28.

of the chords, as may be seen in the preceding and following examples. Chords so performed are called broken or spread chords.”¹³¹ He also called for arpeggiation in an example designed to instruct about modulations (see Figure 34).

Gunn suggested that performing chords in an arpeggio is advantageous because it masks poor voice leading—a particularly difficult task on the cello, especially with dissonant harmonies. Because in arpeggiation the notes are to be played separately and not necessarily heard in succession, as on the keyboard, the effect of the voice-leading errors, such as parallel fifths or resolutions in a different voice, is greatly diminished.

Bernhard Romberg’s cello tutor, *A Complete Theoretical and Practical School for the Cello*, includes as its final entry an exercise in figured bass realization (see Figure 35). After a brief explanation of figured bass, Romberg wrote, “I have composed the following piece, in order to furnish the Pupil with a sort of modulating study for this Art [figured bass], and have marked the figures of the chords underneath each Bar, so that the Player may at once perceive what chords are designated by the figures.”¹³² Romberg added that this exercise was

¹³¹ Ibid., 28.

¹³² Romberg, *A Complete Theoretical and Practical School for the Violoncello*, 122.

Tempo Moderato

Figure 35. Exercise incorporating arpeggiated figures in conjunction with figured bass from Romberg's *School* (London: Boosey & Sons, 1839. Reprint, Boston: Oliver Ditson) 122.

also helpful in determining which notes of the bass should be accented to enhance harmony, a suggestion made by Quantz eighty-seven years earlier. The lower staff of this exercise is a simple bass line with figures and the upper part is an arpeggiated realization of the figured bass. One could easily imagine employing a similar technique in accompaniments in actual performance.

Many other cello methods explore arpeggiation, although the methods of Dominique Bideau (*Grande et Nouvelle Méthode Raisonnée pour le Violoncelle* of 1802) and Jean-Baptiste Sébastien Bréval (*Traité du Violoncelle* of 1804) are perhaps the most exhaustive. Bideau exemplified 242 different arpeggiation patterns (see Figure 36), and Bréval's chapter on arpeggios encompassed eleven pages packed with a mixture of different figurations. Following his arpeggiation figures, Bréval also included examples of how to accompany a

36 (N^a) (R) des Arpèges, où roulement

Exemples

1^{er}. Arpège All^o. I fègué

2^{me}. Arpège All^o. I fègué

3^{me}. Arpège All^o. I fègué

4^{me}. Arpège Presto. I fègué

5^{me}. Arpège Allegretto. I fègué

Figure 36. The first five of 242 arpeggiation patterns from Bideau's *Grande et Nouvelle Méthode Raisonnée pour le Violoncelle* (Paris: Nadermann, 1802; reprint, Courlay, France: Editions J.M. Fuzeau, 2006) 36.

Basse N^o 1. Violon

Andante

Figure 37. Example of accompanying a melody with arpeggiated accompaniment from Bréval's *Traité Du Violoncelle, op. 42* (Paris: Imbault, 1804) 128.

melody by using an arpeggiated linear accompaniment (see Figure 37). The question must be asked: why would Bideau and Bréval devote so much attention on arpeggiation patterns unless they were necessary for a practical purpose, especially with the labor and expense of printing in 1802? These arpeggiation patterns appear far more often in methods than in the



Figure 38. Merrick incorporated passing tones in a linear harmonic realization in Appendix from *Method for the Violoncello by Baillot, Levasseur, Catel & Baudiot, Adopted by the Paris Conservatory of Music* (London: R. Cocks & Co., before 1855), 28.

musical literature, and only a few exercises are necessary to improve bow technique. The fact that methods compiled this many arpeggiation patterns indicates that authors were assembling catalogues of arpeggiation patterns for the linear realization of figured bass.

Arpeggiation would be a preferred manner of harmonic realization because the cello is especially suited for linear motion, as opposed to vertical harmonization idiomatic to the harpsichord or lute. In the words of Mortensen, “With the cello the linear aspects of the music are highlighted, and with the harpsichord the emphasis is on the vertical-harmonic-element.”¹³³ As a result, cello realization does not require as many simultaneous notes to be played as does the keyboard. Instead, an arpeggiated realization promotes the forward linear motion of the string instrument.

Some Loose Ends

The treatises of Baumgartner, Gunn, Quantz, Kauer, Raoul, the Paris Conservatoire, and Merrick also discuss some finer points of figured bass realization on the cello. One warning to cellists found throughout the literature is to abstain from adding ornamentation in the bass line. Ornaments or “graces” are additions to the melodic contour such as trills, mordents, appoggiaturas, and turns; ornaments are different from adding harmonic support to the bass line. Baumgartner bluntly insisted that “it is absolutely forbidden to add ornaments, passages or other things in the accompaniment. If you do so, you will show your ignorance.”¹³⁴ Quantz echoed the warning: “The violoncellist must take care not to garnish

¹³³ Lars Ulrik Mortensen, “‘Unerringly tasteful’? Harpsichord continuo in Corelli’s op. 5 sonatas,” *Early Music* 24, no. 4 (1996): 669.

¹³⁴ Baumgartner, *Instructions*, 201. This advice is especially profound because these are the final words of the entire treatise.

the bass with graces as some great violoncellists were formerly in the habit of doing; he must not try to show his skill at an inappropriate time.”¹³⁵

In Merrick’s *Appendix. Introduction to Thorough Base, or harmonious accompaniment*, he loosened the earlier regulations from the *Méthode* from the Paris Conservatoire by introducing nonchord tones in an arpeggiated accompaniment. A nonchord tone (dischord of transition) may be incorporated on unaccented beats by using stepwise motion—passing or neighbor tones. If leaps are involved, only the notes of the chord should be played. He wrote, “Discords of transition consist of passing notes (unessential notes), so called because they are used in passing from one essential note to another, the part or melody ascending or descending regularly: they are generally unaccented, and combined with holding notes. In the following example, ‘p’ are passing notes”¹³⁶ (see Figure 38).

Whether a cellist was to add chords to a bass part without figured bass is slightly less clear. C. P. E. Bach wrote that “a good accompaniment exposes the ridiculousness of the demand that accompaniments be realized from unfigured basses.”¹³⁷ However, the cellists who wrote about cello realization had a different opinion. Baumgartner stated, “In the beginning it is necessary to notice in which clef the melody is written because it is necessary that you know how to read the notes in all the clefs quickly and exactly. Otherwise, it is not possible to accompany with chords except when the figures are written.”¹³⁸ The implication is that when figured bass is absent, it would be the cellist’s responsibility to determine the harmony from the other parts in order to add chords. Certainly this is in line with the understood rules of accompaniment today for the keyboard or lute; often these players must add their own figures where they are absent. Merrick seems to be in agreement with Baumgartner: “When a base part, without figures, is marked *tasto solo*, or *unissoni*, no chords are to be added.”¹³⁹ Merrick implied that the terms *tasto solo* or *unissoni* are what determine the absence of chords, not the absence of figures themselves. It seems that this

¹³⁵ Quantz, *Versuch*, 242.

¹³⁶ Merrick, *Appendix*, 28.

¹³⁷ Bach, *Versuch*, 174.

¹³⁸ Baumgartner, *Instructions*, trans. Graves, 191.

¹³⁹ Merrick, *Appendix*, 28.

issue could have been one based on personal preference and governed by the watchful eye of good taste.

Alterations to the bass line itself were off limits, with the possible exception of octave displacement. In the words of Quantz, “All notes must be played in the register in which they are written; some must not be taken an octave higher at one time, an octave lower at another, especially those with which the other parts move in unison ... Were such notes played on the violoncello an octave lower than they are written, the distance from the violins would be too great, and the notes would at the same time lose the sharpness and animation that the composer had in mind.”¹⁴⁰ To Quantz and Baumgartner, the exception to this rule was the case when the part had no melodic importance and a double-bass player was absent. In this case it is acceptable to drop the bass note an octave; this is in agreement with sources regarding continuo on harpsichord and theorbo. Baumgartner, however, also allowed for octave displacement to ease difficulty in chordal playing. “Changing the note of the basso continuo in the fundamental bass is not permitted; it is always necessary to play the note as written. When the bass note is written high, it is permissible to play the note an octave lower because otherwise you would not be able to play a chord.”¹⁴¹

Finally, for cello accompaniment the old adage remains true: less is more. “When in doubt, leave it out” resurfaces constantly in the treatises. Baumgartner warned, “It is not always necessary to use a triple stop since you will be extremely constrained and liable to play false. Instead of playing a triple stop, use a double stop. Be careful not to play a wrong chord; that would make a bad effect. If you do not know how to find or to play the chord quickly, then play the single note. In addition, it is always necessary to observe major and minor.”¹⁴² Clearly, chordal accompaniment on the cello is a difficult task, and it is preferable to play simply yet correctly rather than heroically with errors.

¹⁴⁰ Quantz, *Versuch*, 243.

¹⁴¹ Baumgartner, *Instructions*, trans. Graves, 192.

¹⁴² *Ibid.*, 192

Accompaniment in Print

Harmonic Studies

The earliest known publication for unaccompanied violoncello¹⁴³ is the *ricercate* by Giovanni Battista Degli Antonii, published in 1687. In the preface to this work, *Ricercate sopra il violoncello ò clavicembalo op. 1*, Antonii refers to these pieces as *armonici Studij*, or harmonic studies.¹⁴⁴ This title is already unusual, describing an unaccompanied work that indicates a secondary instrument as an alternative—particularly because the solo keyboard plays in a different style than the cello (see Figure 39). As explained in the discussion under Titles in Part the First, the violoncello is clearly indicated as the preferred and intended primary instrument, with the keyboard as an alternative. The violoncello is not only listed first and in much larger type, but the music is single-voiced with fingering indications¹⁴⁵ for the violoncello, not the keyboard.

Because these pieces are *armonici studij*, it is hardly surprising that seven of the *ricercate* contain figured bass. Some modern performers and scholars assume that the figures are applicable only when played on the keyboard and that the cellist should ignore them; however, as has already been shown, the violoncello was commonly used as a realizing chordal instrument. This assumption must at least be questioned, if not altogether dismissed. In fact, substantial evidence supports the belief that the figures were intended primarily for the cellist, and that this volume contains not only the first unaccompanied pieces for cello but also the first written examples of thorough-bass realization on the cello.

¹⁴³ A recently discovered contemporary manuscript containing a violin part for the *Ricercate* proposes that these pieces could have been conceived as duets instead of solos. Scholars are divided on whether Antonii composed this violin part and whether these pieces are therefore intended these to be solos (as they have been known to cellists in the twentieth century) or duets. However, it is interesting to note that a violin is not mentioned on the title page. Regardless, their validity as *armonici studij* remains intact. See Marc Vanscheeuwijck, “Introduction” in *Ricercate sopra il violoncello o clavicembalo e Ricercate per il Violino*, (Bologna: Arnaldo Forni Editore, 2007).

¹⁴⁴ “Alla franchezza dell’ animo dell’ A.V. Da cui solo pono essere portati à qualche grado questi miei armonici Studij, si rendono tributarij con essi gl’ atti humilissimi di quella Seruitù, che solo può essere qualificata nel merito, quando sia dall’ A. V. Benignamente aggradita.”

¹⁴⁵ Gordon James Kinney, “The Musical Literature for Unaccompanied Violoncello: History of the Violoncello and Analysis of Seventeenth-Century Music for Violoncello Solo” (Ph.D. dissertation, Florida State University, 1962), 196–198.

R I C E R C A T E SOPRA IL VIOLONCELLO

O' CLAVICEMBALO.

C O N S E C R A T E

ALL' ALTEZZA SERENISSIMA DI

F R A N C E S C O S E C O N D O

Duca di Modona Reggio, &c.

DA GIO. BATTISTA DE GL' A N T O N I I

Organista in S. Giacomo Maggiore de RR. PP. Agostiniani di
Bologna, & Accademico Filarmonico

O P E R A P R I M A



I N B O L O G N A

M. DC. LXXXVII

Figure 39. Title page of *Ricercate* by Giovanni Battista Degli Antonii (Bologna: Micheletti, 1687; reprint, Bologna: Arnaldo Forni Editore, 2007). Of particular note is the difference in text size between “Violoncello” and “Clavicembalo,” emphasizing his preference for the cello.

The first argument is one that has already been briefly explored: these pieces were intended and conceived for the violoncello first; something as substantial as figured bass in *armonico studij* would not have been added unless it was intended for the primary instrument. Beyond the title implications and the idiomatic writing for the cello, another hint lies in the provided fingerings. As analyzed by Kinney, these are fingerings for the violoncello, likely a six-string instrument, not ones for keyboard. If Antonii went so far as to add fingerings for violoncello but not keyboard, it is safe to assume that the figures would also be destined for the cellist. Antonii would have added keyboard fingerings with the figured bass if the markings were directed solely to the alternative instrument.

Also significant are the types of notes where the figures are found. Figures typically appear only with slow note values (or repeated eighth notes, which have the same effect for the left hand of the cellist) and in low tessitura to allow for realization on the higher strings, particularly when played on a six-string instrument. For example, in *Ricercata Sesta* (see Figure 40) figured bass is absent in mm. 64–66 when the tessitura is high but reappears in m. 67 when the music returns to the bass clef. In mm. 69–70 figures are found on eighth notes, but they are repeated notes, so that the left-hand technique is not strained by rapid figurations. Finally, mm. 71–74 are void of any figures because of the technical and virtuosic demands on the left hand of the cellist. A keyboardist would have no such limitations and figures could be realized by the right hand regardless of the tessitura or velocity of the printed bass notes. Nearly a century later Baumgartner seemed to echo this sentiment, warning, “If the bass is highly figured, it is better to play simply without figures.” The opposite is true of keyboard realization. Furthermore, the *ricercate* in Antonii’s publication without figured bass often explore the high register, contain large leaps of register, and use many fast or repeated note values. This creates a *stile brisé* manner of playing that is typical of the works of Domenico Gabrieli and J. S. Bach. A keyboardist would be unaffected by these added textural elements because of the extra (right) hand, thus further proving that the figured bass was intended for the cello.

As previously mentioned, Kinney’s analysis of the indicated fingerings resolves that the *ricercate* were composed with a six-string cello in mind. Brossard defined the violoncello

Figure 40. Giovanni Battista Degli Antonii's *Ricercata Sesta*, mm. 62–74 (Bologna: Micheletti, 1687; reprint, Bologna: Arnaldo Forni Editore, 2007).

as a five- or six-string instrument, and although evidence of actual six-string cellos is scarce, this work might corroborate Brossard's definition. The tuning proposed by Kinney is either C–G–c–e–a–d¹ or D–G–c–e–a–d¹; both were common tunings for the bass viol. Perhaps the intended instrument would be perceived today as a viola da gamba/violoncello hybrid, but it was prevalent enough to deserve mention in Brossard's dictionary. Significantly, a manuscript dedicated to figured bass and continuo on the viola da gamba (*Modo pratico, sia regola per accompagnare il bass continuo per la viola da gamba*, discussed previously) was published in Bologna about 1700, just thirteen years after the ricercate of Antonii were published in that city. This manuscript proves that, especially in Bologna, string players were competent in figured bass realization, whether on viola da gamba, the violoncello, or some developmental in-between instrument, and cellists had the ability to incorporate the figures in their performance.

Finally, most of the figures are relatively simple, the majority being either sharps or naturals that indicate modality. Although one would not expect a composer such as Antonii to be as harmonically adventurous as more eminent composers such as Vivaldi or Corelli, Antonii wrote few seventh, augmented sixth, or other dischords that would be more difficult to realize on the cello. Instead, by indicating modality, he kept the harmony simple enough to

be well executed on the cello while addressing one of the central objectives of cello realization. As Baumgartner put it, “You can always accompany the bass with thirds, but you must know whether the third should be major or minor.”¹⁴⁶ Also, much of the *Ricercate* uses bass lines that are idiomatic to Baroque music, and would have been played by the cellist in many situations and compositions. Both Bach and Händel were familiar with these pieces by Antonii, and these ricercare could have affected their compositions, especially the *Suites a Violoncello Senza Basso* of J. S. Bach.

Another example of a tutor that could be classified as a harmonic study is the *Principij da imparare a suonare il violoncello* by Francesco Supriani, also commonly misidentified as Scipriani. Supriani was likely the first virtuoso cellist to emerge from Naples, but his younger colleague Francesco Alborea, “Franceschiello,” has overshadowed his posthumous fame.¹⁴⁷ Supriani worked in both Barcelona and Vienna, and was highly respected both as cellist and musician during his time. The *Principij* is the earliest known Italian tutor (according to Cowling it is “undated, but may have preceded the Corrette method”¹⁴⁸), and although it “probably had limited impact and influence because it remained in manuscript, it nonetheless constitutes a precious repository of information on the technical achievements of the Italian cello tradition of the eighteenth century.”¹⁴⁹ Essentially it is a time-capsule containing the Neapolitan cello tradition.

The *Principij* begins with a preface explaining the fundamentals of music and cello-playing, such as note values, clefs, tempo indications, and scales. Following the preface are twelve unaccompanied toccate, similar to the ricercare of Antonii and Gabrieli, which tend to focus on a specific technical attribute, much like the etudes of David Popper in the nineteenth century. In the scope of chordal cello accompaniment, these twelve toccate become quite interesting when paired with another, later work of Supriani.

¹⁴⁶ Baumgartner, *Instructions*, trans. Graves, 197.

¹⁴⁷ Marco Ceccato, “Preface” in Francesco Paolo Scipriani, *12 Toccate per violoncello solo : in appendice: Principij da imparare a suonare il violoncello* (Albese con Cassano : Musedita, 2008).

¹⁴⁸ Cowling, *The Cello*, 74.

¹⁴⁹ Olivieri, “Cello teaching and playing in Naples in the early eighteenth century,” 120.



Figure 41. Francesco Supriani Sonata 8, mm. 22–32 from *Sonate per 2 Violoncello e Basso* (Naples: [unpublished], c. 17--).

Supriani's *Sonate per 2 Violoncello e Basso* (date unknown; the title is presumably a nineteenth-century addition to the manuscript¹⁵⁰), like the toccate, contain twelve single-movement compositions that “are in reality a series of exercises for the cello, but on an advanced level.”¹⁵¹ Closer inspection reveals these pieces are not new compositions at all but in fact are expanded versions of the earlier toccate. The top stave¹⁵² replicates the earlier toccate and the bottom stave is a simple unfigured basso accompaniment to the toccate. The middle stave, sandwiched between the original toccate and bass line, is somewhat curious. Often it is simply a highly elaborate and virtuosic version of the original toccate, especially Sonatas 1, 2, 5, and 8. Others seem to be newly composed pieces that extract and mirror the harmony and technical challenges from the originals. Interestingly, the three parts of these pieces are not congruent, which makes performance of these sonatas as a trio an unsuccessful endeavor.

Therefore, it is unlikely that the *Sonate per 2 Violoncello e Basso* were intended for cello trio but were rather teaching pieces that demonstrated how to create elaborations on a melody or realizations to an accompaniment. Olivieri proposed that “it is possible that these pieces represent written-out examples of the type of elaborations that cello players improvised when accompanying arias and recitatives, or in solo performances. If so, Supriani's ‘sonatas’ are a rare and extraordinary example of the kind of virtuosic playing that

¹⁵⁰ Ibid., 122, n. 30.

¹⁵¹ Cowling, *The Cello*, 74.

¹⁵² Except for *Sonata 11*, in which the toccata is found on the second stave.

characterized the Neapolitan school and contributed to the emancipation of the cello from its purely continuo role.”¹⁵³ Indeed, the style of the divisions as seen in Figure 41 contains both vertical chords and linear arpeggiation techniques that are seen in many of the later tutors.

Also appearing at this time was an interesting harmonic study by Antonio Tonelli, a Bologna-trained cellist, organist, singer, and composer. Tonelli created a completely “realized” version of Corelli’s op. 5 *Sonatas a Violino e Violone o Cembalo*. Although this manuscript has been thoroughly explored as an example of period keyboard continuo realization, a few aspects of the Tonelli realization have mystified scholars. The realization lacks any embellishments “like acciacatura, mordente, or written out arpeggios and bass figurations”¹⁵⁴ that are typical of the Italian keyboard style. Second, the voice leading for a keyboard instrument is suspicious, because the top notes of the realization supersede the violin part and even realize the dissonances already existing in the violin part. Tonelli also truncates the range of the bass. “One inexplicable feature of Tonelli’s keyboard writing is that the bass never goes below G and normally avoids even B-flat and A. The reasons for this are obscure, since no [keyboard] instruments with such a short range are known from Italy or indeed elsewhere.”¹⁵⁵

The explanation to these quirks rests with the reason that Tonelli created this manuscript in the first place: for whom was it intended and for what purpose? Mortensen proposed that it might be a teaching aid, because Tonelli was an active pedagogue. Along those lines another solution makes sense: this manuscript was an aid or cheat sheet for an accompanying cellist, not a keyboardist. The simplicity of texture (block chords) makes it easy to read; and it is insignificant that the realization goes above the violin because the cellist would have to revoice the chord anyway. Although the truncated bottom range is strange in the context of keyboard instruments, reasonable solutions are available in the violoncello family. Cello-like instruments such as the viola da spalla, tenor violin, and bassa viola, which were referred to as the violoncello by Walther and Eisel, were tuned e¹–a–d–G;

¹⁵³ Olivieri, “Cello teaching and playing in Naples in the early eighteenth century,” 124.

¹⁵⁴ Jens Egeberg, “Preliminary note to the edition” in *Arcangelo Corelli, 12 Sonatas for violin and bc, Opus V, Continuo Realization Antonio Tonelli* (facsimile reproduction) (Copenhagen:1989), 158.

¹⁵⁵ Mortensen, “ ‘Unerringly tasteful’?, 669.

a typical four-string cello could be tuned the same way. Alternatively, a small five-string cello, or even piccolo cello, with an unwieldy C string could be considered a candidate for this sort of arrangement. The proof of this theory is impossible without future discoveries and is beyond the scope of this study. Nevertheless, it is interesting that a cellist composed a realized manuscript for the op. 5 sonatas of Corelli—a collection with the preference of chordal cello accompaniment.

Hidden in the Musical Repertoire

Clues for chordal cello accompaniment are littered throughout the musical repertoire; it is simply a matter acknowledging them. Indications of chordal playing can be found in nearly all genres that a cellist would have encountered. Certainly, many moments in accompaniment parts are idiomatically more appropriate for the cello than for a keyboard. But there are also examples of chordal playing in orchestral parts, solo cello sonatas, and especially unaccompanied music. Is the Prelude from the Suite no. 1 in G Major of J. S. Bach not a great example of a simple, linear harmonization of a basic bass line? By widening the scope of literature to encompass all music that would have been familiar to a cellist, it is clear that chordal playing, either vertically or linearly, was a core element in the cellist's vernacular; chordal playing was unavoidable during the eighteenth century.

In Accompaniment Parts

Much can be gleaned about the methods for creating a harmonic accompaniment by examining the composed accompaniments themselves. Examples as specific and obvious as the excerpt from Tartini explored earlier are seldom found, but they provide an exceptional framework for other examples. In most other cases, subtle clues guide the harmonization. For



Figure 42. From A. M. Bononcini's Sonata I, m. 9 (Madison, Wis.: A-R Editions, 1996).

example, there are many instances, particularly in cello sonatas, in which the accompanying part is given a block chord in a voicing that is idiomatic to the cello. For instance, in the sonatas of Antonio Maria Bononcini, chords such as those in Figure 42 occur frequently at major cadences. It is hard to imagine that Bononcini wanted only vertical harmony to be added to the resolution of a cadence, which is typically a point of relaxation. Instead, it

is a cue and request to the accompanying cellist to add vertical harmonization throughout the composition. If the accompanying cellist plays only the notes as printed, the greater implication and invitation has been lost.

More obvious and common are cues to add linear or arpeggiated harmonizations. The *Sonate a Violino e Violone o Cimbalò*, op.5 of Corelli contain a nearly encyclopedic collection of arpeggiated chords in the bass line. The most basic realization, as Baumgartner suggested, is to add the third to the bass. In the final Allegro of Sonata VI, Corelli utilized a common linear harmonization technique: the third is wedged between two bass notes (see Figure 43). Although simple, this technique clearly defines the harmony while not drawing attention from the figurations of the violin. A similar yet more virtuosic example is found in the Allegro of Sonata XI. Here the cellist performs a series of sixths and thirds by using a rapid bariolage to realize the harmonic structure (see Figure 44). Again, only two notes of the harmony are played, but the complete harmony is understood; one could easily augment the given notes to include an even fuller harmony, as outlined by Gunn.

Also in the op. 5 sonatas of Corelli appear linear realizations involving all three notes of the triad. For example, in the second Vivace of Sonata V the violin and cello trade simple patterns in which the entire triad is voiced. In a passage such as this, it is likely that both linear and vertical harmonizations would be necessary. Although Corelli composed linear realization for the first twelve measures, the next three (mm. 13–15) could require more. The entire harmony between the violin and cello parts is present, but the cadence would be strengthened by adding double stops (vertical harmonization), as seen in Figure 45. The



Figure 43. Arcangelo Corelli's Sonata VI, op. 5, iv (Allegro), mm. 30–35
(Rome: Gasparo Pietra Santa, c. 1700).

Figure 44. Arcangelo Corelli's Sonata XI, op. 5, ii (Allegro), mm. 7–18 (Rome: Gasparo Pietra Santa, c. 1700).

Figure 45. Arcangelo Corelli's Sonata V, op. 5, iv (Vivace), mm. 1–16 (Rome: Gasparo Pietra Santa, c. 1700).

The notes in the cello part with upward-facing stems are my additions as a possible solution to strengthen the cadence through vertical realization.

SONATA
VI

Adagio

The image shows two systems of musical notation. The first system is a grand staff with two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp) and common time (C). The upper staff has a trill-like ornament (tr) over the first few notes. The lower staff is marked 'Adagio'. The second system continues the same notation, showing more complex arpeggiated figures in the upper voice and simpler rhythmic patterns in the lower voice.

Figure 46. Luigi Boccherini's Sonata VI, i (Adagio), mm. 1-5 (London: 1772; reprint, New York: Performers' Facsimiles, 1996).

addition of harmony at the cadence falls in line with the advice of Baumgartner, the realization example of Tartini, and block chords given by Bononcini.

The *Sonata XII "La Follia"* of Corelli's op. 5 is also full of excellent examples of virtuosic linear realization in which the complete chord exists within the arpeggiation. Often, because figured bass notation is scarce, the figurations themselves are the realization. It would not be a stretch to apply these passages, using good taste, to moments in other sonatas with similar features.

The accompaniment parts of the cello sonatas of Boccherini (sonatas also intended to be accompanied by only a second cello) contain invitations to provide realization, and also contain clues to how Boccherini himself would likely have accompanied. As noted earlier, Boccherini accompanied the violinist Manfredi on tour and was himself accompanied by his father on the cello. In the famous *Sonata no. 6 in A Major* (Figure 46), the accompaniment uses elements of both linear and vertical harmonization. Boccherini has created a two-voice polyphonic accompaniment, thereby creating a three-voice texture overall. The part both utilizes basic double stops to create vertical harmony and skips between chord tones, as used in a linear realization. In other sonatas, Boccherini asked both cellists to play double stops simultaneously, creating a rich, four-voice texture that would rival the lush timbre of the organ.

What is evident from these examples is that cello realization was intended to be a subtle procedure in which less is more. Because the cello is a sustaining instrument, unlike the harpsichord, lute, or harp, fewer notes are required in realization, because a grand effect can be created with only one or two notes. In many cases the harmony is already realized, because the complete harmony appears either in a solid chord, as in the A. M. Bononcini and Boccherini sonatas, or in an arpeggiated figure, such as those found in Corelli's sonatas.

In Ensemble Music

Just as Baumgartner recommended adding harmonization in symphonies, there is evidence that the cello was used in that manner even in the Baroque era. No less a composer than J. S. Bach provided a fantastic example of this practice in the *Johannes-Passion* (see Figure 47). The chorus "Lasset uns den nicht zerteilen" has the constant forward motion of an Alberti-like bass only in the cello part, which helps to lighten the texture and push the music forward. Like most of Bach's vocal works, the effect supports the text: *Lasset uns den nicht zerteilen, sondern darum losen, wess'er sein soll* ["We must not tear this, let us toss for it"]. Also significant in this example is that the cello, although active, is not featured but buried in the texture. Despite such active writing, the cello part is rarely heard in performance or recordings—hardly surprising because of the density of the contrapuntal writing of the other parts. If an arpeggiating cello was simply a unique musical effect or trick, it would be prominent in the texture. Instead, the fact that it is buried suggests that this style of playing was commonplace.

There are numerous other examples from the era, and only a few will suffice to demonstrate the trend (see Figure 48). The famous chorus "All We Like Sheep"¹⁵⁶ from the oratorio *Messiah* by G.F. Händel is another example of linear harmonization. In this example,

¹⁵⁶ Händel is regarded today as the consummate musical borrower because a significant amount of his output was pirated from earlier works or from other composers; the *Messiah* is no exception. Several popular choruses in the original Dublin version of *Messiah* have roots in vocal duets that Händel composed in Rome. The chorus "All We Like Sheep" is derived from "Sò perprova i vostri inganni" in the soprano duet "Nò, di voi no vo' fidarmi," which also contains a version of the chorus "For Unto Us A Child Is Born." The bass part of "All We Like Sheep" is different from its earlier duet version, which is a typical walking bass instead of a bass that uses a linear realization technique. Also of note are the choruses "His Yoke is Easy" and "And He Shall Purify," which are also reworked versions of another Italian soprano duet. Even the theme of the famous "Hallelujah" chorus is taken from a four-voice fugue attributed to the Roman composer Corelli.

No. 54. Chor.
(v. Celli.)
(Contrabass.)

Figure 47. Continuo part from “Lasset uns den nicht zerteilen” in *Johannes-Passion* by J. S. Bach, mm. 1–9 (Leipzig: C.F. Peters, c. 1890. Reprint, New York: Edwin F. Kalmus).

Allegro moderato

Figure 48. Bassi part from “All We Like Sheep” in *Messiah* by G.F. Händel, mm.1–4 (New York: Oxford University Press, 1998).

the bass part alternates consistently between two chord tones, providing a type of linear harmonic realization. As in the example by Bach, the harmonization is buried in the texture, though it is necessary to complete the harmony. This suggests how standard this technique had become.

In Solo Repertoire

Clearly, the practice of chordal cello accompaniment was part of the vernacular for the instrument, so much so that even in music in which the cellist was the soloist rather than the accompanist, examples can be found that illustrate chordal accompaniment. Again, a few examples from popular, influential, and diverse composers will illustrate the point. Chords, or vertical realizations, frequent the solo literature. For example, the opening of Sonata II in D minor by Francesco Geminiani utilizes a new chord on each beat for the change of harmony (see Figure 49). It is possible that Geminiani allowed the solo cello the honor of realizing the harmonic motion because that would have been a typical procedure for the cellist. This is confirmed by Geminiani’s title for these sonatas: *Sonates pour le violoncelle et basse continue, dans lesquelles il a fait une étude particulière pour l'utilité de ceux qui*

The image displays two systems of musical notation for a cello and basso continuo. The top system is for measures 1-2, and the bottom system is for measures 8-9. Both systems are in G major (one sharp) and 3/4 time, marked 'ANDANTE'. The cello part (treble clef) features several trills (tr) and a double bar line in the second system. The basso continuo part (bass clef) includes figured bass notation: 4 3 7* - 9 8 7/3 - 98 6 in the first system, and 7 7 #6 6 7 7 6 in the second system. The asterisk (*) in the first system likely indicates a specific fingering or ornamentation.

Figure 49. Francesco Geminiani's Sonata II, op. 5, i (Andante), mm. 1–2 and mm. 8–9 ([France]: Haye, 1746. Reprint, New York: Performers' Facsimiles, 1989).

accompagnent.¹⁵⁷ Later in the movement Geminiani gave the solo cello an arpeggiated passage similar to those outlined in the methods of Gunn and Merrick.

The solo parts of the sonatas of A. M. Bononcini rely extensively on long stretches of double stops to fill harmonic progressions. These passages could be seen as a harmonic realization in the solo part (see Figure 50). Although these stretches of sixteenth notes can sound lovely as written,¹⁵⁸ they appear to be an invitation to add figurations that are typical of linear realization. Concertos, such as those by Nicola Porpora or Joseph Bodin de Boismortier, often include sections of bariolage that also prove how popular these techniques were with the eighteenth-century cellist.

Today's best-loved music for the cello is unquestionably the *Suites a Violoncello Senza Basso* by J. S. Bach. The Bach suites are practically an encyclopedia of creating

¹⁵⁷ *Sonatas for the violoncello and basso continuo, in which he has made it a special study for the benefit for those who accompany*. Trans. Whittaker.

¹⁵⁸ Particularly of note is: Antonio Maria Bononcini, *Antonio and Giovanni Bononcini Sonatas and Cantatas*, Brent Wisseck (violoncello), Sally Sanford (soprano) and Chanterelle Ensemble (Catherine Liddell, theorbo; Andrew Lawrence-King, harp and organ; Tina Chancey, viola da gamba). Centaur CRC 2630, 2003, compact disc.

The image shows two systems of musical notation for A. M. Bononcini's Sonata II, ii (Allegro), measures 26-31. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The right hand (treble clef) is filled with a dense, continuous arpeggiated texture of eighth notes. The left hand (bass clef) has a much simpler texture, with a few notes and a long slur over a series of notes. The first system shows a bass note with a '4' above it, followed by a note with a '3' above it, and then a note with a '6' above it and a '5' below it. The second system shows a note with a '7' above it and a '#' symbol below it. The third system shows a note with a '6' above it and a '5' below it.

Figure 50. A. M. Bononcini's Sonata II, ii (Allegro), mm. 26–31 (Madison, Wis.: A-R Editions, 1996).

harmony by using both linear arpeggiation (using *stile brisé*) and vertical chords. The first prime example comes from the opening of the prelude of the first suite, in which the same arpeggiation figure outlines harmonic changes for the first four measures and appears consistently in the first half of the movement. A similar technique is found in the prelude to the fourth suite during its first forty-eight measures. Interestingly, the *Prelude of Suite No. 1 in G Major (BWV 1007)* and the *Prelude in C Major* from the *Well-Tempered Clavier Book I (BWV 846)* share the same chord progression for roughly the first half of the piece, suggesting that they are related or were at least conceived at the same time. Just as the prelude from the *WTC* is a harmonically conceived composition realized in arpeggiations, so are the preludes of the first and fourth cello suites.

Another interesting case of chordal playing that could easily demonstrate the realization of figured bass comes from the prelude of the third suite. From mm. 37 to 60, two separate sections of arpeggiated figures represent common chord progressions of the Baroque. Measures 37–45 are a circle-of-fifths progression exemplified in the method of John Gunn and also commonly found in the music of Vivaldi, whom Bach admired. Measures 46–60 feature another common Baroque progression of a series of suspensions over a pedal (see Figure 51). The three-voice fugue of the prelude to the fifth suite also

Figure 51. J. S. Bach's Prelude from Suite No. 3 BWV 1009, mm. 45–60. The figured bass has been added to demonstrate how this pedal-point passage could appear in a *basso* part with figured bass.

Figure 52. Giuseppe Maria Dall'Abaco's *Capriccio Primo*, mm. 1–4 (Albese con Cassano: Musedita, 2007). The descending tetrachord is decorated with linear realization to create an unaccompanied composition.

clearly shows how to incorporate different voices together on cello without resorting to twentieth-century techniques. As discussed previously, the sixth suite, which utilizes a five-string cello, is laden with double stops and three- or four-voice chords. This serves as yet another example of the capabilities of the cello in chordal playing.

Other composers besides Bach also incorporated vertical chords and linear arpeggiation that is typical of realization in their works for cello. Domenico Gabrieli, one of the pioneers of the instrument, incorporated double stops, chords, and arpeggiation throughout his *Ricercare*. Giuseppe Maria Dall'Abaco composed a set of capricci for

unaccompanied cello, the first of which is a lovely realization of a descending tetrachord (see Figure 52).

After reaching the understanding that harmonic realization was a primary task of the cellist, one is able to glean insight into its past performance and gain practical ideas for its execution from the music written for this instrument. Composers borrowed and accentuated those aspects of cello playing that were common and idiomatic because it would result in a better composition and a better performance. Therefore, the evidence of this past practice is littered throughout the cello's musical literature.

Chapter Three: Accompaniment of Recitative

Thorough-bass cello realization in instrumental music faded away in the latter half of the eighteenth century as the piano sonata and fortepiano accompaniment replaced basso continuo and figured bass as the standard accompaniment. The great composers of the Classical era, including Haydn, Mozart, and Beethoven, used a composed keyboard accompaniment in their sonatas; Beethoven's op. 5 sonatas for piano and cello mark the end of the era in which one cellist accompanied another. Nevertheless, it is interesting to note that cellist-composers such as Boccherini and J.L. Duport¹⁵⁹ continued to use cello accompaniment in cello works while the keyboard-oriented composers Beethoven and Hummel used the fortepiano. An article about the violoncello from the *Allgemeine Musikzeitung* in 1809 states that "at that time the 'art of accompaniment' had greatly decreased as players did no longer study sufficient 'thorough bass' (the contemporary name for 'harmony')." ¹⁶⁰

The accompaniment of secco recitative in opera is another story altogether. During the Classical era the cello still had not emerged sufficiently as a solo instrument to allow a cellist to make a living, so many cellists found employment in the opera house accompanying recitative. It was the job of the principal cellist to realize the harmonies of secco recitative in chords, usually vertically in block chords, and sometimes with the help of the double bass. As is true with most aspects of music history, the rise and fall of this practice was gradual and not marked by a specific event or date. The transitional period in which cellists took over the sole responsibility of accompanying recitatives from keyboardists had certainly begun by 1774, because Baumgartner teaches the technique, and another author mentions that the tradition began before the 1790s and was prevalent throughout Europe.¹⁶¹ Well into the

¹⁵⁹ J.L. Duport composed works for cello and piano only after 1815.

¹⁶⁰ Straeten, *History of the Violoncello*, 373.

¹⁶¹ "It is already over fifty years that this instrument has been valued as the reciting voice in the musical drama, that one plays in France, Italy, Germany and so forth." Freinach H. Blanchard, "Die Violoncellisten," *Allgemeine Wiener Musik-Zeitung*, 2, no. 138 (November 17, 1842), 554, trans. in Walden, *One Hundred Years of Violoncello*, 263.

nineteenth century the practice flourished, beginning to fade only during the 1830s and 1840s —although records of cello recitative accompaniment occur as late as 1873.

Historical Evidence

As the demand for the gentle and dulcet tones of the fortepiano superseded that for the harpsichord, it became necessary to make a change in accompanying opera recitative. Singers complained that they could not hear the pitches from the keyboard, and this was exacerbated by the growing size of concert and opera halls. So in the final decades of the eighteenth century a remarkable shift occurred: whereas earlier in the century performances, especially opera, were directed from the keyboard, now the first violinist often took the reins. In fact, the keyboard was often removed from the opera hall altogether. “If one wants to get rid of the harpsichord *qua* keyboard instrument, so one at the same time banishes its substitute, the pianoforte, and makes use of the violin to direct, as is now becoming ever more common.”¹⁶² Although the writer went on to explain that occasionally the violin would be responsible for accompanying recitatives, the responsibility more commonly fell to the cellist.

Each cultural center had its own distinct style of recitative accompaniment, but overall the practice could be divided into two distinct categories: an accompaniment of cello alone and an accompaniment of cello and double bass together. The cello methods of the period, with the exception of the *Violoncell-Schule* of Bernhard Staistny, make no mention of the double bass in realizing recitatives, either in their instructions or in their musical examples. However, anecdotal and musical evidence indicates that the practice of using cello and bass to realize recitative was quite common and was definitely used in London, Mannheim, and in some capacity in Paris. Although it is obvious that the performance practice in England fell into the latter category, it is difficult to tell whether either one was more common on the continent.

¹⁶² *Allemeine musikalische Zeitung*, 2 (1799), 17. Quoted in Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (New York: Oxford University Press, 1999), 601–2.

England

Certainly the epicenter of cello (in conjunction with the double bass) recitative accompaniment during the eighteenth and early nineteenth centuries was London. W.S. Rockstro explained the English tradition of recitative accompaniment in the second edition of *Grove's Dictionary of Music and Musicians* of 1908. “The chief modification of the original idea which has found favour in modern times was when the harpsichord and the pianoforte were banished from the opera orchestra, and the accompaniment of Recitativo secco was confided to the principal violoncello and double bass; the former filling in the harmonies in light arpeggios, while the latter confined itself to the simple notes of the *Basso continuo*.”¹⁶³ *A Dictionary of Musical Terms*, published in London in 1876, gives a similar definition. “On the removal of harpsichords from our theatres and concert rooms, which took place at the close of the last century, an *arpeggio chord* on the violoncello was substituted for the harpsichord-part, a double-bass (as before) sustaining the lowest note of each chord.”¹⁶⁴

Although it is difficult to pinpoint exactly how the English practice began, it was likely imported from Italy through cellists who were well-versed in chordal accompaniment. The English musical public had been fascinated by Italian music and musicians since the time of Corelli, and treated his pupils, especially Geminiani, as royalty. (I imagine this was an eighteenth-century equivalent of the Beatles landing in America and playing on the *Ed Sullivan Show*.) Cellists, too, were embraced by the English populace, especially Giovanni Bononcini,¹⁶⁵ Andreas Caporale, Giacombo Basevi Cervetto, and Salvatore Lanzetti. It is a safe assumption that these Italian musicians continued the tradition of chordal accompaniment in their new home, aiding the development of this practice in England.

Many of these cellists found employment in the theatre, including G.B. Cervetto, known as “Nosey” by the public for his large nose. Cervetto taught his son James Cervetto, who later became the solo cellist at Her Majesty’s Theatre in Haymarket, where he was

¹⁶³ W.S. Rockstro, “Recitative” in *Grove's Dictionary of Music and Musicians*, v. 4, ed. J. A. Fuller Maitland II, 2d ed., p. 35.

¹⁶⁴ Quoted in Fiona M. Palmer, *Domenico Dragonetti in England (1794-1846): The Career of a Double Bass Virtuoso* (Oxford: Clarendon Press, 1997), 115.

¹⁶⁵ He was appointed opera composer to Händel’s Royal Academy of Music.

especially appreciated for his recitatives. About the Prince of Wales Banvard stated, “It was his delight to attend the Italian opera merely to hear Cervetto’s accompaniments of the recitatives which were acknowledged to be unrivaled.”¹⁶⁶ Other cellists of James Cervetto’s generation were also noted for their accompaniment; Charles Burney remarked that Stephen Paxton had a “judicious manner of accompanying the voice.”¹⁶⁷ However, it was to be James Cervetto’s student who, more than any other cellist in history, would become associated with accompanying recitative: Robert Lindley.

Lindley and Dragonetti

In 1794 Robert Lindley became the principal cellist of the Italian Opera in London and dominated the London musical scene, playing virtually all concerts of note for several decades. The same year, the bassist Domenico Dragonetti joined the opera and the two men formed a strong musical relationship that included improvising accompaniment for recitative. They were immensely popular in London: when the duo entered onstage “the whole house would rise *en masse*.”¹⁶⁸ Consequently they exercised great influence on their employers and fellow musicians. Wasielewski reported, “Their performances of Corelli violin sonata transcriptions were legendary. Nothing could be compared with the intimacy of their mutual musical sympathy. They played together at the same desk at the Opera and every orchestra concert of any importance, and Lindley’s performance of the accompaniment to recitative, from figured bass, was most elaborate and ingenious.”¹⁶⁹

However, Lindley’s accompaniments were not universally enjoyed. Lindley incorporated into his playing vast amounts of ornamentation and improvisation, exactly what the methods and treatises advised against. W.S. Rockstro in the second edition of *Grove’s Dictionary of Music and Musicians* (1908) gave an example of their style: “The general style of their accompaniment was exceedingly simple, consisting of only plain chords, played *arpeggiando*; but occasionally the two old friends would launch out into passages as

¹⁶⁶ *Grove Online*, “James Cervetto,” accessed 8/20/2011.

¹⁶⁷ Margaret Campbell, *The Great Cellists* (London: Robson Books, 1988), 23.

¹⁶⁸ Quoted in Palmer, *Dragonetti*, 117.

¹⁶⁹ Wilhelm Joseph von Wasielewski, *The Violoncello and its History*, trans. Isobella S.E. Stigand (London: Novello, Ewer, and Co., 1894; reprint, New York: Da Capo Press, 1968), 193.

elaborate as those shown in the following example; Dragonetti playing the large notes, and Lindley the small ones”¹⁷⁰ (see Figure 53). Although the public loved these flourishes, the critics did not, and complained that Lindley “was rather too *flighty* on his violoncello; and we wish this inimitable performer to consider, oftener than he does, the times and seasons when to flourish, and when not.”¹⁷¹

One particularly scathing review shows the extent of Lindley’s extravagance in ornamentation.

The duet and chorus of Marcello which followed the overture *Otho* in the second act, is of a superior order to the pieces we have of late heard of that composer; but Mr. Lindley’s flourishing Cadenza to the Symphony was, in every point of view, objectionable, not to say offensive; but it shows, alas! the all-prevailing power of vanity over men of the highest talent. It is quite impossible that Mr. Lindley’s soberer judgement could have suggested a *cappriccio* as a precursor to very sacred words; but the opportunity of challenging that applause which he well knew he should receive from a certain part of his audience was not to be resisted.¹⁷²

Nonetheless, Lindley and Dragonetti were cultural icons in England, and their legend perpetuated long after their death. *Grove’s Dictionary of Music and Musicians* of 1908 reported with pride, “In no country has this peculiar style been so successfully cultivated as in England, where the tradition of its best period are scarcely not forgotten.”¹⁷³ Certainly the

Figure 53. Written example of Lindley and Dragonetti’s realization of recitative as relayed by W. S. Rockstro (“Robert Lindley”, Ex.1. In *Grove Music Online*. <http://www.oxfordmusiconline.com.offcampus.libwashington.edu/subscriber/article/img/grove/music/FO03570> (accessed September 23, 2011).

¹⁷⁰ Rockstro, “Recitative” in *Grove’s Dictionary*, 2d ed., 35.

¹⁷¹ *The Harmonicon*, 5 (May 1827), 74. Quoted in Walden, *One Hundred Years of Violoncello*, 254.

¹⁷² *The Harmonicon*, 2 (May 1824), 99–100. Quoted in Walden, *One Hundred Years of Violoncello*, 254.

¹⁷³ Rockstro, “Recitative” in *Grove’s Dictionary*, 2d ed., 35.

florid manner in which Lindley and Dragonetti accompanied recitative peaked with their duo, and the particular style of cello that incorporated double bass accompaniment was unrivaled throughout Europe.

Germany

The music critic Edward Holmes in 1828 unfavorably compared the cello recitative accompaniment that he encountered in Vienna to Lindley's accompaniments: "The plain recitative at the opera in Vienna is not well accompanied and I heartily wish the performer could hear the fanciful and exquisite manner in which Lindley does this at our Italian opera-house. The chords are indeed struck upon the violoncello (without the arpeggio and brilliancy, the unique excellence of Robert Lindley), but their effect is tame."¹⁷⁴ Holmes confirmed that not only was cello-accompanied recitative a active practice in the Vienna of Schubert and Beethoven, but the style used on the Continent was more subtle than the one in England. In light of this comparison, it is hardly surprising that Lindley and Dragonetti were the stars, even upstaging the singers in England, while treatises from the Continent instructed that the cellist should merely support the singer. Holmes also made no mention of a bass player, suggesting that in Vienna only a cello accompanied the recitatives—a supposition supported by instruction from several of the treatises.

A review published in *Allgemeine musikalische Zeitung* of a botched performance from Mannheim in 1803 also confirms the widespread use of cello accompaniment for recitative in Germany. In a performance of Haydn's *The Seasons*, the cellist Peter Ritter was forced to lead the opera because the other musicians had been summoned to service in one of the Napoleonic wars, diverting him from his usual duty of accompanying recitative. Instead of playing the cello, he stood by the fortepiano conducting even the recitatives. "He was described as using the instrument [the piano] to give the singers their pitch, with occasional chords. It was therefore left to the contrabass player to sound the bass note, the full chord normally articulated by the violoncellist being completely absent; in the reviewer's opinion the violoncello part should have been covered by a violinist or violist, the absence of the

¹⁷⁴ Edward Holmes, *A Ramble among the Musicians of Germany, giving some Account of the Operas of Munich, Dresden, Berlin & with Remarks upon the Church Music, Singers, Performers and Composers and a Sample of the Pleasures that Await the Lover of Art on a Similar Excursion, by a Musical Professor* (London: Hunt & Clarke, 1828), 129. Quoted in Palmer, *Dragonetti*, 116.

arpeggiated chord being unsuitable.”¹⁷⁵ It is unclear whether the bass typically played in the recitative in Mannheim or if this was a solution only in the case of emergency. Regardless, the cello was certainly missed, demonstrating that even though the piano was used, the cello was the preferred instrument.

Certainly the most historically poignant evidence of recitative accompaniment in Germany descends from the Felix Mendelssohn–conducted 1841 performance of Bach’s *Matthäus-Passion*. The cello and bass parts from this performance, currently housed at the Bodleian Library in Oxford, score the recitatives so that the double bass plays the fundamental while two solo cellists play chords to fill out the harmony of the recitative. The organ part contains no music whatsoever for the recitatives, proving that in this performance the recitative was accompanied only by two cellos and double bass. The recitatives in Mendelssohn’s first complete performance of the *Matthäus-Passion*¹⁷⁶ were played not by a keyboardist but by a team of three string players. Even though this was certainly not the performance practice of Bach in Leipzig, it is fascinating that this was the method by which one of Bach’s greatest compositions was reintroduced to the world in its entirety.

France

France, and in particular Paris, was also host to many cellists who made their living through opera accompaniment. The opera houses employed a first or solo cellist who was charged with the accompaniment of recitative. One of these cellists was Jean-Baptist Cupis, who was particularly noted for his accompaniment. Wasielewski reported, “Before he had passed the second decade of his life he was already esteemed as one of the cleverest cellists in France. He was soon received into the Opera Orchestra in Paris, and, indeed, with the distinction that he was associated with those members of it who had to accompany the solo singers.”¹⁷⁷ Other cellists serving in a similar capacity included Cupis’s students J.H.

¹⁷⁵ Relayed by Walden, *One Hundred Years of Violoncello*, 262. Use of a violin for accompanying recitative was also employed, but seems to have been less popular. See also Brown, *Performing Practice*, 602.

¹⁷⁶ The 1829 “Bach Revival” performance of the *Matthäus-Passion* was an abridged version because the composition was believed to be too long for a nineteenth-century audience. In this performance, Mendelssohn accompanied the recitatives on keyboard but with his own harmonies because his score did not contain Bach’s figured bass for the recitatives.

¹⁷⁷ Wasielewski, *The Violoncello and its History*, 88.

The End of an Era

In the 1830s, cello-accompanied recitative began to fall out of favor, especially in England. A new and more powerful fortepiano arrived, taking back the responsibilities of accompanying recitative. At the Italian Opera, the company that employed Lindley and Dragonetti, the transition occurred in 1837. A review from 1837 of *Don Giovanni* noted the disappointment of the critic in response to this change: “We regretted that at the revival of this opera, the fine air of Danna Anna, ‘Non mi dir,’ and that of Elvira, ‘Mi tradi,’ [sic] should have been omitted. Also that the Recitatives should have been accompanied by a piano-forte instead of the violoncello and double-bass. And lastly, that the whole of that wonderful music during the banquet scene, in which three different movements are going on at the same time, should not have been performed.”¹⁷⁹ Cipriani Potter confirmed the change of recitative practice at the Italian Opera in 1837: “In accompanying the recitative it [the cello] is greatly effective; although at the Italian Opera it is now abolished, except in the accompanied recitative; the pianoforte alone being substituted for that purpose. In sacred music, however, it is happily retained. Lindley is extremely felicitous in his accompaniment to the recitative...”¹⁸⁰

Another reviewer in 1829 noted that in Mannheim recitatives were accompanied by the entire orchestra and led by the conductor. Of course, it took time to return to keyboard accompaniment or to shift solely to *accompagnato* style. Mendelssohn’s *Matthäus-Passion* performance in 1841 utilized the “old” tradition, and Wasielewski noted that he heard a cellist realizing recitative in Italy in 1873. Nevertheless, the practice faded to the extent that today few know of its existence, and even fewer utilize it in performance.

¹⁷⁹ “King’s Theatre,” *MW* 60 (May 1837): 126. Quoted in Palmer, *Dragonetti*, 117.

¹⁸⁰ Cipriani Potter, “Companion to the Orchestra; or Hints on Instrumentation, no. iv, Violoncello and Contra-Basso” *MW* 61 (May 1837): 129–33. Quoted in Palmer, *Dragonetti*, 117.

The Methods

Recitatives were for a considerable period accompanied at performances both of oratorios and operas, on a harpsichord with a double-bass supporting the basso continuo. On the removal of harpsichords from our theatres and concert rooms, which took place at the close of the last century, *an arpeggio chord* on the violoncello was substituted for the harpsichord-part, a double-bass (as before) sustaining the lowest note of each chord. If a band did not possess a very excellent violoncellist the arpeggio chords were often cruelly out of tune. Hence modern composers had no choice but to use soft chords in four parts played by the whole string band.¹⁸¹

This entry for “Recitative” in *A Dictionary of Musical Terms* (1876) succinctly explains the practice of simple recitative (*recitativo semplice*) or *secco* recitative during the first half of the nineteenth century. Even though this entry contains an error (the cello, not the double bass, played continuo with the harpsichord during the Baroque; this error probably derived from a misunderstanding of the term *basso*), it allows unambiguous insight into the final state of cello chordal accompaniment before it fell out of fashion. Accompaniment styles had some, yet slight, differences between musical centers, and the practice certainly evolved from the latter part of the eighteenth century into the 1850s. One example is the use of the double bass in recitative: no mention was made of it in the early methods until Stiastry, although records of cello and double bass playing together occur early in the nineteenth century.

For cellists the transition to realized figured bass in recitative seems to have been rather uneventful; it was simply a progression from utilizing their training in harmony from thorough-bass realization to recitative realization. Baumgartner, who discussed both thorough-bass and recitative realization, did not differentiate between chords used in recitative and those in thorough-bass. Instead, it was a smooth metamorphosis from one practice to another.

Baumgartner distinguished between the two types of recitative: accompanied (*accompagnato*) and ordinary (*secco*). Each style of playing is different: in accompanied recitative there is no need to realize the chords because it is realized in the other parts, whereas in ordinary recitative chords must be played. Baumgartner also alluded to the fact

¹⁸¹ J. Stainer and W.A. Barrett, eds., “Recitative” in *A Dictionary of Musical Terms* (London, Novello, 1876), 375. Quoted in Palmer, *Dragonetti*, 115.

that the concertmaster, not a keyboardist, would have directed the orchestra, warning the cellist to pay special attention to the first violinist.

The accompanied recitative is that to which, besides the basso-continuo, one adds an accompaniment of violins and other instruments. This accompaniment is usually made up of long notes sustained over the entire measure. The word *sostenuto* is written on all the parts, especially the bass. Without *sostenuto*, the bow strokes on each change of notes would be dry and detached as in the ordinary recitative which I will treat later. In accompanied recitative it is necessary to sustain the sounds according to the full value of the notes. If you wish, you may play a figure with the bass note; but that is not necessary in this sort of recitative since the chord is already complete and filled by the other instruments. Just pay attention to the words and the first violin so that you will play together. The accompaniment of ordinary recitatives is more difficult, especially for the amateur or the musician who does not ordinarily play the bass, because of the chords which must be played ... When you are very competent in all techniques and you play correctly enough to accompany recitatives, begin the recitative by giving the singer the note which I will give in the later examples. It is against the rules to sustain the tone in this type of recitative. It is necessary to wait until the bass note changes. While waiting, you will look for the note which follows. Wait for the last word then give a dry stroke with your bass note at the same time as the principal chord note of the melody. You have enough spare time while following the melody to search for your concordant note. But it takes a great deal of practice for that.¹⁸²

Baumgartner included an untexted example of realized ordinary recitative. As he advised, the chords are only a quarter-note in length. However, he did not always provide the singer with his note before a phrase. For example, in the first measure the cello plays a D while the tenor begins on A. In other beginnings of phrases, such as measures 9 and 13, the top note of the realization matches the note of the singer.

The tutor of the Paris Conservatoire of 1805, *Méthode de Violoncelle et de Basse D'accompagnement*, is the next publication to approach recitative realization on the cello. For recitative, the authors' primary concern is that the cello always be subservient to the voice. Through good voice leading, transparent or thinly textured chords, and playing without embellishments, the singer is able to shine and not become overwhelmed by the accompaniment.

The accompanist who is uncertain how to resolve his discords, or accurately to make the singer understand whether he is to make a perfect or an interrupted cadence, who is unable to avoid making consecutive perfect fifths and octaves in his chords, will be in danger of misleading the voice, and cannot fail to produce a most disagreeable effect. As in good compositions the recitative has always a well-ordered progression suited to the character of the part performed, to the situation of the performer and to the nature of his voice, so must the accompanist, first, proportion the power of the tone to the principal effect as already recommended, the accompaniment being only to support and embellish the singing, and not

¹⁸² Baumgartner, *Instructions*, trans. Graves, 190–1.

to spoil and cover it; secondly, not repeat the chord but when the harmony alters; thirdly, accompany simply, without flourishes, without *roulades*, the true accompaniment ever going to that which is proper and useful in the business, and if a short interlude be allowed in certain vacancies, it should be confined to the notes of the chord; fourthly, the chord should be played without repeated arpeggios and generally in the following manner¹⁸³ (see Figure 28).

The authors continued by reemphasizing a sparse texture, warning against a “multitude of notes.” Based on the vehemence of the authors’ disapproval, many cello accompanists of the time must have been adding complex and ornate realizations. Certainly Robert Lindley, beloved by the public and condemned by the critics, would have been guilty of this transgression. The authors concluded, like Baumgartner, with a sample recitative realized for the cellist to emulate.

The German-born English cellist and composer Johann Georg Schetky devoted a portion of his method *Practical and Progressive Lessons for the Violoncello*¹⁸⁴ to instruction for properly performing a continuo bass line and realizing recitative. An example provided in the method (see Figure 57) provides a similar blueprint to other methods, and is in line with anecdotes about Lindley. The chords found during the text are rolled from bottom to top in an arpeggio, in which the highest note is held longer than the others—the opposite of the advice from the Paris Conservatoire. At the cadence, the linear realization is replaced with block chords, presumably to bring the forward motion of the recitative to a halt. Schetky’s example, in conjunction with Rockstro’s manifestation of Lindley’s recitative realization style in *Grove*, allows significant insight into the tradition in England.

Two decades after his collaboration in the Paris Conservatoire *Méthode*, Charles Baudiot published his own *Méthode de violoncelle*, in which he included a section on *De L’accompagnement du Récitatif Italien*. As in other methods of the time, such as those by Baumgartner, Kauer, and Merrick, Baudiot gave a table of chords that are common in recitative in a generic theoretical format, with a brief description of each accompanying figure. There is less written instruction than in Baumgartner’s or the Paris Conservatoire’s methods, but a few new features to recitative accompaniment are revealed. First, Baudiot

¹⁸³ Merrick, *Method for the Violoncello*, 31.

¹⁸⁴ Johann Georg Schetky, *Practical and Progressive Lessons for the Violoncello* (London: Birchall, 1811).

allowed free improvisation in the event the cellist needs to fill time. “It happens sometimes the singers remain on the stage, without speaking, either by forgetting the words, or for other reasons, and sometimes they are slow to enter the scene, in these cases the accompanist may create a short prelude or embellishment to his fancy, but he should be restrained of his ornaments knowing the time and place, and must use taste.”¹⁸⁵ Although the *Méthode* of the Paris Conservatoire twenty years previously allowed brief interludes restricted only to chord tones, Baudiot now loosed the constraints to allow more creative freedom. Also of note, Baudiot allowed for the cellist to invert the chord, as opposed to other methods that forbid changing the bass note. Baudiot wrote, “It is also essential to observe that, due to the position of the left hand on the neck, the chords cannot always be played in the same order they are written, the third is almost always above the sixth, and this effect is nonetheless pleasing to the ear.” In other words, inverting a sixth into a third was acceptable with “no detrimental effects to the listeners.”¹⁸⁶ Finally, Baudiot noted that he was particularly suited to teaching *Récitatif italien*, because he was the solo cellist in the court of Napoleon, but gave no indication whether French recitative was subject to the same style of realization.

Most significantly, Baudiot included exercises on recitative accompaniment that followed his explanations and instructions. The first *Exercice Préparatoire* reads like any etude, except this one is focused on exhausting the chordal possibilities for recitative (see Figure 55). A melodic voice, probably another cello, allows the student playing chords to practice following a soloist as well. The second exercise is a piece of realized untexted recitative similar to the example found in Baumgartner. Finally, Baudiot included a realized example from a well-known work, “Amico, che ti par” from Mozart’s *Don Giovanni* (see Figure 56). This realization is invaluable to a cellist of today seeking guidance; not only is it thorough, it is from a beloved and oft-performed work.

The final cello treatise to devote substantial attention to cello accompaniment of recitative was the *Violoncell-Schule* by Bernhard Stiaistny of 1829. Stiaistny’s treatise is unique because it is the only one in which the contabasso and violoncello realize recitative together.

¹⁸⁵ Charles Baudiot, *Méthode pour le violoncelle*, op. 25 (Paris: Pleyel, 1826, 1828), 195. Trans. Whittaker.

¹⁸⁶ Walden, *One Hundred Years of Violoncello*, 266.

EXERCICE PRÉPARATOIRE À L'ACCOMPAGNEMENT DU RÉCITATIF ITALIEN.

Allegro.

Figure 55. Excerpt from etude in preparation of recitative realization from Baudiot's *Méthode de violoncelle* (Paris: Pleyel, 1826, 1828; reprint, Courlay, France: Editions J.M. Fuzeau, 2006) 195.

Thirty pages of untexted recitative follow his instructions in which the contrabasso plays the bass note while the violoncello plays the chord above (see Figure 57). Only rarely does the bass note of the cello match the note of the contrabasso, making both parts essential.

Anecdotal evidence shows that violoncello with contrabasso accompaniment was actually quite prevalent, documented especially in the playing of Lindley and Dragonetti. But Staistny acknowledged that the cello could also accompany recitative alone. "It is still sometimes observed that if the cello cannot, from difficulty in fingering, set the bass note of the chord, a *Contrebasse* is indispensable, however, if missing a *Contrebasse*, it is absolutely necessary that the Cello plays the bass note."¹⁸⁷ The exercises make limited use of arpeggiated ornamentation but its use is quite specific. The added notes are generally notes of the chord, or, if they are nonchord tones, they appear quickly and are passing or neighbor tones. The purpose of these embellishments is likewise limited; they appear only during rests in the vocal part, or when the same chord persists for a long time without a new attack, in which case the embellishments work to support the existing harmony. Alternatively, these embellishments sometimes introduce an additional chord tone, particularly the seventh, into an existing harmony.

¹⁸⁷ Bernard Staistny, *Violoncell-Schule*, trans. Whittaker (Mainz: Georges Zulehner, 1829), 21. Trans. Whittaker.

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Récitatif extrait de l'opéra de Don-Juan.

Execution.

DON GIOVANNI. LEPORELLO.

A mi co che ti par? Mi par che abbin te un

D. GIOV.

a ni ma di bron zo va la Che se il grung gou zo. As col ta

be ne quan to cos tei qui vie ni tu corri ad ab bru ciar la fal le

quat tro ca rez ze fin gi la vo ce mi a: poi Con bell' ar te

LEPORELLO. D. GIOV.

Cer ca te co cou dar la in altra par te ma Si gno re... Non più

Figure 56. Realization of "Amico che ti par" from *Don Giovanni* from Baudiot's *Méthode de violoncelle* (Paris: Pleyel, 1826, 1828; reprint, Courlay, France: Editions J.M. Fuzeau, 2006) 198.

Figure 57. Exercise in recitative from Staistny's *Violoncell-Schule* (Mainz: Georges Zulehner, 1829; reprint, Courlay, France: Editions J.M. Fuzeau, 2006) 41.

Specifics of Recitative Accompaniment

The challenge for today's performer who attempts to re-create this tradition used by so many Classical era cellists is that there was no single way to accompany. As with most improvised art forms, each performer was given latitude to create the best accompaniment, as the performer perceived it. The basic tenets of recitative accompaniment were a constant throughout Europe—with the possible exception of the use of the double bass—but many details varied from place to place, evolved over time, were controversial, or remain unclear.

During the reign of cello (and bass) recitative accompaniment, only the cello or cello and double bass together realized the harmony in the vast majority of cases; no keyboard was



Figure 58. Excerpt of realized recitative from J.G. Schetky’s *Practical and Progressive Lessons* (London: R. Birchall, 1811) 38; reprint, Brown, *Performing Practice* (New York: Oxford University Press, 1999) 602.

used. Baumgartner, Schetky, Baudiot, Merrick, the authors of the Paris Conservatoire method, or even the reviews of Lindley and his contemporaries made no mention of harmony played by keyboard. In fact it seems that the departure and arrival of the keyboard from opera halls both facilitated and terminated the use of cello recitative accompaniment. On the other hand, Staistny instructed the cellist to “strike his chords precisely and in tune with that instrument [the piano].”¹⁸⁸ In addition, the account of Peter Ritter’s performance includes use of the piano; one suspects this instrument would have been used in usual circumstances in conjunction with the cellist in accompaniment. There is no clear and universal solution, so the use of the keyboard was likely based on location: in places such as Mannheim and Prague the piano was used, while in London and Paris it was not.

The voicing of the cellist’s chords was also rather individual. Some performers such as Lindley and writers such as Schetky believed that it was important to voice the chords so that the top note matched the singer’s entry. Schetky noted that “in Recitativo, the Violoncellist should fashion the Chords in such a manner that the highest note is the Singers next one and should be struck as soon as the Singer has pronounced the last word, viz: [Figure 58].”¹⁸⁹ Others, such as Baudiot, were more concerned with a voicing that was most idiomatic to cello. Baudiot even proposed changing the bass of the chord without

¹⁸⁸ Walden, *One Hundred Years of Violoncello*, 263.

¹⁸⁹ J.G. Schetky, *Practical and Progressive Lessons*, 38.

“detrimental” effect, whereas other writers such as Baumgartner strictly forbid it. Perhaps more than any other aspect of this style of accompaniment, chord voicing was specific not only to the cellists but to the singers they were accompanying.

Over the period of time during which cellists accompanied recitative, certain restrictions and limitations loosened—particularly the addition of embellishments and the brevity of chords. In 1774 Baumgartner made no mention of adding free improvisation, whereas the Paris Conservatoire *Méthode* of 1805 allowed an interlude that used only chord tones. But in 1826 Baudiot allowed embellishments that were limited solely by “good taste.” One suspects that all these French authors would have greatly disapproved of Lindley’s heavily ornamented improvisations that sometimes even interpolated popular songs that had nothing to do with the composition. For today’s performer, the breadth of difference between the treatises and the anecdotes about performers such as Lindley allow much latitude in the creation of embellishments. Perhaps the dichotomy is best demonstrated by the *Harmonium* review of Lindley reprinted previously: it is up to the performer to decide between good taste and applause.

Chords became longer and more sustained as the decades passed. Articles published in 1810 questioned whether long printed notes that were typical in secco recitative notation should be played as written or shortened.¹⁹⁰ Recent scholarship shows that eighteenth-century composers intended the notes of secco recitative to be cut short, often to no longer than a quarter note. However, in the light of this uncertainty, nineteenth-century performers probably lengthened their notes beyond a quarter note. This evolution is echoed in notation of the recitatives from the cello methods themselves. Baumgartner in 1774 used quarter notes for each chord, whereas Staistny in 1829 used half notes. Also, warnings to keep the chord brief disappeared after the Paris Conservatoire method of 1805. Most likely the need to create a thin and transparent texture diminished as singers became accustomed to singing over the larger orchestrations of nineteenth-century opera.

Over the decades that this practice was used, variances in the way that cellists accompanied recitative were based on time and place. Regardless of the different musical

¹⁹⁰ Brown, *Performing Practice*, 603.

styles within this tradition, the practice of cello–accompanied recitative sheds a new light on how recitative from the late eighteenth and early nineteenth centuries sounded.

Final Thoughts

The violoncello has certainly come a long way since its early days as merely an accompanying instrument. Accompaniment on the cello is intrinsic to the very fabric of its being; emerging from the tradition of its predecessors, the instrument was developed to provide chordal accompaniment. Throughout the Baroque and Classical eras, cellists provided chordal accompaniment through figured bass realization to violinists, singers, flutists, and even to each other, often without the aid of any other instrument. Stories of great cellists from the past demonstrate how prevalent the tradition was. Treatises and methods, although previously difficult to obtain, recorded and taught the process to the cellists of their day and serve to inform the twenty-first-century cellist as well.

Too often in today's performances modern technology is employed to facilitate period performance practice through the use of microphones and amplifiers. In Classical opera performances alone, the orchestra has too often been forced to amplify the harpsichord to make it audible to singers on the stage and to the audience in the hall. Eighteenth- and nineteenth-century performers struggled with the same problem, but they developed a far more elegant solution. Today's directors, managers, conductors, and musicians must recognize the advantages offered by the tradition of cello chordal accompaniment, both musically and practically.

It is time that musicians begin embracing this tradition and that cellists begin to resurrect it. By using the methods, anecdotes, and musical evidence that has survived the centuries, cellists now have the ability to piece together enough information to reestablish this essentially oral and improvised art form. It is important for us to learn this lost technique—not for the purpose of mere reenactment, but because this manner of playing is intrinsic to the music itself. Understanding that which was woven into the musical concept of the time allows us, today, a unique opportunity to gain insight and understanding in the music of the time. Only then can we contemporary musicians hope to give our best possible performance.

Appendix - Scores and Notes to the Recording

Attached to this document is a sound recording of four compositions to allow the reader further insight into this practice. In order to best encapsulate the scope of this discussion, the selections come from both the Baroque and Classical eras, focusing on thorough-bass accompaniment and the realization of secco recitative. As much as possible, the selections are performed either exactly as indicated by the methods, or, as in the case of the Corelli sonata, freely improvised and inspired by the research in this document. Modern, updated, and edited scores of each selection are included.

Track 1: Adagio (mvt.1) from Sonata XI in E Major, op. 5 by Arcangelo Corelli.

Carrie Krause, Baroque violinist, joins Nathan Whittaker, Baroque cellist, in an improvised realization of this movement from Corelli's *Sonate a Violino e Violone o Cembalo*.

Track 2: “Ah vous dirai je” from John Gunn’s *An Essay*.

Soprano Linda Tsatsanis joins cellist Nathan Whittaker to perform this famous French folk tune. Gunn includes this tune as an example of arpeggiated accompaniment in *An Essay*. It has been expanded in this edition to include four other arpeggiation figures found in the method.

Track 3: Récitatif extrait de l’opera de Don-Juan from *Méthode Pour Le Violoncelle, op. 25* by Charles Baudiot.

Soprano Linda Tsatsanis (Donna Elvira), Baritone Ryan Bede (Don Giovanni), and Bass-Baritone Michael Dunlap (Leporello) join cellist Nathan Whittaker to perform the recitative “Amico che ti par?” from Mozart’s *Don Giovanni*, as realized in the *Méthode* of Charles Baudiot.

Track 1:
Adagio (mvt.1) from Sonata XI in E Major, op. 5 by Arcangelo Corelli.

Preludio

Adagio

The musical score is presented in five systems, each consisting of a treble clef staff and a bass clef staff. The key signature is E major (two sharps) and the time signature is 4/4. The tempo is marked *Adagio*. The piece begins with a *Preludio* section. The bass staff includes various fingerings (numbers 1-5) and some include a #6. The piece concludes with a double bar line at the end of the fifth system.

Track 2:
“Ah vous dirai je” from John Gunn’s *An Essay*.

John Gunn includes the famous French folk tune “Ah! vous dirai je” in *An Essay* as an example of a melody with arpeggiated accompaniment. In the version presented by Gunn, the melody is left untexted, and is likely intended for two cellists. In order to demonstrate cello chordal accompaniment with voice, this performance features the tune in its original form as a song with words.

In *An Essay*, only one arpeggiation figure (Variation 1) appears with the song. However, earlier in the treatise Gunn gives examples of several other arpeggiation figures, three of which (Variations 2–4) have been adapted for this performance.

This tune is more commonly known today as “Twinkle, Twinkle Little Star,” but those words were not attached to the tune in England prior to 1804. Gunn’s treatise was published in 1802, two years prior to the first printing of the new English lyrics, so he gave the title in French. The French lyrics are quite dissimilar to the English nursery rhyme; in fact, they are not intended for children at all and deal with adult subject matter. It is hardly surprising that Mozart, who enjoyed dirty jokes, would have been drawn to this text.

“Ah! vous dirai je, maman?”

1. Ah! vous dirai-je, maman,
Ce qui cause mon tourment?
Depuis que j'ai vu Silvandre
Me regarder d'un air tendre,
Mon coeur dit à tout moment:
Peut-on vivre sans amant?

2. L'autre jour, dans un bosquet
Il me cueillait un bouquet;
Il en orna ma houlette,
Me disant: Belle brunette,
Flore est moins belle que toi,
L'amour moins épris que mois.

3. Je rougis et par malheur
Un soupir trahit mon coeur;
Le cruel, avec adresse,
Profita de ma faiblesse:
Hélas! maman, un faux pas
Me fit tomber dans ses bras.

4. Je n'avais pour tout soutien
Que ma houlette et mon chien;
Amour, voulant ma défaite,
Écarte chien et houlette:
Ah! qu'on goûte de douceur
Quand l'amour prend soin d'un coeur!

Variation 1



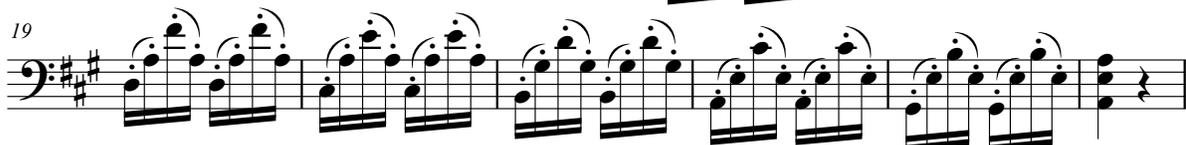
7



13



19



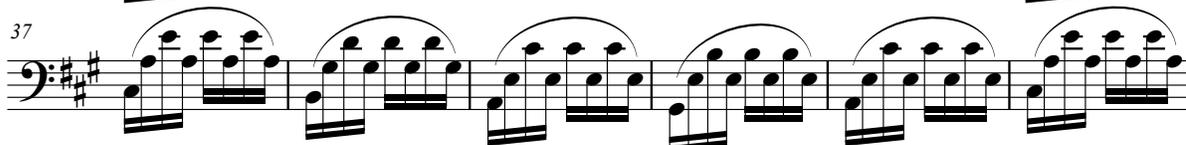
Variation 2



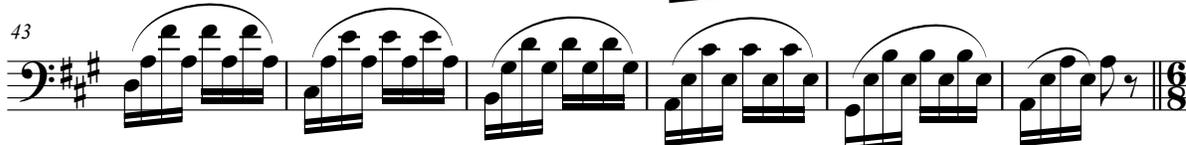
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37



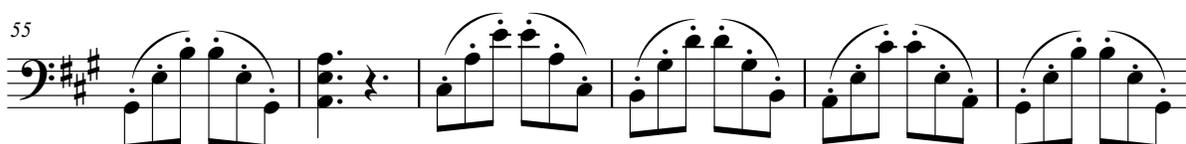
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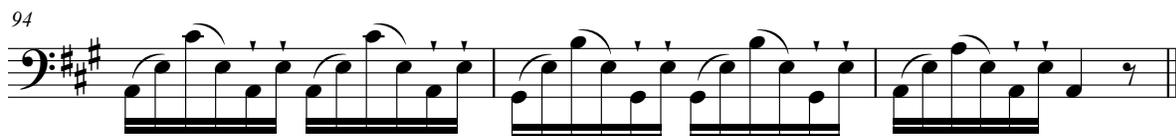
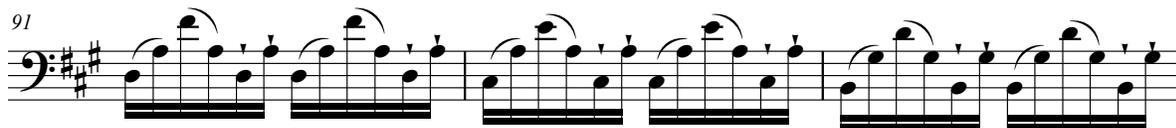
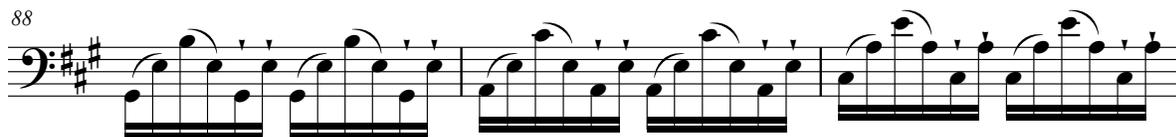
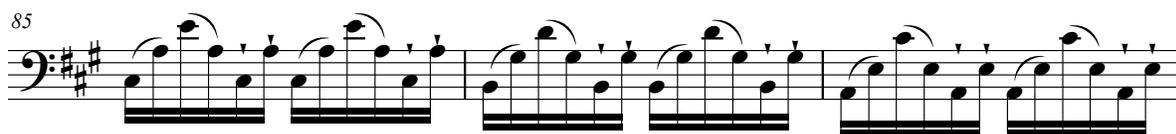
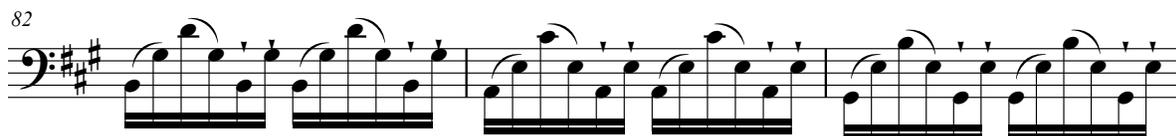
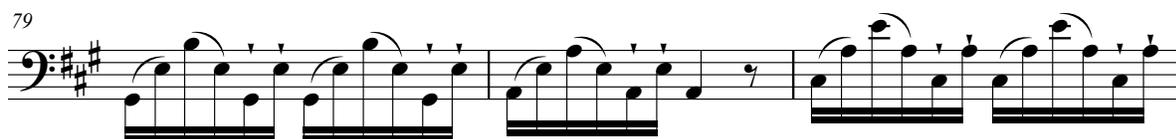
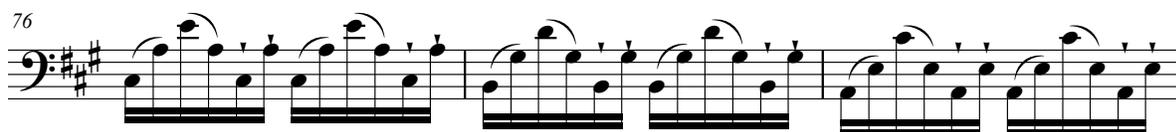
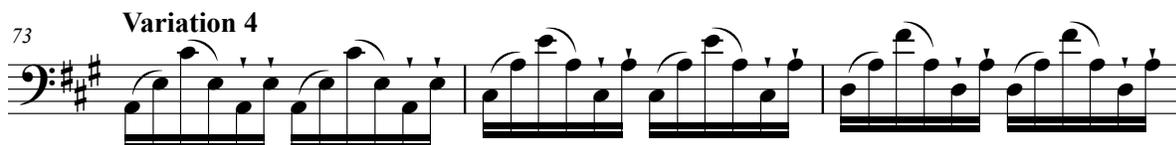
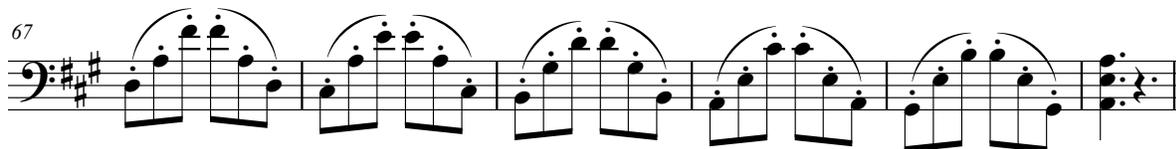
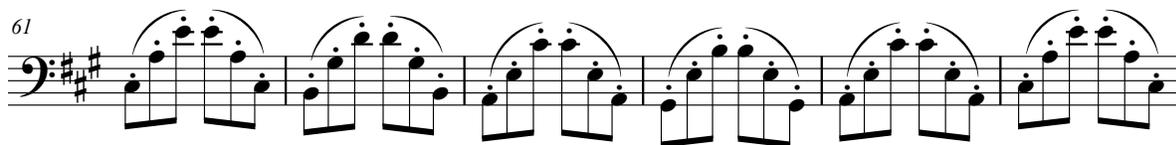


Variation 3



55





Track 3:
“Récitatif extrait de l’opera de Don-Juan” from *Méthode Pour Le Violoncelle, op. 25* by Charles Baudiot.

This recitative with cello realization is found in the *Méthode* of Charles Baudiot and is perhaps the most valuable example from any of the methods. In it the middle stave is the printed bass line with figured bass, and the bottom stave is Baudiot’s recommendation for its execution.

The text setting of this recitative in Baudiot’s *Méthode* contains errors, which have been corrected to match the first edition of Mozart’s *Don Giovanni* published by Breitkopf & Härtel in 1801.

Synopsis

At the beginning of this scene (the opening of Act II) Leporello threatens to leave Don Giovanni, but Giovanni dissuades him with a peace offering of money. Wanting to seduce Elvira's maid, Giovanni convinces Leporello to exchange his cloak and hat with him in order to trick Elvira into leaving her house. Out on her balcony, the two men successfully persuade Elvira into thinking that Giovanni is a changed man, and she comes down to the street to meet him. At this point the recitative begins as Leporello, continuing to pose as Giovanni, convinces Donna Elvira of his love and sweeps her away, allowing Giovanni to serenade her maid.

“Récitatif extrait de l’opera de Don-Juan”

DON GIOVANNI LEPORELLO D. GIOV.

A - mi - co, che ti par? Mi par che abbia - te un' a - ni - ma di bron - zo. Va

là che se, il gran gon - zo! A - scol - ta be - ne quan - to co - stei qui vie - ne

tu cor - ri, ad ab - brac - ciar - la, fal - le quat - tro ca - rez - ze fin - gi la vo - ce mi - a: poi con bell' ar - te

cer - ca te - co con - dur - la, in al - tra par - te... Ma Si - gno - re... Non piu re - pli - che. E se poi mi co - no - sce?

6

4

6

9

6

5

6

+4

Detailed description: This is a musical score for a recitative from the opera Don Juan. It features three vocal parts: Don Giovanni, Leporello, and Don Giovanni. The score is written in bass clef with a common time signature (C). The lyrics are in Italian. The score is divided into systems, each with a vocal line and a piano accompaniment line. The piano accompaniment includes fingerings (6, 5, +4) and rests. The lyrics are: 'A - mi - co, che ti par? Mi par che abbia - te un' a - ni - ma di bron - zo. Va', 'là che se, il gran gon - zo! A - scol - ta be - ne quan - to co - stei qui vie - ne', 'tu cor - ri, ad ab - brac - ciar - la, fal - le quat - tro ca - rez - ze fin - gi la vo - ce mi - a: poi con bell' ar - te', and 'cer - ca te - co con - dur - la, in al - tra par - te... Ma Si - gno - re... Non piu re - pli - che. E se poi mi co - no - sce?'. The score includes measure numbers 4, 6, and 9, and fingerings 6, 5, and +4.

12 D. GIOV.

Non ti co-nos - ce - rà se tu non vuo - i. Zit - to: ell' a - pre: ehi giu-di - zio.

15 DONNA ELVIRA

D. GIOV.

LEP.

D. ELV.

Ec - co mi, a vo - i. Veg - gia-mo che fa - rà. (Che im - bro - gliio.) Dun - que cre - der po -

17

trò che, i pian-ti mie - i ab-bian vin - to quel cor? Dun-que pen - ti - to l'a-ma-to Don Gio -

20

LEP.

D. ELV.

van-ni al suo do-ve - re e all' a-mor mio ri - tor - na? Si car - ri - na! Cru -

23

LEP. D. ELV.

de-le! se sa-pe-ste, quan-te la-gri-me, e quan-ti so-spir voi mi co - sta-te! Io vi-ta mi - a? Vo - i.

26

LEP. D. ELV. LEP. D. ELV.

Po - ve-ri - na! Quan-to mi di-spia-ce! Mi fug-gi-re - te più? No mu-so bel-lo. Sa-re-te sem-pre

29

LEP. D. ELV. LEP. D. ELV. LEP.

mi - o? Sem-pre. Ca-ris-si-mo! Ca - ris - si-ma! (la bur-la mi dà gu-sto.) Mio te - so - ro! Mia

32

D. ELV. LEP. D. GIOV. D. ELV.

ve-ne-re! Son per voi tut - ta fo - co. Io tut-to ce-ne-re. (Il bir-bo si ri-scal-da.) E

35 LEP. D. ELV. LEP.

non m'in-gan-ne - re - te? No, si - cu - ro. Giu-ra - te-mi. Lo giu-ro, a que-sta ma - no che

38 D. GIOV. D. ELV LEP. D. GIOV.

bac-cio con tra-spor-to, e a quei bei lu - mi. Ih eh ah ih: sei mor-to: Oh Nu - mi! Ih

41

eh ih eh ah ih! Par che la sor-te mi se-con - di: veg - gia - mo:

44

Le fi - ne - stre son que - ste: o - ra can - tia - mo.

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Vita

Nathan H. Whittaker graduated Cum Laude from Indiana University with a Bachelor and Masters of Music Degree in Cello Performance. In 2012 he earned a Doctor of Musical Arts Degree in cello performance from the University of Washington studying with Toby Saks. His other private instructors have included Helga Winold, Tsuyoshi Tsutsumi, Stanley Ritchie, Emilio Colón, and Peter Wiley.

Dr. Whittaker has served on the faculty of the Indiana University String Academy, and was the founding lecturer for the Columbus Indiana Philharmonic “Behind the Scenes” series. He continues to be in demand with recent lecture appearances at the Pacific Northwest Viols Conference, the Gallery Concert series, and the University of Washington. He recently joined the faculty at The Cornish College of the Arts in Seattle, WA and the Academy of Music Northwest in Bellevue, WA.

As a performer, Dr. Whittaker has been described as “a soloist that was not merely good but rather extraordinary”, with “musicianship of the highest order.” (SSJT) He enjoys a unique and diverse career as a concert soloist, chamber musician, recitalist, teacher, and historical cello specialist.

Dr. Whittaker served as the principal cellist of the Columbus Indiana Philharmonic and Columbus Symphony as well associate principal cellist with the Terre Haute Symphony Orchestra. As a chamber musician he has performed in various music festivals throughout North America and Europe including a featured performance in Graz, Austria. He has enjoyed performing with various chamber ensembles throughout North America and is a founding member of the Seattle-based Op. 20 String Quartet.

Dr. Whittaker’s alter ego is that of an early-music specialist. Currently, he is a member and featured soloist of the Seattle Baroque Orchestra and the Seattle Baroque Soloists and performs regularly with the Pacific Baroque Orchestra (Vancouver B.C.) and Portland Baroque Orchestra. As a member of Plaine & Easie, an Elizabethan–era quartet, he won the Grand “Unicorn” Prize in the 2009 EMA Medieval and Renaissance Competition in New York City. Dr. Whittaker has made recent appearances at the Oregon Bach Festival, Indianapolis Early Music Festival, Vancouver Early Music Festival, and the American Handel Festival.

He can be heard on CBC and NPR broadcasts including “Performance Today,” has recorded with the Harmonia and ATMA Classique labels, and is featured on the debut recording of the Seattle Baroque Soloists slated for release in the summer of 2012.