PERFORMING EARLY MUSIC ON THE MODERN CLARINET: A NEW LOOK, WITH PERFORMANCE EDITIONS OF FIVE NEW TRANSCRIPTIONS

by

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"... the world is a tapestry of fates, interwoven and inseparable..."

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List of Abbreviations

BWV: Bach Werke Verzeichnis, catalogue numbers for the works of Johann Sebastian Bach

HIP: Historically informed performance

Hz: Hertz (a unit of measurement of frequency, often measuring the cycle of sound waves)

NVE: New Vellekoop Edition, of *Der Fluyten Lust-hof* by Jacob van Eyck

GT: Catalogue numbers for the works of Giuseppe Tartini

RCT: Rameau Catalogue Thématique, catalogue numbers for the works of Jean Phillipe Rameau

L: Catalogue numbers for the works of Franz Benda, cited from Douglas A. Lee, *Franz Benda (1709-1789), a Thematic Catalogue of His Works* (New York: Pendragon Press, 1984)

MWV: Molter-Werke-Verzeichnis, catalogue numbers for the works of Johann Melchior Molter

TWV: Telemann-Werke-Verzeichnis, catalogue numbers for the works of Georg Philipp Telemann

Introduction

> *"The clarinet has a respectable body of literature, but I feel a shortage in two areas: … 2. Good Baroque transcriptions. We need meticulous, well-thought-out arrangements, by people who are expert in both Baroque style and clarinet."*[1]

> *"Regarding adaptation of Baroque music: that is a special case and deserves a separate article, perhaps several! In any event, we already have available a considerable number of such pieces; some are worthy of public performance, and some merit study, at least."*[2]

It seems strange that both of the above two passages were written by the same person: Henry Gulick, then Professor of Clarinet at Indiana University, for *The Clarinet* in 1976 and 1980 respectively. But this seeming contradiction neatly sums up the situation that Baroque music transcriptions were, and largely still are, in the clarinet repertoire: despite the existence of "a considerable number" of transcriptions, they do not hold a major place in most clarinetists' performance repertoire. Unmentioned and even more rarely attempted are transcriptions of music from the Renaissance period, and while this document will not explicitly cover Renaissance music, many of the problems and proposed solutions can be adapted to suit clarinetists who wish to venture even further into the past. It is with this exploratory spirit that this document uses the term "early music" in its title, as opposed to just Baroque music.

Renaissance music notwithstanding, there are other doctoral documents that address the issues that come with the performance of Baroque music transcriptions.[3] The use of transcriptions to fill gaps in the clarinet repertoire is largely regarded as being desirable, even if it is an area that will always be

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[1] Henry Gulick, "Performance and Pedagogy – Part I," *The Clarinet* 8, no. 1 (Fall 1980), 33.
[2] Henry Gulick, "The Case for Transcriptions," *The Clarinet* 3, no. 3 (May 1976), 17.
[3] See Alan Louis Bradley, "A Modern Performing Edition for Clarinet and Piano of Five Selected Baroque Violin Sonatas with a Study of Performance Practice and Descriptive Commentary of the Sonatas" (DM diss., Indiana University, 1969); Antoine Terrell Clark, "Five Late Baroque Works for String Instruments Transcribed for Clarinet and Piano: A Performance Edition with Commentary" (DMA diss., Ohio State University, 2009); Joan E. Van Dessel, "Reexamining the Standard Clarinet Repertoire: A Selective Annotated Bibliography of Transcriptions for the Solo Clarinet and Clarinet with Piano" (DM diss., Florida State University, 2006); Thomas A. Labadorf,, "A New Transcription and Performance Interpretation of J.S. Bach's Chromatic Fantasy BWV 903 for Unaccompanied Clarinet," (DMA diss., University of Connecticut, 2014); Michael Brady Hough, "A Performance Practice Guide for Select Baroque Transcriptions for Clarinet" (DMA diss., University of South Carolina, 2016).

wrought with problems, some inherent to the instruments involved, the music being transcribed, and the act of transcription itself.

This dissertation is divided into two parts. Part 1 starts by examining select existing transcriptions, which will serve as a backdrop for discussing how clarinetists might approach transcribing and performing this music. Part 2 will offer five new transcriptions of works by composers that are relatively unknown to most clarinetists. These selections aim to offer a broad representation of different regional styles and instrumental idioms. To give clarinetists ample context, there will be commentary on historical background and performance practices in each case, as well as suggestions for further exploration.

This paper, therefore, is directed towards the adventurous clarinetist who wishes to play early music and explore the range of historically-informed interpretation. This is not meant to be an instructional manual or guide to the performance practice of early music in general—an ample range of resources is otherwise readily available. However, commentary dealing with the performance practice of specific pieces will be covered as necessary. While the present author may not be the "expert in both Baroque style and clarinet" that Gulick had in mind—such knowledge would take a lifetime (or more!) to acquire—this document will provide clarinetists with new perspectives on how they might approach this music, and ultimately make their own transcriptions to perform.

Part 1: Case Studies and Reflection

> *"Baroque—It is difficult to discuss style, when we are still facing the problem of transcription quality."*[1]

This part will discuss the various issues concerning the performance of early music on the clarinet, first by examining existing transcriptions as case studies, and then reflecting on what this means for performers and editors. It is impossible to examine all publications exhaustively, nor does this study set out to do so. However, by choosing various types of transcriptions, this study will variously highlight problems that surround the performance of this repertoire on the clarinet.

Transcriptions for unaccompanied clarinet will be examined first, looking at J. S. Bach's solo violin works and the *Chromatic Fantasia*. Given the nature of the original works, the capabilities and limitations of the clarinet for performing this music become readily apparent due to the transformations required to adapt them to the instrument. Such adaptations have to strike a balance between staying true to the original works and the idiomatic practicalities of the instrument, and this has been achieved with varying degrees of success.

Moving on to accompanied works, special attention is given to the French Baroque via the examination of Yona Ettlinger's arrangement of keyboard works by Jean-Philippe Rameau. The particularities of French Baroque style with its adaptation of court dances, copious use of ornamentation, and expectations of rhythmic flexibility makes it a rather complicated topic, so it is understandable that so few transcriptions in this style exist, even though there is an abundance of suitable material. We then briefly examine several transcription collections, with extra focus on their approach to basso continuo realization. Published between 1960 and the mid-1980s, these collections reflect their publication dates with predictably differing editorial approaches.

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[1] Henry Gulick, "Performance and Pedagogy – Part IV," *The Clarinet* 8, no. 4 (Summer 1981), 19.

Following the case studies, there will be a discussion on how clarinetists might think about the transcription and performance of this music. The matter of authenticity, what it means and how it affects differently the performer and the editor, are discussions that warrant a more nuanced examination than what has been covered in previous writings by clarinetists. While the value of such a discussion for clarinetists may seem dubious at first glance, a baseline knowledge of these issues is required for a clear-headed approach to the transcription and performance of this music.

Chapter 1: J. S. Bach's Sonatas and Partitas for solo violin

Publications examined:

- Eric Simon, *Bach for the Clarinet, Part II*. New York: Schirmer, 1947.
- Himie Voxman, *Classical Studies for Clarinet.* Chicago: Rubank, 1948.
- Johann Sebastian Bach, *Quinze Études*. Transcribed by Ulysse Delécluse. Paris: Alphonse Leduc, 1953.
- Johann Sebastian Bach, *21 Pezzi per Clarinetto*. Transcribed by Alamiro Giampieri. Milano: Casa Ricordi S.r.l., 1987.
- Ronald Caravan, *Bach for the clarinet: selected movements from unaccompanied sonatas, partitas, and suites*. United States: Ethos Publications, 1998.

There are several published collections with clarinet transcriptions of J. S. Bach's Sonatas and Partitas for solo violin. On a surface level, these seem like fine choices for transcription: the clarinet and violin share a similar range; the clarinet often plays a similar role in a symphonic band when compared to an orchestral violin; and there is little objection to studying what can only be described as a cornerstone of the violin repertoire, and, by extension, the entire Bach repertoire. However, there are many issues that complicate the transcription process, and by analyzing which movements (out of a total 31) have been transcribed, some conclusions can be made regarding the different elements that make a piece suitable for transcription, as well as different approaches to transcription problems.

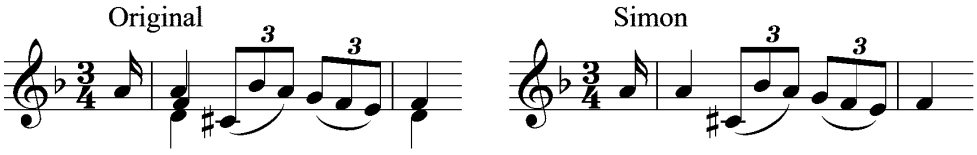
None of the Sonatas or Partitas were transcribed in their entirety by a single transcriber. Himie Voxman's transcription of Partita No. 1 (BWV 1002) comes close to being complete, as it is missing the *Sarabande*. Ronald Caravan's transcription of Partita No. 2 (BWV 1004), also comes close, as it is missing the famous Chaconne. One could hypothetically use Alamiro Giampieri's lone transcription of the Chaconne to complete Caravan version, since they both opted for the same key (written D minor). However, it should also be noted that Giampieri's version of the Chaconne includes less than half of the original 64 variations. Caravan's transcription of Partita No. 3 (BWV 1006) is also close to being complete, missing the *Loure* and *Menuet* movements. See Table 1.

Table 1. Transcribed movements of Bach's solo violin sonatas and partitas.

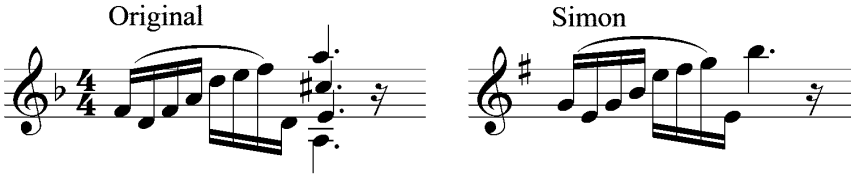
Piece	Movement	Simon	Voxman	Delécluse	Giampieri	Caravan
Sonata No. 1 in G minor, BWV 1001	Adagio			✓		✓
	Fuga					
	Sicilana					
	Presto	✓	✓	✓	✓	✓
Partita No. 1 in B minor, BWV 1002	Allemande		✓			
	Double	✓	✓	✓		✓
	Corrente	✓	✓	✓		✓
	Double	✓	✓	✓	✓	✓
	Sarabande					
	Double	✓	✓	✓		✓
	Tempo di Borea		✓			✓
	Double		✓	✓	✓	✓
Sonata No. 2 in A major, BWV 1003	Grave			✓		✓
	Fuga					
	Andante					
	Allegro		✓	✓	✓	✓
Partita No. 2 in D minor, BWV 1004	Allemanda	✓	✓	✓	✓	✓
	Corrente	✓	✓	✓		✓
	Sarabanda					✓
	Giga	✓	✓	✓	✓	✓
	Ciaccona				✓	
Sonata No. 3 in C major, BWV 1005	Adagio					
	Fuga					
	Largo			✓		✓
	Allegro assai		✓	✓	✓	✓
Partita No. 3 in E major, BWV 1006	Preludio			✓	✓	✓
	Loure					
	Gavotte en Rondeau		✓			✓
	Menuet 1 & 2					
	Bourée	✓	✓			✓
	Gigue	✓	✓			✓
	TOTAL:	10	16	15	9	20

It is a testament to Bach's understanding of the possibilities of the violin that these works cannot be completely translated to a different medium, especially a single-line instrument such as the clarinet.[1] It is also not surprising that the greater proportion of movements not transcribed by editors are from the Sonatas, as they utilize more chords and double-stops than the dance movements in the Partitas. In particular, the *Fuga* movements in the Sonatas are most impractical for transcription on clarinet, due to the way the counterpoint weaves through the chords.

A more interesting discussion emerges when examining the transcribed movements that have a fair number of chords in their original form, and then comparing the different solutions that the arrangers choose to employ. Simon's transcriptions are an outlier, for they ignore all chords completely, and he adopts only the top notes. Perhaps this is due to the publication being intended mainly for educational purposes, so it was deemed more important to simplify the music.[2] Regardless, this leads to situations of empty lines that rely solely on implied harmony at best (Ex. 1), and awkward leaps at worst (Ex. 2).



Example 1. J. S. Bach, *Corrente* from Partita No. 2, BWV 1004, mm. 1-2.



Example 2. Bach, *Allemande* from Partita No. 2, BWV 1004, m. 16.

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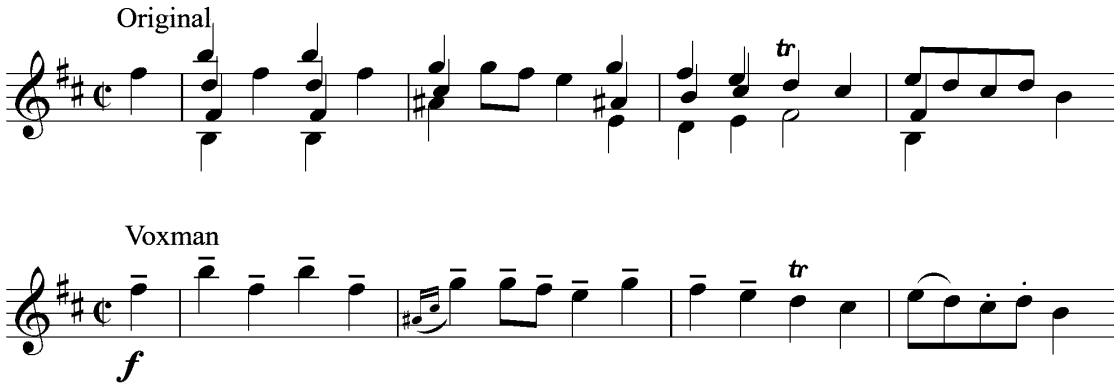
[1] Bach's understanding of the capabilities of string instruments is corroborated by C.P.E. Bach's 1774 letter to Forkel, as quoted in: David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven: Yale University Press, 2009), 14.

[2] While all the unaccompanied works are in Part II, the series starter *Bach for the Clarinet, Part I* (New York: Schirmer, 1947) starts with simple transcriptions of various chorales from Bach's cantatas, and the pieces increase in difficulty throughout the book.

The simplest and most obvious way the transcriptions incorporate chords is with grace notes. Even so, such solutions are used inconsistently between the different versions, as the transcribers had to make their own judgement calls about whether to keep all the original notes. Some opt to remove certain chords to prevent the jaggedness that an overabundance of these grace notes would cause in performance, especially in faster movements, such as the Partita No. 1's *Tempo di Borea* (Ex. 3). No matter how elegant the solution however, there will always be questions regarding whether such changes are so detrimental to the authenticity of the work that one should not perform them. This will be discussed further in Chapter 5.



Example 3. Bach, *Tempo di Borea* from Partita No. 1, BWV 1002, mm. 1-4.

One final point to be made about these transcriptions is the matter of transposition. Although the original range of these pieces fall well within that of the clarinet, some of the transcriptions are transposed to different keys. There are two possible reasons for this:

1. Preservation of the sounding pitch. The transcriber tries to take into account the transposing nature of the clarinet, implying performance on clarinet in B-flat by the transposition upwards of a major 2nd, and clarinet in A by that of a minor 3rd. The transcriptions by Ulysse Delécluse are a good example of this (Table 2), with exception to his transcription of the Sonata No. 3 (BWV 1005) *Allegro assai* and Partita No. 3 (BWV 1006) *Preludio*, which brings us to the second reason;

Table 2. Transposed keys in J. S. Bach, *Quinze Études,* transcribed by Ulysse Delécluse.

Piece	Key in Delécluse	Transposed interval
Sonata No. 1 in G minor, BWV 1001	A minor	Major 2nd up
Partita No. 1 in B minor, BWV 1002	D minor	Minor 3rd up
Sonata No. 2 in A major, BWV 1003	B minor	Major 2nd up
Partita No. 2 in D minor, BWV 1004	E minor	Major 2nd up
Sonata No. 3 in C major, BWV 1005	C major	N/A
Partita No. 3 in E major, BWV 1006	F major	Minor 2nd up

2. Increase in playability. This is arguably the main reason for transposition of these pieces. All three transcriptions of the Partita No. 3 *Preludio* (Delécluse, Giampieri, Caravan) do not retain the original key of E major, with Delécluse and Caravan both opting for F major, while Giampieri opts for E-flat major. It should also be noted that Voxman, who retains all original keys in his transcriptions, does not transcribe this particular movement, even though he does transcribe multiple other movements from this Partita. It can be assumed, then, that all of these transcribers deemed the perpetual motion character of the movement, alongside numerous bariolage passages, to provide sufficient technical issues for the clarinetist, even without the relatively unfriendly key of E major compounded on top of it.

The transposition of keys also reflects the attitudes that the transcribers had regarding whether the movements were part of a set, or completely separate movements. The collections with more transcribed movements (Voxman, Delécluse, Caravan), if transposed, are consistent with their transpositions of movements within a piece. This is also reflected in the ordering of the movements, which follow that of the original Sonata or Partita, albeit with missing movements. The transcribed movements in Giampieri and Simon are comparatively more haphazard and random in regards to their transposition and ordering: both collections seem to adopt an approach of ordering the movements in accordance with their technical difficulty, which makes sense for the purposes of study.

Recommendations for Performers

> In the preface of his collection, Caravan writes:
>
> "With respect to performance of this material, the wind player should approach that issue with great caution… using this music on a formal recital might be considered controversial for many musicians because of how far wind-instrument performance would take the music from its original character."[3]

Although Caravan goes on to say that professional performers can make their own decisions regarding this, his point with regards to the works' "original character" still stands. Should clarinetists still wish to program this music, and assuming they also wish to make a "set" out of multiple movements, rather than just perform a singular one, they can be reassured that it was not unexpected during the Baroque that works be played "incomplete"—in fact, some composers endorsed such a practice.[4] However, with Bach's solo violin pieces, clarinetists may find it challenging to find a selection that has a good sense of musical balance and proportion, while also adequately shows the essence of the works.

Partita No. 1 is a clear example of the difficulties involved, even though most of the movements have been transcribed. The *Double* movements, which are all transcribed, should really be played alongside their corresponding dance movements, or it would be akin to playing a variation without its theme. This eliminates the *Sarabande-Double*. Further complications come with the transcriptions of the *Allemande* and *Tempo di borea*. Voxman, the only transcriber of the *Allemande*, opts for a "top line only" approach to this movement, and only sparsely adds grace notes for the *Tempo di borea* (see ex. 3).[5] This leads to the question of whether a performance of such a transcription shows the work in the best light possible, given the circumstances of instrumentation; and if not, whether too much is taken much away from the music. The only record we have of Bach himself playing the solo violin works is on the

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[3] Ronald Caravan, *Bach for the clarinet: selected movements from unaccompanied sonatas, partitas, and suites* (United States: Ethos Publications, 1998), 3.
[4] Robert Donington, *The Interpretation of Early Music*, new rev. ed. (New York: Norton, 1989), 380-381.
[5] Caravan's grace-note substitutions are also sparse in this movement, although he chooses different chords to include.

clavichord, all the while "adding as much harmony as he considered necessary."[6] If we assume that Bach's rich harmonic palette was limited by the four strings of the violin, to remove even that would be taking away an essential part of the music. Left with the *Corrente* and its *Double*, some clarinetists may hesitate to perform the *Double*, due to the unrelenting stream of sixteenth notes.

A better solution can be found with Partita No. 2. The *Allemande*, *Corrente*, and *Giga* are generally suitable to be played on clarinet, as reflected in their inclusion by multiple transcribers. Only Caravan includes the *Sarabande* for transcription, and while all the arpeggiated chords can be rather inelegant, it is very playable. Even without the chaconne, this can serve as a set containing standard dance movements: Allemande-Corrente-Sarabande-Gigue.

In conclusion, given the existing transcriptions, while it is possible to find combinations that would be fitting for performance, it is up to each performer to decide their individual approach. Here are a few approaches that one might consider:

1. Playing the transcriptions as they are;
2. Modifying the transcriptions / making one's own transcriptions to better reflect the music. Since the clarinet is not limited to four strings of the violin, chords can be filled out accordingly, and perhaps be made to more suitably fit the clarinet;
3. Limiting the use of these pieces for study only. This is perhaps not too bad an option: after all, this was definitely one of the use cases that Bach had in mind for these works.[7] Of course, this also means that clarinetists would have to search for alternative pieces for performance, for which the latter part of this paper hopes to provide options.

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[6] According to a report by Bach's student Johann Friedrich Agricola; quoted in Ledbetter, *Unaccompanied Bach*, 12.
[7] Ledbetter, *Unaccompanied Bach*, 17.

Chapter 2: J. S. Bach's *Chromatic Fantasia*

Publications examined:

- Johann Sebastian Bach, *Chromatic Fantasia*. Transcribed by Gustave Langenus. New York: Ensemble Music Press, 1944.
- Johann Sebastian Bach, *Chromatic Fantasy.* Transcribed by Stanley Hasty. Rochester: D. Stanley Hasty, 2002.

J. S. Bach's *Chromatic Fantasia and Fugue* (BWV 903) holds an interesting position in Bach's output. Johann Nikolaus Forkel called the work "unique, and never had its like" in his 1802 biography of Bach,[1] and the work continued to evolve after Bach's death in 1750,[2] with numerous manuscript copies and print editions that illustrate the universal nature of the work's appeal.[3] It is probable that the *Chromatic Fantasia and Fugue* began its life as an improvisation that was written down and further refined through revisions, and this type of work continued in the free fantasias of Wilhelm Friedemann and Carl Phillipp Emanuel Bach.[4]

There are many different transcriptions of the *Chromatic Fantasia*, significant ones include those for cello and piano by Ferruccio Busoni (1915), and solo viola by Zoltán Kodály (1950). For solo clarinet, the two main transcriptions are by Gustave Langenus, and Stanley Hasty. Both versions do not include the Fugue section, presumably for the same reasons as the fugues of the solo violin sonatas. While it is difficult to say which version is more popular nowadays, it is known that Hasty knew of the Langenus version, and made various changes to what he deemed to be shortcomings of the earlier version, including

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[1] "Diese Fantasie ist einzig und hat nie ihres Gleichen gehabt," Johann Nikolaus Forkel, *Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802), 55-56; quoted and trans. by George B. Stauffer, "'This fantasia…never had its like': on the enigma and chronology of Bach's Chromatic Fantasia and Fugue in D Minor, BWV 903," in *Bach Studies*, ed. Don O. Franklin (Cambridge: Cambridge University Press, 1989), 160.
[2] Stauffer, "'This fantasia…'", 161.
[3] Stauffer, "'This fantasia…'", 167-171.
[4] David Schulenberg, "Composition and Improvisation in the School of J. S. Bach," in *Bach Perspectives I* (1995): 33-35.

changes to unnatural octave displacements, chord voicings, expression markings, and note beaming.[5] However, what Hasty did not change from the Langenus version was the more embellished figuration that Langenus utilized at the end of the *recitativo* section, which was based on the piano edition by Hans von Bülow. Regardless of the problematic notion of basing a transcription on an edition that, by Von Bülow's own admission, does not aim to be "a merely 'pure', merely corrected edition" ("Ein blos ‚reinlieher', blos correcter Vortrag") of the piece,[6] it is clear that both Langenus and Hasty recognized the compatibility of the musical material on the clarinet.

There are a few factors that make the *Chromatic Fantasia* a suitable piece for transcription for clarinet. Firstly, the figuration of the work mainly involves scales and arpeggiations, which come quite naturally to the clarinet, especially when compared to the string-crossing figuration in some of the Bach solo violin and cello works. When arpeggiated passages appear in the string works, they are usually spaced out across the different strings, usually resulting in skips within the chords. These skips are less prevalent in the *Chromatic Fantasia*, and allows their execution to be more easily flourished that is befitting of a fantasy.[7]

Secondly, the choice of key and corresponding range is also an important factor as to why the transcription works. When keeping the original sounding key of D minor, the transposed key of E minor on the B-flat clarinet leads to the frequent use of the lowest note (E_3) on the instrument, something that is not always possible in transcriptions of different works. From that note, the original 4-octave range of the of the work means that while some octave displacements need to occur, the full approximately 3½ octave range of the clarinet can be utilized.[8]

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[5] Thomas A. Labadorf, "A New Transcription and Performance Interpretation of J.S. Bach's Chromatic Fantasy BWV 903 for Unaccompanied Clarinet" (DMA diss., University of Connecticut-Storrs, 2014), 3-9. https://opencommons.uconn.edu/dissertations/332.
[6] Johann Sebastian Bach and Hans von Bülow, *Fantaisie Chromatica*, (Berlin: Bote & Bock, 1859-65), 3.
[7] Labadorf, "A New Transcription and Performance Interpretation of J.S. Bach's Chromatic Fantasy", 1-2.
[8] Bach, and Hasty, *Chromatic Fantasy,* preface.

The final reason as to why the *Chromatic Fantasia* suits the clarinet so well, aligns with the same reasons as to why the work appealed to generations of musicians after Bach's death. The wide range of emotional content and bold harmonic changes would have spoken well to the *Empfindsamkeit*, *Sturm und Drang*, and later general Romantic movements; and while the piece was written for harpsichord, performance on the clavichord, fortepiano, and later pianoforte seemed to highlight and enhance the dramatic and theatrical elements of the work.[9] As composers continued to add "romanticizing accretions to its text,"[10] the *Chromatic Fantasia* gradually transformed to carry a Romantic aesthetic. The modern Boehm-system clarinet, with its design roots from 1844, can also be said to reflect such an aesthetic, favoring tendencies of long-line phrasing, as well as having a rich and thick sound that is required for performing in large ensembles and concert venues. The copious addition of dynamics and other expression marks also provides modern clarinetists clear instructions on how to perform the music. Alongside the technical reasons mentioned above, the *Chromatic Fantasia* is well-suited for clarinet, and the two published transcriptions reflect that.

Recommendations for Performers

There is no doubt that compared to Bach's solo violin works cited in the previous chapter, it is much easier to achieve an effective transcribed performance of the *Chromatic Fantasia*. However, it is also clear that such transcriptions are vastly transformed when compared to any Urtext edition, and to a much higher degree than those of the solo violin works. The question of authenticity is a valid one, and will be discussed in Chapter 5.

Nevertheless, it seems that these transcriptions adequately transfer the essence of the original work (albeit without the Fugue) to the medium of the clarinet, and the present author has no reservations in recommending them for performance. This does not mean that the transcriptions in question cannot be further improved upon, even after Hasty's revisions over Langenus' version. Labadorf presents in his

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[9] Stauffer, "'This fantasia…'", 164-166.
[10] Schulenberg, "Composition and Improvisation in the School of J. S. Bach," 34.

doctoral document a new transcription of the work that, while definitely inspired by its two predecessors, attempts to bring the work closer to the original by basing it on various Urtext editions, rather than the interpretive editions that informed Langenus and Hasty editions.[11] Labadorf also attempts to use notation—secondary stems and beams, brackets, dotted lines and arrows—to show structural points that are either unclear or missing in the previous versions.[12] However, it is questionable whether these notational indications will translate to performance, and even if they do, whether that is universally desirable. Nevertheless, should one choose to work from either Langenus' or Hasty's transcription, one can make changes should they deem it would better reflect the original work and ultimately create a better effect.

The transcriptions of Bach's *Chromatic Fantasia* are proof that with a suitable piece and thoughtful changes, clarinetists can enjoy and perform early music in a manner that is both stylistically appropriate and instrumentally idiomatic. The transcriptions presented later in this paper are made with these goals in mind.

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[11] Labadorf, "A New Transcription and Performance Interpretation of J.S. Bach's Chromatic Fantasy", 11.
[12] Labadorf, "A New Transcription and Performance Interpretation of J.S. Bach's Chromatic Fantasy", 46-50.

Chapter 3: Rameau-Ettlinger's *Suite*

Publication examined: Jean Philippe Rameau, and Yona Ettlinger, *Suite for Clarinet and Piano*. London: Boosey & Hawkes, 1968.

Despite the French playing a major part in the development of the modern clarinet, and French instrument makers holding a large portion of the current professional clarinet market share, French Baroque music is largely ignored. Van Dessel lists three French works out of the 38 published transcriptions of Baroque music;[1] while Hough only has the Yona Ettlinger's transcription of Rameau (the subject of this chapter), and a transcription of Marin Marais' *Les Folies d'Espagne* (from the doctoral dissertation by Antoine Clark) in a list of Baroque music transcriptions for clarinet.[2] While these lists are not comprehensive, they are indicative of the lack of representation that French Baroque music holds even within the niche of Baroque music clarinet transcriptions. There is a wealth of music that is playable, left untouched and unheard of by clarinetists. This phenomenon is not particular only to clarinetists; oboists, despite their instrument being regular members of Lully's orchestra, are often disconnected from the music of the French Baroque.[3]

The clarinetist Yona Ettlinger made significant contributions to the clarinet repertoire via his arrangements of Baroque and early Classical works.[4] Perhaps more importantly, he incorporated these works into his performance repertoire, and recordings of his playing of these works (some issued on CD, some bootleg) should be of interest to any clarinetist.

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[1] Joan E. Van Dessel, "Reexamining the Standard Clarinet Repertoire: A Selective Annotated Bibliography of Transcriptions for the Solo Clarinet and Clarinet with Piano" (DM diss., Florida State University, 2006), 5-17.
[2] Antoine Terrell Clark, "Five Late Baroque Works for String Instruments Transcribed for Clarinet and Piano: A Performance Edition with Commentary" (DMA diss., Ohio State University, 2009), 89-94.
[3] Stephanie Morgan Henke, "A Study of the Early 18th-Century French Baroque Musical Style: An Oboist's Performance Practice Guide to Jacques-Martin Hotteterre Le Romain's *Troisième suitte de pièces à deux dessus, pour les flûtes traversières, flûtes à bec, hautbois, et muzettes*, Op. 8" (DMA Diss., University of Georgia, 2012), 1.
[4] Aside from the Rameau *Suite*, Ettlinger's published arrangements include: Johann Christian Bach, and Wolfgang Amadeus Mozart, *Concerto in E-flat Major for Clarinet and Strings* (London: Boosey & Hawkes, 1974); Wolfgang Amadeus Mozart, *Four Church Sonatas for Clarinet and Piano*, (London: Boosey & Hawkes, 1978); and arr. Yona Ettlinger, *Pre-Classical Encores* (New York: Edition Peters, 1984).

The *Suite* by Jean Philippe Rameau (1683-1764) arranged by Ettlinger for clarinet and piano, is a curious piece. On the one hand, it is one of few transcriptions that delve into the French Baroque; on the other, a number of questions arise upon examination. The "Editor's Note," written by Ettlinger, provides a good starting point:

> "This *Suite*, taken from Rameau's *Pièces pour Clavecin*, consists of a series of dances some of which occur again in his trio called *Pièces de Clavecin au Concert* [sic], and in the *Sextour* for strings. The fact that violin *or flute* was required by Rameau for the main part of the above trio indicates that the sound of a wind instrument for this music was by no means foreign to his intention. Rameau was in fact the first composer to introduce the clarinet in France, as early as 1749, in his opera *Zoroastre.*" [5]

The reader will be forgiven for assuming that the aforementioned "*Pièces pour Clavecin*" was a singular collection from which Ettlinger chose movements to form the *Suite*. In fact, Rameau's oeuvre includes three separate books of solo harpsichord pieces, each consisting of dances and character pieces. The *Suite* contains movements from all three books (see Table 3), and Ettlinger has chosen only dance movements, with the exception being the famous *Le Rappel des Oiseaux*. Most of the movements are from Rameau's two later collections, except for the sarabandes, which are from his first book of 1706. Because of this, the sarabandes are stylistically different from the other movements, using "the traditional French technique of balancing elegant phrases that are rhythmically similar but melodically independent", whereas the other movements emphasize motivic organization.[6] However, whether these details will be apparent to listeners or even the players in the context of this *Suite* is debatable.

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[5] Jean Philippe Rameau, and Yona Ettlinger, *Suite for Clarinet and Piano* (London: Boosey & Hawkes, 1968), editor's note.
[6] Graham Sadler, and Thomas Christensen, "Rameau, Jean-Philippe," in *Grove Music Online,* published 2001, https://doi.org/10.1093/gmo/9781561592630.article.22832.

Table 3. Origins and keys of the movements in Rameau-Ettlinger's *Suite*.

Movement	Origin	Key in R-E
Courante	Suite in E minor, RCT 2 (*Pièces de clavecin avec une méthode sur la mecanique des doigts*, 1724)	F minor
Gigue en Rondeau 1 & 2		F minor/major
Sarabande 1 & 2	Suite in A minor, RCT 1 (*Premier livre de Pièces de Clavecin*, 1706)	B-flat minor/major
Le Rappel des Oiseaux	Suite in E minor, RCT 2	F minor
Menuet 1 & 2	Suite in G major, RCT 6 (*Nouvelles suites de pièces de clavecin*, 1727)	F major/minor
Rigaudon 1 & 2	Suite in E minor, RCT 2	D minor/major
Gavotte et 5 Doubles	Suite in A minor, RCT 5 (*Nouvelles suites de pièces de clavecin*)	G minor

In mentioning Rameau's *Pièces de clavecin en Concerts* (1741), Ettlinger attempts to justify the appropriateness of his arranging the work for the clarinet. Regardless of whether such a justification is needed, the reasoning itself is not quite sound. The *Pièces en Concerts* are five sets of three to four movements, each for a trio of instruments: violin (or flute), viol (or 2nd violin), and harpsichord. These sets contain mostly character pieces, with the remaining dance pairs being menuets and tambourins. Because these are new works, composed much later than the last of the solo harpsichord collections, it does not give much support to the claim that "the sound of a wind instrument for this music was by no means foreign to his intention." What might better support that claim is Rameau's operatic works, where he does on occasion borrow from both his solo harpsichord music and the *Pièces en Concerts*.[7] The orchestra at the *Académie Royal de Musique* (*Paris Opéra*), where these operas were performed, had player listings of up to eleven woodwind players—six flutists (who doubled as oboists) and five bassoonists—and most performances would have called for at least four woodwind players.[8] Sometimes the woodwinds have independent lines, but more often they doubled the strings, adding further color to

[7] Cuthbert Girdlestone, "Rameau's Self-Borrowings", *Music & Letters* 39, no. 1 (January 1958): 52-56, Accessed September 1, 2020, https://www.jstor.org/stable/730364.
[8] Graham Sadler, "Rameau and the Orchestra", *Proceedings of the Royal Musical Association* 108 (1981-1982): 48, 54, Accessed September 1, 2020, https://www.jstor.org/stable/765953.

the orchestral sound.[9] Given the abundance of dance music in the orchestral interludes, it gives more credence to the claim of appropriateness of the wind instrument sound for this type of music.

The Editor's Note continues:

> "In both the trio and the sextet compositions the composer simplified the many harpsichord ornaments unsuited to the new instruments, and these have been similarly modified in the present edition. It is recommended that a certain rhythmic freedom be employed in the performance of the *Suite*, in accordance with the practice of *jeu inégal*, described by Rameau in his theoretical essays." [10]

The abundance of ornaments (also referred to as *agréments* or essential graces) is a characteristic feature of French Baroque music. Composers often put ornament tables at the beginning of their editions, as the execution of an ornament sign differed from one composer to the next. C. P. E. Bach, in his *Essay on the True Art of Playing Keyboard Instruments*, commented that "the French … notate their ornaments with painstaking accuracy."[11] François Couperin called the disregarding of marked ornaments "an unpardonable neglect."[12] William Christie notes that ornaments in this music are "in effect grammatical aids to good declamation."[13] Any changing of ornaments in this music should therefore be examined with scrutiny.

Given that none of the pieces in this collection are arrangements of Rameau's earlier solo harpsichord pieces, it is inappropriate to comment on any "simplified ornaments". Although it is true that the violin (or flute) and viol (or 2nd violin) parts in the *Pièces en Concerts* have fewer ornaments than the harpsichord, this is because the harpsichord is considered to be the main instrument of the trio. Rameau

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[9] Sadler, "Rameau and the Orchestra": 62-66.
[10] Rameau, and Ettlinger, *Suite for Clarinet and Piano*, editor's note.
[11] Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753), II, I, 4; trans. and ed. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton, 1949), 79.
[12] François Couperin, *Troisième Livre de Pièces de Clavecin* (Paris, 1722), preface; quoted and trans. Robert Donington in *The Interpretation of Early Music,* new rev. ed. (New York: Norton, 1989), 191.
[13] William Christie, "The Elusive World of the French Baroque" in *Early Music* 21, no. 2 (May 1993): 262, https://www.jstor.org/stable/3128224.

states that "the violin and viol must above all adapt themselves to the harpsichord, distinguishing what is merely accompaniment from what is thematic, in order to play still more softly in the former case."[14] This genre of accompanied keyboard music is the direct ancestor of later chamber music with piano.[15]

As for the *Sextour* (full title: *Six Concerts en Sextour*), it should be noted that these works are not by Rameau. These anonymous arrangements of the *Pièces en Concerts,* alongside four movements from the G major suite from *Nouvelles suites de pièces de clavecin* (1727), form six sets of pieces for strings. While Rameau did not arrange these pieces, those of the solo harpsichord works do have fewer ornaments than the original. However, the *Sextour* also has been described as a "clumsy" arrangement and "unskillful piece of work" that is "very different from [Rameau's] own orchestrations."[16] Given all this, we cannot state for certain that the simplified ornaments were adopted due to the anonymous arranger deeming the original ones as "unsuited to the new instruments," and even if such were the case, whether that point carries sufficient justification to follow such a practice. It would be better to follow Donington's recommendation regarding ornaments of the French school:

> "It is worth trying them all, even if a few are subsequently dropped. The crystalline sparkle with which they invest not only harpsichord music but also the vocal and the chamber music of this fascinating school is so characteristic that it well rewards the initial effort."[17]

The last issue raised in the Editor's Note is "the practice of *jeu inégal*." More commonly known as *notes inégales* (unequal notes) or *inégalité* (inequality), it is a well-documented practice in French Baroque music, in which pairs of notes that are notated rhythmically equal should be performed unequally, usually applied to the smallest rhythmic value in the piece or movement. This is done by

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[14] Jean-Philippe Rameau, "Avis aux concertans" in *Pièces de clavecin en Concerts* (Paris, 1741); trans. Graham Sadler in "Rameau, Jean-Philippe," in *Grove Music Online*.
[15] Michelle Fillion, "Accompanied keyboard music", in *Grove Music Online*, published 2001, https://doi.org/10.1093/gmo/9781561592630.article.00109.
[16] Girdlestone, "Rameau's Self-Borrowings": 56
[17] Donington, *The Interpretation of Early Music*, 191.

prolonging the first note of the pair, although instances of the reverse are also possible. The degree of inequality was not consistent, and "could vary from the barely perceptible to the equivalent of double dotting, according to the character of the piece and the taste of the performer."[18] The end goal was that of expression: a slight inequality can add elegance, lilt and flow, while a sharper degree of inequality can add brilliance and drive. While the mentioning of this performance practice is welcome, it is not specific enough to be helpful for performers not familiar with this style.

Regardless, Ettlinger's recording (live) of his own transcription reveals much of his intentions, in that there are no *notes inégales* at all, nor is there any hint of "a certain rhythmic freedom."[19] Instead, we are treated to a clean, elegant performance that is typical of Ettlinger's playing style, which while pleasant to listen to, does not quite evoke the ornate grandeur of the French baroque.

One last point should be made about Ettlinger's recording of the work. In this performance, Ettlinger retains all original written keys of the individual movements, as opposed to the transposed keys in the published edition (see Table 3). This was probably done to make the clarinet part easier, for the original keys would have meant that the clarinetist would be playing in F-sharp, A, and B minors. While this is not unplayable—Ettlinger executes the work convincingly—the publisher probably deemed it less marketable. While transposing works is generally not a problem, since the original works are for keyboard (as opposed to a continuo part), such transpositions are less kind to pianists, especially those who might have previously played the originals.

Recommendations for Performers

The Rameau-Ettlinger *Suite* was published in in 1968, during which time the HIP movement had yet to break into the mainstream, so it is perhaps to be expected that Ettlinger's transcription does not fully

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[18] David Fuller, "Notes inégales" in *Grove Music Online*, published 2001, https://doi.org/10.1093/gmo/9781561592630.article.20126.

[19] "Rameau: Suite (arr. Y. Ettlinger for clarinet and piano)," with Yona Ettlinger (clarinet) and Pnina Salzman (piano), track 3 on disc 5 *Pnina Salzman, Vol. 7: Chamber Music & Solos (Live)*, recorded May 1977, DHR-7883-7, 2007, compact disc.

reflect the performance practices that performers of this music employ today. Like the situation with Bach's solo violin works, performers have several possible options:

1. Play the *Suite* as it is. As Ettlinger's own recording shows, it is possible for the *Suite* to be an effective piece in performance, even if his transcription and performance are not particularly in French Baroque style;
2. Modify the *Suite* to better suit the French Baroque style. Performers can study the original keyboard works, and incorporate any ornaments that have been removed or simplified. Performers can also play *notes inégales* where appropriate, such as the eighth-notes in the *Courante*;
3. Choose another work from the French Baroque. As we will explore later, there are many different pieces from the French Baroque that can suit the clarinet quite well.

Chapter 4: Various collections of transcriptions

The issue of accompaniment is an important one, as it can drastically change the sound and style of a performed work. For early music, this invariably begins with basso continuo, where the player would improvise in accord with stylistic conventions a chordal accompaniment upon a given bass line, which is often figured. The previous chapters examined works that did not feature basso continuo, for even though the Rameau-Ettlinger *Suite* has a piano accompaniment, it is not a continuo realization, since the *Suite* is itself derived from keyboard works.[1] This chapter will examine how various transcriptions treat the accompaniment material, as well as their general approach to transcribing this music for clarinet.

Menéndez: *12 Sonatas de Autores Clásicos*

Publication examined: Julián Menéndez, *12 Sonatas de Autores Clásicos* (2 volumes). Madrid: Unión Musical Española, c.1959-1961.

This collection (in two volumes) contains twelve transcriptions of Baroque pieces, covering a relatively large range of composers, some rather obscure. One might be impressed by the knowledge and curiosity of the arranger, Julián Menéndez, until one discovers that this collection (with one exception) is based on an older publication of violin transcriptions from 1909, *Alte Meister des Violinspiels*, arranged by Arnold Schering.[2] Schering was a German musicologist who had "a deep love for the music of the past" and "sought to revive and make [this music] relevant to modern times".[3] *Alte Meister des Violinspiels* is a testament to his efforts.

Menéndez's *12 Sonatas de Autores Clásicos* is in many ways a direct adaptation of the older collection, with some pieces being merely a transposition of the violin line to B-flat clarinet. While *Alte*

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[1] Ettlinger does at times add notes to fill in the texture.
[2] Arnold Schering, *Alte Meister des Violinspiels* [Old Masters of the Violin] (Leipzig: Edition Peters, 1909), available on IMSLP https://imslp.org/wiki/Special:ReverseLookup/252346.
[3] Edith B. Schnapper, and Pamela M. Potter, "Schering, Arnold" in *Grove Music Online*, https://doi.org/10.1093/gmo/9781561592630.article.24816.

Meister des Violinspiels contained thirteen works, Menéndez's collection only contains twelve: it excludes a movement of a violin concerto by Johann Georg Pisendel, as well as the single movement *Siciliano* by Johann Adam Birckenstock. Added into this collection is the "Sarabande et Tambourin" by Jean-Marie Leclair, which is adapted from a version by Ferdinand David in *Die hohe Schule des Violinspiels*.[4] As the collection does not list the origins of each work, a list is provided here (Table 4).

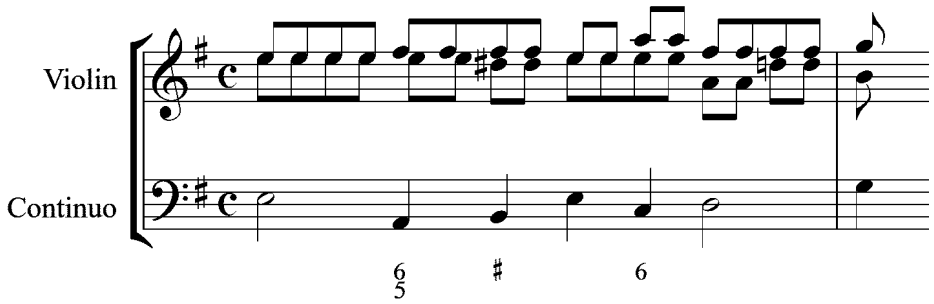
Table 4. Works transcribed in *12 Sonatas de Autores Clásicos*.

Composer	**Piece**
Arcangelo Corelli	Violin Sonata in A major, Op. 5 No. 9
Jean-Féry Rebel	*Les Cloches* from *Pièces pour le violon*, Suite No. 3 No. 9
Johann Jacob Walther	*Preludio, Aria* and *Variations*, No. 16 from *Hortulus Chelicus*
Antonio Vivaldi	*Praeludium* from Violin Sonata in C minor, Op. 2 No. 7
Francesco Maria Veracini	Violin Sonata in E minor, Op. 1 No. 6
Nicola Antonio Porpora	Violin Sonata in A major, Op. 12 No. 1
Giuseppe Tartini	Violin Sonata in C minor, Op. 4 No. 6 (GT 2.c05)
Pietro Antonio Locatelli	Theme and Variations in B-flat major, Op. 6 No. 1
Jean-Marie Leclair	*Sarabande* and *Tambourin* from Violin Sonata in D major, Op. 9 No. 3 "Tombeau"
De Tremais	Violin Sonata in F minor
Pierre Vachon	*Adagio* from Violin Sonata in G major, Op. 3 No. 4
Franz Benda	Violin Sonata in F major, L3.71

Basing transcriptions on pre-existing transcriptions can lead to some strange end-results, especially when the transcriptions in question are as heavily modified as those in Schering. This can be seen most clearly in the transcription of the *Preludio* by Johann Jacob Walther. Originally published in

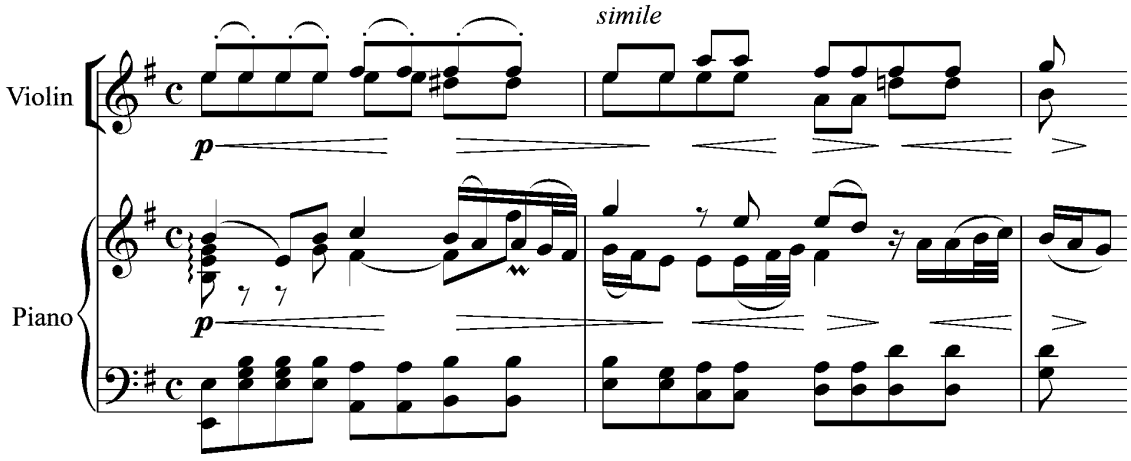
[4] Ferdinand David, *Die hohe Schule des Violinspiels, Neue Folge* (Leipzig: Breitkopf & Härtel, 1867), available at IMSLP https://imslp.org/wiki/Special:ReverseLookup/42435.

his 1688 collection *Hortulus Chelicus*, this prelude featured constant double-stops in the violin over a bass line:



Example 4. Johann Jacob Walther, *Preludio*, No. 16 from *Hortulus Chelicus*, mm. 1-2.

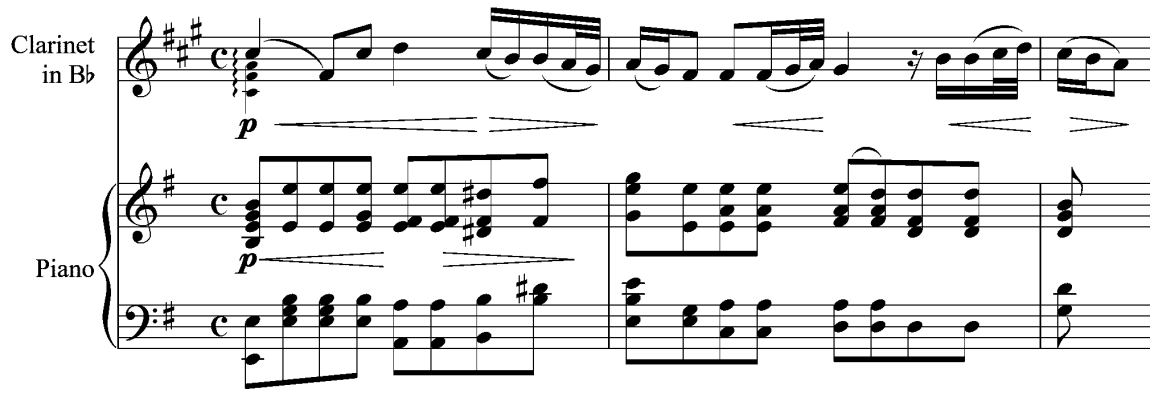
In *Alte Meister des Violinspiels*, Schering keeps the original notes of the violin part of this prelude, heavily adding articulation and dynamic markings. The bass figures in the continuo are removed, and the realizations—meant to be played on piano—are thick and rich, which was characteristic of those in Schering's time. In the Walther, the piano part also features an elaborate, newly composed line in the right hand:



Example 5. Walther, *Preludio* mm. 1-2, realized by Schering in *Alte Meister des Violinspiels*.

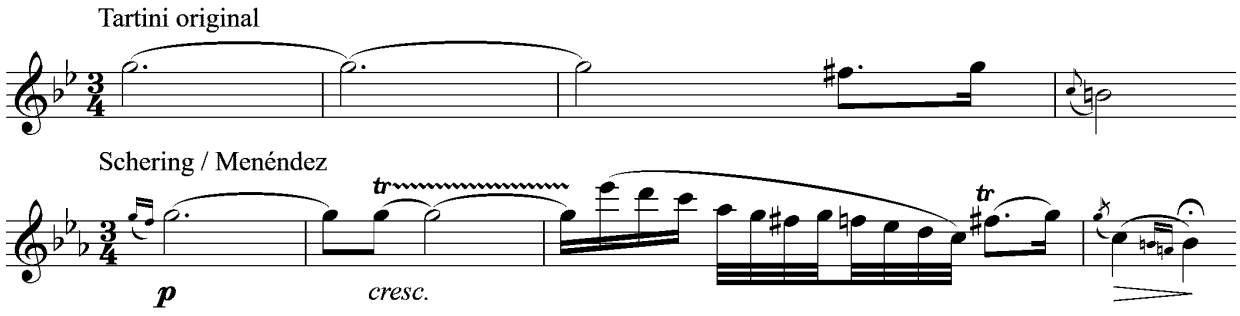
The violin line, with its constant double-stops, was evidently deemed unsuitable for transcription to the clarinet. However, Menéndez, working from this heavily edited source, decided on a rather creative solution: by moving the original violin line to the piano, and transferring the new line in the piano

composed by Schering to the clarinet. This results in a transcription that is a far cry from Walther's original:



Example 6. Walther, *Preludio* mm. 1-2, realized by Menéndez in *12 Sonatas de Autores Clásicos*.

There are also instances where Schering modifies the violin line by adding ornamentation, and this is especially prominent in slow movements, such as the *Largo* of Tartini's Violin Sonata in C minor (see Ex. 7). Menéndez generally just reproduces his Schering edition exemplar. The use of free ornamentation is a performance practice that would have been largely unknown for most clarinetists at the time of Menéndez' publication, so one can perhaps view this as a welcome aid towards performing in an appropriate style. However, without any indication that this is ornamented material, a performer might also mistake this florid writing for the original.



Example 7. Giuseppe Tartini, Violin Sonata Op. 6 No. 4: *Largo*, mm. 1-4. Comparison of violin part between Tartini and editions by Schering / Menéndez.

Despite its publication in 1959, derived from secondary source material, *12 Sonatas de Autores Clásicos* reflects a performance practice belonging to the late-nineteenth and early-twentieth centuries, which, for better or worse, would be seen by specialists today to be curiously archaic. Issues of accompaniment aside, some of the clarinet parts are rather inconsiderate. All are transcribed for Clarinet in B-flat, resulting in with some unfriendly keys such as E major and B major when the original keys are retained. Other pieces instead transpose the piano part down a whole step, which keeps the clarinet part in the written original key—a solution also not very fully considered, such as in the aforementioned Tartini Violin Sonata in C minor, where the piano part (and therefore the piece) ends in B-flat minor. With such stylistic and practical concerns, this collection is probably best treated as a curiosity for study, as well as a starting point for the exploration of repertoire.

Christmann: *Baroque Music for the Clarinet*

Publication examined: Arthur Henry Christmann, *Baroque Music for the Clarinet, with Piano Accompaniment*. New York: G. Schirmer, 1966.

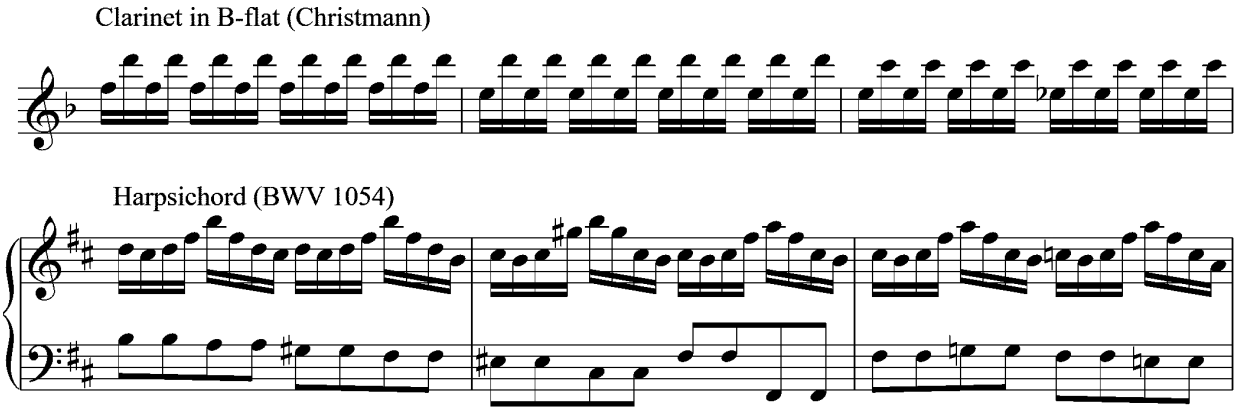
This collection contains transcriptions of four pieces, as follows:

Table 5. Works transcribed in Christmann: *Baroque Music for the Clarinet*.

Composer	**Piece**
Tomaso Antonio Vitali	Chaconne in G minor
Arcangelo Corelli	Violin Sonata "La Folia", Op. 5 No. 12
Georg Philipp Telemann	Suite in A minor, TWV 55:a2: II. *Les Plaisirs*, III. *Air à l'Italien*, IV. *Menuet* I and II, V. *Réjouissance*
Johann Sebastian Bach	Violin Concerto in E major, BWV 1042

The piano part in the Bach consists mostly of a reduction of the original orchestral score, and block chords are deployed where there was only a figured bass line. Given the popularity of the original work, it is likely that this was adapted from pre-existing arrangements for violin and piano. Regardless, this is a straightforward transcription of the original violin concerto: the clarinet takes the solo violin part, and the piece is transposed down to E-flat major to better accommodate the clarinet, resulting in a player-

friendly F major on the B-flat clarinet. However, breathing and stamina can be concerns, especially if the clarinetist follows the performance practice of playing all of the *tutti* passages, even though Christmann notates some of them as "cue" notes. Another issue involves the presence of various unwieldy bariolage passages, to which a solution can be found in a source by Bach: this violin concerto was also arranged by Bach as a harpsichord concerto (BWV 1054), where it was transposed down to D major, and some of the figuration was changed to be better suited for the keyboard. Notably, these bariolage passages that are idiomatic to the violin are changed, and the resultant passagework would lay much better on clarinet.



Example 8. Comparison of Bach, Concerto (arr. Christmann, based on BWV 1042) and Harpsichord Concerto (BWV 1054): *Allegro*, mm. 57-59.

The Telemann fares better in terms of playability for clarinetists. This transcription consists of four movements from what was originally a suite for flute, strings, and continuo.[5] The clarinet is not only assigned the music from the flute part, but often that of the first violins as well. The resulting part has a rather high tessitura, even after the transpositions downwards from the original key: a major second in *Les Plaisirs* and *Réjouissance*, and a major third in *Air à l'Italien* and *Menuet* I and II. The piano comprises of mostly a reduction of the string parts, but also contains a continuo realization with block chords in passages where there is originally only a bass line, such as in the latter half of *Les Plaisirs*. While this is

[5] The missing movements from this transcription include an opening overture, a pair of passepieds, and a polonaise that closes the suite.

mostly usable, one might wish for a more imaginative realization that clearly shows the change from a continuo accompaniment function to the full string contingent, especially in *Air à l'Italien*. Such modifications would make this selection closer to being "most suitable for solo use".[6]

The Corelli and Vitali transcriptions require a little more discussion. Christmann states in the preface that these were based on versions edited by Ferdinand David, which as a result have similar problems as the transcriptions in *12 Sonatas de Autores Clásicos*. However, whereas Schering mostly kept the violin parts true to the original works, David, being a virtuoso violinist, was more liberal in his transcription. David's versions of the Corelli and Vitali can both be found in his 1867 collection *Die hohe Schule des Violinspiels*, which from the statement on the title page—"zum Gebrauch am Conservatorium der Musik zu Leipzig und zum öffentlichen Vortrag" (for use at the Leipzig Conservatorium for Music and for public performance)—implies both pedagogical and practical aims.[7] His intention was not to make an Urtext edition, but one from which musicians could effectively perform in accordance with the practices of the time. David even went as far as to change figurations and recompose sections of pieces, one instance of which includes the end section of Vitali's *Chaconne*.[8]

Aware of David's "romantic editing", Christmann attempts to make these transcriptions reflect more closely the original score. In the Corelli, Christmann includes most of David's "masterly variations", only making changes when he deemed them unsuitable for clarinet.[9] However, he decides not to use David's tempo markings, but rather uses those found in Corelli's original. Christmann also omits the cadenza found at the end of David's edition. Despite these attempts of restoration, much of this transcription, including the continuo realization, are a straight copy of David's version, and therefore

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[6] Arthur Henry Christmann, *Baroque Music for the Clarinet, with Piano Accompaniment* (New York: G. Schirmer, 1966), preface.
[7] David, *Die hohe Schule des Violinspiels*, title page.
[8] Clive Brown, and George Kennaway, "Ferdinand David: Die Hohe Schule des Violinspiels", Collection of Historical Annotated String Editions, University of Huddersfield, http://mhm.hud.ac.uk/chase/article/ferdinand-david-i-die-hohe-schule-des-violinspiels-i-clive-brown-george-kennaway/.
[9] Christmann, *Baroque Music for the Clarinet*, preface.

retains much of the Romantic style of that edition. The clarinet part is mostly playable, but clarinetists looking for a version that more closely resembles Corelli's will have to look elsewhere.

Whether the *Chaconne* was really written by Vitali is a mystery that will perhaps forever remain unsolved, given that the only surviving manuscript—currently housed in the Saxon State Library in Dresden—is marked "Parte del Tomaso Vitalino", which does not definitively confirm its authorship.[10] In any case, Christmann was evidently unaware of the existence of the Vitali *Chaconne*'s original manuscript, stating in the preface that "Ferdinand David's celebrated version… is, to all intents and purposes, the original", and as a result, retains most of David's figurations in this edition.[11] In fairness, David's version was the first published edition of the work, and was also the basis of the later version arranged by Léopold Charlier, which is the version most commonly played by violinists today. Regardless, there are many passages in Christmann's edition that raise playability concerns for the clarinetist, and would be difficult to perform convincingly. This is rather exasperating when one refers back to the manuscript, for many of those passages were originally rather simple, and can be embellished in a different manner that can better fit the clarinet. Perhaps Vitali's *Chaconne* is due a new transcription.

While Christmann was right to call the chosen works in this collection "baroque masterpieces",[12] this does not automatically make the transcriptions suitable for performance. The Bach provides significant challenges for the clarinetist, and the Telemann would require modification of the piano part. Nevertheless, both piano parts function as orchestral reductions, and whether that lends itself to a musically satisfying experience (for both parties) is subjective. The Corelli and Vitali, on the other hand, are deserving of transcriptions that are closer to their original forms, while also being more playable on their new instrumentation.

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[10] Scans and modern typeset versions of the manuscript are available on IMSLP, https://imslp.org/wiki/Chaconne_in_G_minor_(Vitali%2C_Tomaso_Antonio).
[11] Christmann, *Baroque Music for the Clarinet*, preface.
[12] Christmann, *Baroque Music for the Clarinet*, preface.

Wastall: *Baroque Music for Clarinet*

Publication examined: Peter Wastall, *Baroque Music for Clarinet*. London: Boosey and Hawkes, 1978.

This collection consists of the following works:

Table 6. Works transcribed in Wastall: *Baroque Music for Clarinet*.

Composer	Piece
František Xaver Pokorny	Andante, from Clarinet Concerto No. 2
Georg Philipp Telemann	Allegro, from Fantasia No. 7 for solo violin, TWV 40:20
Johann Melchior Molter	Largo, from Clarinet Concerto in D, MWV 6.38
George Frideric Handel	Adagio and Allegro, from Violin Sonata in F major, Op. 1 No. 12
Johann Wenzel Stamitz	Adagio, from Clarinet Concerto
Francois Couperin	Prelude, from *Les goûts-réunis*, 13th Concert
Jean-Marie Leclair	*Tambourin* from Violin Sonata in C major, Op. 5 No. 10
Jean-Jacques Rousseau	Air No. 4 for two clarinets

Unlike most other collections, this publication contains some music that was originally written for the clarinet, namely works by Pokorny, Molter, J. Stamitz, and Rousseau. The accompanied of these are slow movements from early clarinet concertos (Pokorny, Molter, J. Stamitz), and so their piano parts are orchestral reductions. They are largely unchanged from their original form, save for the Molter, which is transposed to be suitable for clarinet in B-flat: the movement as a whole is transposed up a half-step to B-flat major,[13] and the clarinet line is further transposed down an octave, as the original scoring for clarinet in D was quite high. This however leads to complications with voicing and balancing, as what was originally a clarinet line that was above the accompaniment texture is now embedded in it.

The three works by Telemann, Couperin, and Rousseau are unaccompanied, with the Couperin and Rousseau being duets for two clarinets. The Rousseau is No. 4 from a set of *Four Airs for two clarinets*, which are charming, short and simple pieces, with a novelty factor being that Rousseau is

[13] Although the Concerto itself is in D major, this movement (being the 2nd) is in A major.

mostly known as a philosopher.[14] The Couperin is more interesting. Erroneously marked as being from "the Concerto for two unison instruments",[15] this Prelude is the first movement in the 13th Concert from the set of concerts titled *Les Goûts réunis*. The title implies the bringing together of elements from the two dominant musical styles of the day, French and Italian. The term "concerts" in this context means ensemble pieces, and Couperin states on the title page that these concerts are suitable "for all kinds of musical instruments",[16] which in an earlier collection, he includes harpsichord, violin, recorder (or flute), oboe, viol, and bassoon.[17] Despite this, this particular Concert contains two lines that are originally notated in baritone (F3) and bass (F4) clefs respectively without bass figures, implying a recommendation (or intention) of two bass instruments in performance, possibly two viols of different sizes. It would not be unacceptable for the work to be transposed up to be suitable for soprano instruments, as it is here. However, like Ettlinger's treatment of Rameau's music, many of the ornaments are removed in this transcription, which lessens the characteristic ornate charm of the French Baroque.

Though not as popular as Bach's works for unaccompanied violin, Telemann's *Twelve Fantasias for Violin without Bass* are nonetheless worthy of study.[18] Some of the fantasias include fugues and other contrapuntal writing that are commonly found in the German violin tradition. Others however are more Italian-influenced with fewer double-stops, and therefore lend themselves more to being transcribed for clarinet. Fantasia No. 7 is one of those, and Wastall provides the Allegro movement in this collection. Aside from the transposition from E-flat major to F major, this transcription further departs the original with editorial slurs (unidentified), missing double-stop notes (as opposed to having them as grace notes),

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[14] The complete set of airs can be found in the collection: ed. Heinz Becker, *Clarinet Duets from the Instrument's Early Period* (Wiesbaden: Breitkopf & Härtel, 1982).
[15] Peter Wastall, *Baroque Music for Clarinet* (London: Boosey and Hawkes, 1978), 8.
[16] François Couperin, *Les goûts-réunis, ou Nouveaux concerts* (Paris: 1724), title page.
[17] François Couperin, *Concerts royaux* (Paris: 1722), title page.
[18] Not examined in this paper, but also worth exploring, are Telemann's *Twelve Fantasias for Flute without Bass*, which also exists in a transcription for clarinet in: Georg Philipp Telemann, *Fantasies I-XII for Solo Clarinet*, trans. Sidney Forrest (San Antonio: Southern Music, 1989).

and a passage that is displaced by an octave to avoid crossing the break, which one may argue as unnecessary. One might also wish for the other movements of this Fantasia to have been transcribed.

The only works that have continuo realizations are those by Handel and Leclair. The *Tambourin* by Jean-Marie Leclair is the fourth and final movement of his Violin Sonata in C major, Op. 5 No. 10.[19] As is typical of this lively dance, the bass restrikes the same note, imitating the drum that is this dance's namesake. Unfortunately, the continuo realization by Wastall is rather pianistic, which diminishes the percussive character of the piece. There are no bass figures, as there were none in the original.

"Adagio and Allegro" are the first two movements from the Violin Sonata in F major, Op. 1 No. 12 by George Frideric Handel. This sonata has remained popular and is nowadays often played by students, owing partially to its inclusion in the Suzuki Violin School Book Six. However, whether the work was actually written by Handel is unclear, and is listed in *Grove* under the "Doubtful and spurious" category.[20] Regardless, the continuo realization in this collection is adequate, and not as heavy and dense as some editions of this piece from the early twentieth century. Bass figures are retained and notated accordingly.

The fragmented nature of Wastall's collection makes it difficult for any of the works to be programmed in recital, and therefore its usefulness is limited. However, of the collections examined in this chapter, it contains the most editorial guidance that may be helpful to performers. Brief introductions and performance suggestions are presented before each piece, although the origins of the pieces could have been more clearly stated. Editorial dynamics and metronome markings are bracketed, although one may wonder whether this is annoyingly redundant, as *every* expression marking is bracketed. This is not extended to articulation markings however, some of which are added without comment, while others

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[19] This sonata was first published in Leclair's third book of violin sonatas: Jean-Marie Leclair, *Troisieme Livre de Sonates a Violon seul avec la basse continue* (Paris: 1734).
[20]Anthony Hicks, "Handel [Händel, Hendel], George Frideric," in *Grove Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.40060.

make note of their editorial nature in the performance suggestions. Still, this collection presents a good variety of works, and can lead to different avenues of exploration.

Ettlinger: *Pre-Classical Encores*

Publication examined: Yona Ettlinger, *Pre-Classical Encores*. New York: Edition Peters, 1984.

Ettlinger states that "[t]he transcriptions of this collection are intended to give clarinetists access to the rich and varied music of the baroque period,"[21] which aside from the selection by J. C. Bach that is arguably Classical in style, largely succeeds in doing so. The types of works transcribed are varied, with keyboard works (D. Scarlatti, J. S. Bach, Rameau), instrumental sonatas (Veracini, Senaillé, Sammartini), and concertos (Fiorillo, Pergolesi). The exact origins of these works are not provided in the published score, so they are supplied below in Table 7.

Table 7. Works transcribed in Ettlinger: *Pre-Classical Encores*.

Composer	**Title in Ettlinger**	**Piece origin**	**"Continuo" part?**
D. Scarlatti	"La Pastorale" (Sonata III)	Sonata in D minor, K. 9	
J. C. Bach	Andante	Symphony in B-flat, Op.18, No. 2	✓
J. S. Bach-Telemann	Adagio	Concerto Transcription in G minor, BWV 985	✓
Fiorillo	Larghetto	Violin Concerto No. 1 in F major	✓
Veracini	Largo nobile	Violin Sonata in C major, Op. 2 No. 3	✓
Senaillé	Sarabande and Allegro	Violin Sonata in D minor, Op. 4 No. 4	✓
Pergolesi	Largo	Violin Concerto in B-Flat major	✓
Rameau	Menuet and Gavotte	*Premier Livre de Pièces de Clavecin*: Suite in A minor	✓
J. S. Bach	Badinerie	Orchestral Suite No. 2, BWV 1067	✓
D. Scarlatti	Sonata (Allegro non troppo)	Sonata in D minor, K. 1	
Sammartini	Andante	Flute Sonata in C Major, Op. 2, No. 2	✓

[21] Yona Ettlinger, *Pre-Classical Encores* (New York: Edition Peters, 1984), preface.

A curious feature of this collection is the inclusion of a "continuo" part meant to be played on a cello or bassoon. This part is not merely an unfigured bass line, for there are moments where Ettlinger leaves the bass line for either the piano or the cello. For the two Scarlatti pieces, the continuo part is marked *tacet*, which makes sense, given that they were originally keyboard pieces. However, this editorial approach is not similarly followed in the Bach-Telemann and Rameau transcriptions, despite those also originally being keyboard works. For the Bach-Telemann, Ettlinger probably based this transcription more on the Telemann original (Violin Concerto in G minor, TWV 51:g1), which would have included a continuo part, rather than Bach's concerto transcription for solo harpsichord. As for the Rameau, it is less clear as to how the continuo part comes into play: perhaps as in the *Suite*, Ettlinger had Rameau's *Pièces de clavecin en Concerts* in mind for this instrumentation.

Given that the piano parts for the concertos in this collection are orchestral reductions, the only continuo realizations are those of the instrumental sonatas (Veracini, Senaillé, Sammartini). While these are adequately realized, one wishes that the bass figures had been retained. It should also be noted that sometimes the bass line itself is occasionally modified—usually via octave displacements—to be in line with modifications to the top line.

As was the case with the Wastall collection, the question remains: how one might program these works in a performance? They range from two to four minutes each, which would make appropriate encores. However, it is still difficult to see them being used as such. Like many of the publications previously examined, this collection serves more as a point of departure for the exploration of repertoire.

Corelli Violin Sonatas (Éditions Musicales Transatlantiques)

Publications examined:

- Arcangello Corelli, *Sonate No. 7 pour clarinette et piano*, edited by Laurence Boulay and Jacques Lancelot. Paris: Éditions Musicales Transatlantiques, 1977.
- Arcangello Corelli, *Sonate No. 9 pour clarinette et piano*, edited by Laurence Boulay and Jacques Lancelot. Paris: Éditions Musicales Transatlantiques, 1978.
- Arcangello Corelli, *Sonate No. 10 pour clarinette et piano*, edited by Laurence Boulay and Jacques Lancelot. Paris: Éditions Musicales Transatlantiques, 1975.

Since their initial publication in 1700, Corelli's Violin Sonatas Op. 5 have held special status in the musical world, with more than fifty editions in print by 1800.[22] These were not only reprints, but also editions that added free ornamentation mainly to slow movements, as well as arrangements for different instruments altogether, most notably recorder (flute), harpsichord, and viola da gamba. Given their popularity in such ready-made forms, it is surprising that there are not more transcriptions of this set of sonatas for clarinet.[23]

These transcriptions of three sonatas from Corelli's Op. 5 are relatively straightforward. They retain their original keys, with the violin line of Sonata No. 9 transcribed for clarinet in A, and Nos. 7 and 10 given to the clarinet in B-flat. [24] The continuo realization by Laurence Boulay is satisfactory, although, again, bass figures are unfortunately omitted.

While straightforward, there are problems as well. There is consistent ambiguity regarding which markings in the score are editorial. Moreover, one would discover not only the typical additions of articulations and dynamics, but other changes inserted at complete variance with Corelli's original markings. Lancelot seemed to be averse to ending movements (or sections) softly, often adding

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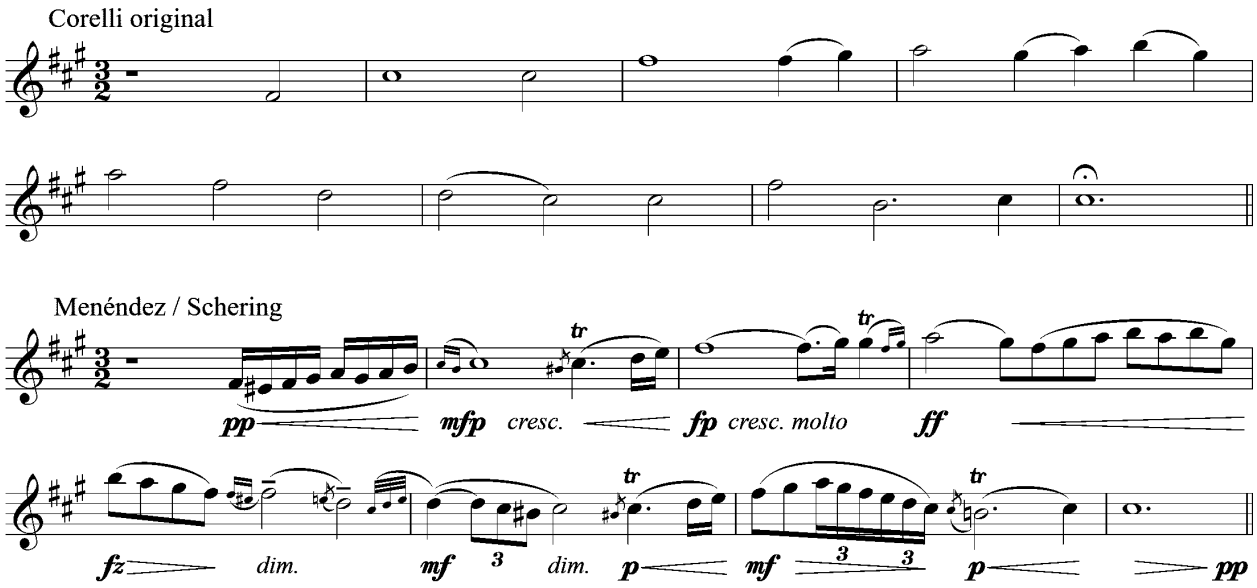
[22] Neal Zaslaw, "Ornaments for Corelli's Violin Sonatas, op. 5", *Early Music* 24, no. 1 (February 1996): 95, https://www.jstor.org/stable/3128452.

[23] Aside from these three publications and the transcription of Sonata No. 9 in the Menéndez collection, the only other transcription available is: Arcangelo Corelli, *La Folia: Theme and Variations*, arr. Béla Kovács (Germany: Edition Darok, 2012).

[24] The original keys are D minor, A major, and F major for Sonatas Nos. 7, 9, and 10 respectively.

crescendos or *forte* markings to indicate a strong finish. An egregious example of this appears at the end of the *Corrente* in Sonata No. 7, where what was originally a *piano* marking is changed to *ff*. Some tempo indications are also changed, including in Sonata No. 9, where the "Largo" in the first movement (*Preludio*) is changed to "Andante con moto", and the "Allegro" in the second movement (*Giga*) is changed to "Allegretto moderato".

Melodically, the clarinet part is mostly unchanged when compared against Corelli's originals. However, in Sonata No. 9, the entire third movement (Adagio) is missing: perhaps it was deemed too short and simple to be included. Of course, such a movement was never meant to be performed literally, as performers were expected to add ornamentation. It is interesting to compare the treatment of this particular sonata to that in the Menéndez (or Schering) collection, which as previously mentioned, freely ornaments the slow movements, including the movement missing from this edition. Even had the *Adagio* been included in this edition, hypothetically transcribed in the same manner as the other movements, it is arguable that the clarinet line as notated in the Menéndez would make for a more interesting and stylistically appropriate performance (see Ex. 9). For clarinetists who are not adept at playing free ornamentation, would editions like Menéndez be more useful than an Urtext-like edition as examined here? This will be discussed in Chapter 5.



Example 9. Arcangello Corelli, Violin Sonata Op. 5 No. 9, Adagio. Comparison between Corelli original and Menéndez / Schering.

Recommendations for Performers

Basso continuo realization greatly affects the feel and sound of a piece. Realizations that are thickly scored with doubled bass lines, coupled with the sustaining nature of the modern piano, can create a work far removed from its model—lacking the transparency and incisiveness characteristic of baroque sound.[25] These types of realizations are more prevalent in earlier publications, as the increase in historical awareness in recent decades has meant that such Romantic-style continuo realizations have fallen out of favor.

In the spirit of such historical awareness, some editions also endeavor to show performers which markings are editorial and original, which can be helpful, but consistency even within one publication can be lacking. It is surprising that some collections do not clearly cite the original sources of the transcribed works, which can require careful investigation to confirm. Luckily, with so many of these sources now digitized on the internet, this task is much easier than it used to be, as many original editions and manuscripts can be easily accessed for identification and comparison. With a desire to become better

[25] Robert Donington, *Baroque Music: Style and Performance: A Handbook* (New York: Norton, 1982), 167.

informed, performers can become their own best editors, drawing from the same (and sometimes more comprehensive) information as those editors and transcribers of times past.

Chapter 5: Contemplations

In the previous chapters, we examined transcriptions and identified the various problems that arise when considering them for performance use. With this information in mind, it is a good time to now take a step back and reflect more deeply on what these various issues of style mean for the performance and transcription processes of this music.

In his article on Baroque music transcriptions, clarinetist Joseph Eller gives three reasons why he believes clarinetists do not play this repertoire more often:

> "First, clarinet recordings exclusively featuring Baroque music do not exist, so exposure is limited. Second, it is very difficult to find Baroque music that can be transcribed to the clarinet with little or no alterations. While there are numerous arrangements of Baroque music for clarinet that are published, most have been unnecessarily altered from the original compositions… which diminish the quality and authenticity of the compositions. Third, playing in the Baroque style is very different than the style in which clarinetists are trained from their earliest years... most clarinetists don't have an understanding or grasp on how to perform in the Baroque style."[1]

Eller's first and third points are straightforward: with a lack of knowledge of the repertoire and performance style, it is understandable that clarinetists will shy away from performing this music. Eller's second point, with regards to the "quality and authenticity" of various published arrangements, deserves a more nuanced discussion: for by invoking the word "authenticity", Eller calls to mind the many writings on the subject of authenticity in early music,[2] a topic that has been discussed to a point where the word itself has become virtually outlawed. While it is perhaps unnecessary for clarinetists to dive into the weeds of such discussions— a complete overview of this topic is beyond the scope of this document—

[1] Joseph Eller, "CDs and Baroque Transcriptions by Joseph Eller", https://www.josepheller.com/transcriptions.
[2] A good overview on this topic can be found in the collection of essays in: Nicholas Kenyon, ed., *Authenticity and Early Music: A Symposium* (New York: Oxford University Press, 1988).

some knowledge is indeed useful for clarinetists to have an informed, clear-minded approach to this music, both as a performer and editor.

A performer's perspective

> *"Authenticity is, of course, the nub, the central issue, the very raison d'être of the early music movement."*[3]

There are many different types of authenticities when it comes to early music. Since Eller mentions the "authenticity of the compositions", this is a good place to start. Even so, there are two chief factors of authenticity through which a composition can be judged: on paper (in a score), and in performance. Although Eller's concerns are of the former category, we shall come back to that later in the chapter, and instead first discuss the authenticity relating to the performance of said works. As Davies puts it: "[f]or performances of Western classical pieces, the primary category in terms of which their authenticity is measured is that of 'works as of their composers.'"[4] For discussion purposes, this definition by Koopman is appropriate:

> "In the context of early music, the meaning of the word 'authenticity' is clear: the performance of music on period instruments, using rules of performance practice from that same period, according to the ideas developed at that time as skillfully and as accurately as possible."[5]

It is helpful to view such notions of authenticity as a long continuum, on which most performances will fall variously between being minimally and ideally authentic. For a performance of a work to be minimally authentic, all that is required is that it must be recognizable as that of the given work.[6] This is admittedly a low bar to cross, although one might surmise that a performance of the

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[3] Harry Haskell, *The Early Music Revival: A History* (Mineola: Dover Publications, 1996), 175.
[4] Stephen Davies, *Musical Works and Performance: A Philosophical Exploration* (New York: Oxford University Press, 2001), 252.
[5] Ton Koopman, "Some Thoughts on Authenticity," *Musick* 8, Vol. 3 (1987): 2; quoted in Davies, *Musical Works and Performance*, 207.
[6] Davies, *Musical Works and Performance*, 207.

previously examined Walther *Preludio* from the Menéndez collection would not qualify as a minimally authentic performance of a work by Walther, given the extensive departures from the original composition. It may, however, be considered an authentic performance of an arrangement by Menéndez derived from an arrangement by Schering—twice removed from Walther's original. A potential discussion of the Theseus paradox aside, the issue of attribution is important and sometimes overlooked, not only in programming, but also, as evidenced from some of the publications examined, in the transcriptions themselves.

The definition of an ideally authentic performance varies between different writers, with some arguing that perfect authenticity cannot be achieved, since we cannot be absolutely certain of a composer's intention. Another objection is that we cannot replicate the conditions in which the music would have been ideally performed—assuming we know what they were—which can be seen as a problem, given that composers write music to suite the performance's setting. However, the present author feels that such arguments, while they do have merit, are perhaps based on a false premise, as Kivy states:

> "For no matter how much historical knowledge we gain of 'period' sound or the performing wishes and intentions of composers, our knowledge will never be complete... Thus the performer who adopts as his or her goal the 'historically authentic performance'... will always have 'space' in which to make performing decisions that are 'free', not determined by the 'text'."[7]

Whether one believes there is an ideal or not, it should not dissuade performers from pursuing the objectives of authentic performance, especially when using the definition as proposed by Koopman, which is more focused in scope. For when done well, such performances can be refreshing, and reveal aspects of the works that would otherwise be lost.

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[7] Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca: Cornell University Press, 1995), 271-272.

The Issue of Instruments

Koopman's definition of authenticity starts with the use of period instruments. This is perhaps the most obvious characteristic of HIP practice, and is nowadays largely uncontested, as historical evidence is "both plentiful and reasonably unambiguous".[8] Harnoncourt points out that "in their imagination, composers hear the instruments of their own time and often written with certain instrumentalists in mind."[9] Period instruments not only produce different sounds than their modern counterparts, but also lend themselves more easily to play the music from the instruments' same period.[10] Of course, the players themselves must too adopt a historically informed approach to style, for playing on period instruments is but one part of an authentic performance.

Since this paper is written with the presupposition that clarinetists desire to play early music on their modern instruments, the notion of using period instruments is effectively a moot point, and that particular aspect of authenticity is automatically unachievable. Be that as it may, this does not mean that clarinetists are unable to play earlier music in appropriate style, but that they will have to work against their instruments' built-in tendencies that stem from its roots as a Romantic instrument. Although the invention of the clarinet is attributed to Johann Christoph Denner in Nuremberg around 1700, it was not until 1844 that Louis-Auguste Buffet and Hyacinth Klosé would develop and patent what we now call the Boehm-system clarinet—the clarinet design that most clarinetists play today. Keys were added not only to reduce technical difficulties, but also to make the timbre of chromatic tones more similar to each other. The clarinet body started to be made out of a denser wood—grenadilla—in order to hold the extra keys in place, as well as to enable greater volume to balance out the sound of the newly developed valved brass instruments in orchestras.[11] The end result is an instrument that reflects the Romantic aesthetic with its tendencies of long-line phrasing, coupled with a rich tone that requires greater tension and pressure to

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[8] Haskel, *The Early Music Revival*, 182.
[9] Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech* (Portland: Amadeus Press, 1988), 17.
[10] Bruce Haynes, *The End of Early Music* (New York: Oxford University Press, 2007), 153.
[11] Eric Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 189.

produce. These attributes have to be deftly overcome in order to engage with the shorter gestures of Baroque repertoire, otherwise one risks sounding tubby and awkward.[12,13]

While clarinetists are limited to an instrument that is decidedly "inauthentic", there is no such restriction for accompanimental instruments, whether of the basso continuo or obligato variety. The use of piano in all the transcriptions referenced in previous chapters is merely a practical decision on the part of the editors. For performers using such transcriptions, a natural consequence of this involves a reliance on the quality of a fully notated continuo realization, as most pianists have little or no figured bass technique. This can be an unfortunate deterrent when it comes to playing this repertoire: despite performers' best efforts and intentions, if the transcriptions are of lesser quality, not much can be done if performers are unwilling or unable to make changes to their scores. The examined transcriptions that originally had basso continuo lines would drastically change in character (often for the better) if they were restored to their original forms, and played by appropriate continuo instruments.

Barring any practicality concerns, combining the clarinet with period continuo instruments also opens up whole range of repertoire, as one is no longer tied to transcriptions like those examined in previous chapters. Options are presented in the latter part of this paper. In other words, using an actual continuo accompaniment will inherently allow for a more authentic performances of this repertoire. Of course, this also introduces a slew of novel (from a clarinetist's point-of-view) problems that need to be solved—which continuo instruments to use, issues of balance, pitch level, and temperaments—which can only be addressed on a case-by-case basis. However, the opportunity to work with musicians and instruments not usually in the same circles as clarinetists should be a welcome one.

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[12] Haynes, *The End of Early Music*, 153.

[13] A case in point: during the planning and writing stages of this document, Martin Fröst released a recording of "re-constructed" Vivaldi clarinet concertos, played on a prototype Buffet clarinet made of boxwood—the preferred wood for period clarinets—but with modern keywork. In various interviews, Fröst talks about how the different acoustical properties of this instrument encouraged him to play in a different way. Antonio Vivaldi, and Andreas Tarkmann, *Vivaldi*, Martin Fröst, Concerto Köln, recorded June 2019, Sony Classical 19075929912, CD.

An editor's perspective

Even if the realization of basso continuo lines can be left to specialists, there is still the question of how much editing should be done to the clarinet line in transcriptions. In an ideal world, clarinetists would already be familiar with the style, and editors would have minimal work to do, and Eller's desire to maintain the "authenticity of the compositions" would be achieved. But even for experienced performers of early music, some amount of editing is required, whether it is written out or simply memorized during preparation. The unfortunate reality is that for clarinetists with a limited knowledge of pre-classical performance style and practice, using an edition that is akin to an *Urtext*—one generally free of editorial additions[14]—may lead them to perform in a manner that is far from what the composer would have intended, largely due to a misplaced reverence to the notated score.

Aside from unmarked dynamic, articulation, and expression indications, more detrimental are elements that require performers to depart from the written notes themselves, such as in the Italian-style *Adagio*,[15] which requires "extensive artificial graces that accord with the harmony."[16] This could be the reason behind the omission of the Adagio movement in the Corelli/Boulay-Lancelot *Sonata No. 9* examined in the previous chapter, as an "as-written" performance of that movement would be quite bland indeed. This may also be why the music of J. S. Bach seems to "translate" better to different mediums, given his habit of writing out his elaborate ornamentation, which led to criticism from his contemporaries. Of course, even in Bach there is still much that is not written in the music, and as Kuijken points out, "we might have wished that Bach had been even more precise."[17]

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[14] Donington rightly points out that an *Urtext* "may give an excellent modern transcription, so long as it is appreciated that transcription is already editing since it involves many decisions about how to represent the original notation in modern equivalents." See Donington, *Baroque Music: Style and Performance*, 8.
[15] "Adagio" in this case refers to any kind of slow movement or piece.
[16] Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: 1752), Chapter 14, 2; trans. Edward R. Reilly as *On Playing the Flute*, 2nd ed. (New York: Schirmer, 1985), 162.
[17] Barthold Kuijken, *The Notation Is Not the Music: Reflections on Early Music Practice and Performance* (Bloomington: Indiana University Press, 2013), 11.

While having an edition that is more suitably edited may lead to performances that sound more stylistically appropriate, it may also be a source of annoyance for more experienced players, as it takes away what Donington describes as "one of the most striking features" of this music: "the freedom it grants to the performer in improvising the greater part of the expression… and even quite a substantial part of the notes."[18] In short, when there is disparity in the knowledge of the players, if the ultimate goal is for the performance to reflect a high degree of authenticity, the advice to "be your own editor" is often the most appropriate line to follow, since no edition can be "one-size-fits-all".[19] This especially rings true for clarinetists, and is admittedly perhaps the source of some of the criticism that the present author — while attempting to remain somewhat objective—had with the transcriptions examined in the previous chapters: after all, they are products of a different era with different priorities and values. The present author only hopes that one will find the offerings in the latter part of this paper to be more suitable for the modern clarinetist.

The Case for "Unnecessary Alterations"

Sometimes a different type of editing occurs in transcriptions that goes beyond merely adding elements to fill in the score. Eller calls these "unnecessary alterations", of which he includes "octave displacements, changing the keys, and simplifying the technique", and bemoans that they "diminish the quality and authenticity of the compositions".[20] He follows up by claiming that his own transcriptions, which take an approach of choosing works that "require very little or no alterations" to transcribe, are "closer to what the composers would have composed for the modern clarinet if it had existed in their time". This is a dubious claim: surely it is more likely that if given different instruments, especially ones that reflect a different aesthetic, composers would instead write different music. Even if a composer were to change instrumentation for existing music, they would be open to adapting it to suit the different instruments, as

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[18] Donington, *Baroque Music: Style and Performance*, 6.
[19] Donington, Baroque Music: Style and Performance, 7.
[20] Eller, "CDs and Baroque Transcriptions by Joseph Eller".

can be seen from Bach's harpsichord concertos and the previously mentioned anecdote of Bach's playing of his solo violin pieces on harpsichord. In other words, far from being "unnecessary", making alterations was a valid historical practice.

Regardless of Eller's position on the matter, it is true that some pieces lend themselves more to being transcribed than others, and pieces that require fewer alterations are generally more suitable candidates for transcription. However, it is also true that there are transcriptions that, despite having many alterations of the "unnecessary" variety, ultimately create a piece that is effective (and affective!) in performance, such as the previously examined transcriptions of Bach's *Chromatic Fantasia*. Eller's own transcription Bach's *Toccata and Fugue in D minor* (BWV 565) for solo clarinet also features many changes from the original composition, and is often missing one or two voices due to the nature of the instrumentation. In doing so, this transcription seems to have, to use Eller's own words, diminished the quality and authenticity of the original work. Despite this, it is clear after listening to said transcription that it is a proper *tour de force* for the clarinetist, and that the departures from the original work, though obvious, would probably be forgiven by audiences. In short, the present author believes that as long as proper attribution is given, editors and transcribers need not avoid "unnecessary alterations" if there is good reason not to do so, and it may not negatively impact the transcription.

To follow Eller's priorities of transcription would also limit the types of works that one can transcribe, and he admits as much, claiming it to result in "a more select body of works".[21] This is clearly not a helpful approach in encouraging clarinetists to explore this repertoire. Surely it would be a better idea to be open to as many pieces as possible, and to make practical alterations that would allow for convincing performances. In this spirit, the range of transcriptions presented in later chapters casts a wide net that illuminates different types of Baroque music that are otherwise missing from the clarinetist's repertoire. While the transcriptions themselves cannot be described as being truly "authentic," they

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[21] Eller, "CDs and Baroque Transcriptions by Joseph Eller".

nevertheless function to promote stylistic fidelity to the originals, even when played on modern instruments.

The Bottom Line

Early music transcriptions for clarinet are inherently inauthentic both in the choice of instrument (the clarinet), and sometimes in the alterations needed to adapt the works for the instrument. However, this does not mean that clarinetists should not continue to strive for performances that have as high of a degree of authenticity as possible. The inauthentic nature of the clarinet for this music can be partially alleviated by using proper continuo instruments as accompaniment when applicable, which in turn also opens up a whole range of repertoire. And in making one's own transcriptions, even though editorial language and markings can appear as departures from what composers originally wrote, they may be deployed with the purpose to ensure a performance that is more authentic-sounding than if such additions were not present.

The issue of authenticity in performance is complicated and messy, and this discussion merely scratches the surface of the numerous writings on the topic. But even should one read all that is available, it is no substitute for actual practical application. As Roger North states, "Grant that a man read all the books of musick that ever were wrote, I shall not allow that musick is or can be understood out of them, no more than the taste of meats out of cookish receipt books."[22] Should one find themselves frustrated in search of the ideal, it would be most productive to channel those energies to the sincerity and conviction critical to successful performances. And as Quantz put it: "a piece of music depends almost as much upon the performer as upon the composer himself."[23]

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[22] Roger North, *The Musicall Grammarian* (London, 1728); quoted in John Wilson, *Roger North on music* (London: Novello, 1959), 283.
[23] Quantz, *Versuch*, Chapter 11, 5; in Reilly, 120.

Part II: New Transcriptions

This part contains commentary on the five new transcriptions that are presented in Appendix 1. This includes background information of the composers and their works, notes on the transcriptions, performance suggestions, as well as avenues for further exploration.

Pieces for unaccompanied clarinet are represented by two transcriptions from Jacob van Eyck's *Der Fluyten Lust-hof*: *Pavane Lachrymae*, and *Doen Daphne*. The author feels that these works would be most useful for clarinetists, as it is not always possible or practical to perform with a continuo player.

Moving on to accompanied works, the clarinet's wide range is able to be utilized to its fullest in a transcription of Vincenzo Bonizzi's bastarda arrangement of *Dolce Memoy*, which is a work of extreme virtuosity for the viola da gamba. Even after being transferred to a different instrument, this piece will surely satisfy clarinetists looking for more of a technical challenge.

The French Baroque is represented by Jacque Hotteterre's Suite No. 4 from his first book of *Pièces pour la flûte traversière*. While this choice was somewhat arbitrary, the Suite contains many stylistic features characteristic of the French Baroque, and is a good starting piece for the study of this repertoire.

Finally, a transcription of Georg Muffat's Violin Sonata offers a longer, continuous selection that may be of greater interest to some clarinetists seeking a more substantial work. A curious feature of this piece is the absence of any chords or double-stops, which contributes to its suitability for transcription on clarinet. Regardless, this work is one of beauty and surprises that are bound to delight performers and audiences alike.

General editing approach

These transcriptions are performance editions, with their primary purpose being to aid performers in their desire to play this music in an authentic manner. While Urtext editions would be impractical in this case, there is still value in trying to clarify what is original from what is editorial so performers can feel

justified in making their own decisions. If not explicitly indicated by brackets, it may be that all non-note markings are editorial—in such cases, it will be duly noted in the chapters to follow.

The editorial "house style" of these performance editions will appear as how the present author would prefer the music to look on his music stand in a performance, and will incorporate his range of performance practice decisions. As such, clarinet parts are modernized to suit those more acquainted with modern notation conventions. Continuo parts, however, retain the bass figures as they would appear in their respective sources. Some extra "interpretive" information is added, and although this is perhaps more than what the author would personally require, as readers are not likely to be as familiar with the music, the author hopes that these indications, while not definitive, may be helpful to aid in making sense of this music. Donington's advice is apt:

> "The best method will usually be to plot the broad outlines of an interpretation in advance. The main louds and softs; the chief rallentandos; some phrasings or bowings; and some ideas for articulation and for tempo: such essential elements must not be left liable to hesitation, and should therefore be marked in the score and parts even for experienced performers."[1]

[1] Donington, *Baroque Music: Style and Performance*, 10.

Chapter 6: Jacob van Eyck: *Pavane Lachrymae* and *Doen Daphne d'Over Schoone Maeght*

About the Composer

Jacob van Eyck (ca. 1590–1657) was a Dutch nobleman and musician. Despite being blind from birth, Van Eyck had a remarkable career as a carillonneur, first in his birthplace, Heusden in southern Holland, and from 1625 onwards in Utrecht. He was a key figure in the development of the carillon; specifically, he discovered the relationship between a bell's shape and overtone structure, and therefore, how the sound and pitch of a bell can be modified.[1] In collaboration with the brothers François and Pieter Hemony, who were famous bell-founders, they worked out the dimensions for a bell that had the best pattern of partial tones, in which the five lowest partials would sound a minor chord, causing the characteristic melancholy sound that can still be heard in carillon bells today.[2]

In his free time, Van Eyck was also recorder player, and judging by his compositions, he must have been a brilliant virtuoso. What started as open-air performances on summer evenings in the Janskerkhof in Utrecht, culminated in the publication of his *Der Fluyten Lust-hof* (The Flute's Pleasure Garden), a two-volume collection of approximately 150 works for solo recorder, which to this day is still the largest collection of works for a solo wind instrument by a single composer.[3]

About *Der Fluyten Lust-Hof*

The works in *Der Fluyten Lust-hof* consist mainly of variation sets, based on psalm melodies and popular songs of the time. The Dutch Republic enjoyed a highly developed song culture during the seventeenth

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[1] Thiemo Wind, *Jacob van Eyck and the Others: Dutch Solo Repertoire for Recorder in the Golden Age* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2011), 88.
[2] Hans Klotz, and Luc Rombouts, "Hemony," in *Grove Music Online,* published 2001, https://doi.org/10.1093/gmo/9781561592630.article.12772.
[3] Richard W. Griscom, and David Lasocki, *The Recorder: A Research and Information Guide* (New York: Routledge, 2012), 530.

century, and Dutch poets created numerous contrafacta, in which melodies from all over Europe were fitted with new Dutch texts. Readers of songbooks were expected to know the popular tunes of the time, and Van Eyck, as carillonneur, must have had a large repertoire of popular songs to play.[4] In *Der Fluyten Lust-hof*, approximately half of the pieces have French origins and around thirty percent were English, with the rest being psalms, sacred songs, Italian, German, Spanish, and Dutch melodies.[5]

On the top of various pages of the first few editions of *Der Fluyten Lust-hof,* one can find the words "gebroocken van J. Jacob van Eyck" after the title of the theme. "Gebrooken van", meaning "broken by", describes the variation technique that Van Eyck employs in these pieces.[6] This was not a new technique, and other similar terms include includes divisions, diminution[7], and *passaggi*. Christopher Simpson, in "The Division-Viol", describes this technique as "*dividing its Notes into more diminute Notes*", in which "a *Semibreve* may be broken into Two *minums*, foure *Crotches*, eight *Quavers*, sixteen *Semiquavers*, &c."[8] In *Der Fluyten Lust-hof*, Van Eyck would first present the theme, then follow with progressively complex and virtuosic variations.

A notable characteristic of the pieces from *Der Fluyten Lust-hof*, is that although they are clearly variations sets, they do not use "var. 1" etc. to mark the different variations, using instead the word "modo", in which the first variation is "modo 2". This is present even in the early editions of *Der Fluyten Lust-hof* published by Paulus Matthijsz. Although this might just have been an old-fashioned choice—Matthijsz uses "var." in his 1656 reprinting of *Der Fluyten Lust-hof*—the older designation more accurately describes the nature of the pieces. Many themes contain repeated strains, with "modo 1" already containing variations in their repeats, so modo—Italian for "way" or "manner" (plural "modi")—

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[4] Wind, *Jacob van Eyck and the Others*, 151-152.
[5] Wind, *Jacob van Eyck and the Others*, 152-167.
[6] Wind, *Jacob van Eyck and the Others*, 139.
[7] Not to be confused by this term's other definition of rhythmically halving thematic motives in polyphonic works.
[8] Christopher Simpson, *The Division Viol*, 2nd ed. (London: Willian Godbid, 1665), 28.

is a more appropriate term. It could also be argued that since Van Eyck did not compose any of these melodies himself, the first appearance theme is indeed the "first way" in which he decides to present it.[9]

Sources

Der Fluyten Lust-hof appeared in two volumes during Van Eyck's lifetime. The first volume was published in 1644 as *Euterpe oft Speel-goddine I*, and with a second edition (as *Der Fluyten Lust-hof I*) published in 1649, and reprinted in 1654; the second volume (*Der Fluyten Lust-hof II*) was published in 1646, and reprinted in 1656. Even though copies have fortunately survived the passage of time, these sources are also "famously unreliable", with mistakes present in all these early editions.[10] Perhaps this was to be expected, as due to his blindness Van Eyck was unable to notate the works himself, nor was he able to physically examine the works after their publication. The process of the composer dictating to a scribe, which is then transferred to typeset at Matthijsz' printing house, offers many possibilities for errors to appear.[11] Van Eyck was evidently aware of this, and at some point before the publication of the 1649 edition requested his distant cousin Constantijn Huygens to check the 1644 edition for errors.[12] Although some corrections were made in the later Matthijsz editions, they were still not error-free, and sometimes new errors would appear in the later editions where they were not present in earlier ones.[13] (See Table 8.)

What does this mean for musicians wishing to play these works nowadays? All but certainly, most would play from modern editions, which make editorial emendations of the earlier editions, ranging from simple changes in notes and rhythmic values, to decisions as to which early edition to follow. Critical commentary in regards to the editorial choices becomes key, and musicians can refer to them when making performance decisions.

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[9] Wind, *Jacob van Eyck and the Others*, 143.
[10] Wind, *Jacob van Eyck and the Others*, 385.
[11] Wind, *Jacob van Eyck and the Others*, 385-407.
[12] Wind, *Jacob van Eyck and the Others*, 123-124.
[13] Wind, *Jacob van Eyck and the Others*, 402-403.

Table 8. Editions of *Der Fluyten Lust-hof,* as published by Paulus Matthijsz

Year	Publication Title
1644	*Euterpe oft Speel-goddine I* (*Der Fluyten Lust-hof I*)
1646	*Der Fluyten Lust-hof II*
1649	*Der Fluyten Lust-hof I*
1654	*Der Fluyten Lust-hof II*
1656	*Der Fluyten Lust-hof I*

The two arrangements in this document are based on versions from the New Vellekoop Edition (NVE) of *Der Fluyten Lust-hof*, edited by Dutch musicologist Thiemo Wind, who specializes in Dutch seventeenth-century solo music for recorder. Wind defines his editorial process clearly:

> "This new edition follows the procedure of an *Urtext*-edition. The second edition from 1649 is considered as a main source. When the first or third edition offered a more correct reading, these were used. Corrections and adaptation are mentioned in the commentary."[14]

Notes on *Pavane Lachyrmae*

The English composer John Dowland (1563–1626) was one of the most famous musicians of his time. One of his most popular works was "Lachrimae Pavan", which exists in three versions: the original form for solo lute (1595), the lute song "Flow my teares" (*Second Booke of Songs and Ayres*, 1600), and as part of the pavane set, *Lachrimae, or Seaven Teares* for five viols and lute (1604). The work was so popular that Dowland would sign his name: "Jo: dolandi de Lachrimae", and different arrangements of the work were written all throughout Europe.[15]

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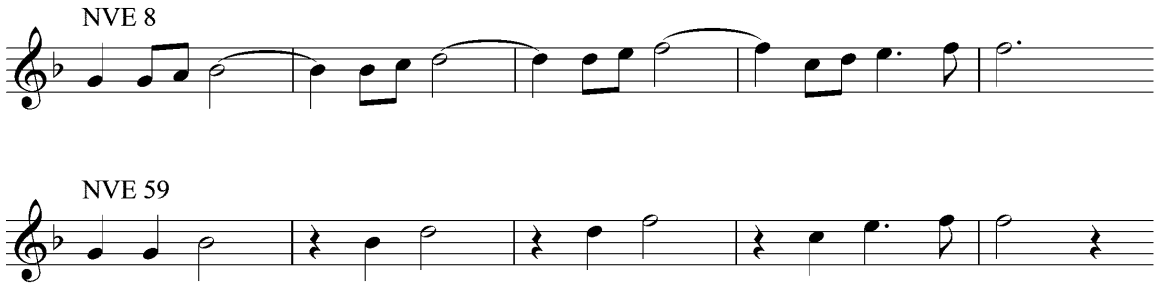
[14] Jacob van Eyck, *Der Fluyten Lust-hof, First Complete Edition I*, ed. Thiemo Wind (Holland: B.V. Muziekuitgeverij XYZ, 1992), iv.
[15] Michael Gale, and Tim Crawford, "John Dowland's 'Lachrimae' in its Continental Context", accessed April 20, 2020, http://www.doc.gold.ac.uk/~mas01tc/web/ECOLMtest/IMSweb/Dow2wd95REV.htm.

Van Eyck wrote two sets of variations to this famous tune: the first, *Pavaen Lachrymae* NVE 8 has only two modi,[16] and the second, *Pavane Lacryme* NVE 59 has four.[17] This arrangement combines these two sets to create a single, longer piece, and for identification purposes, merges the two names to form its title *Pavane Lachrymae*. Modo 2 of NVE 8 is placed in between NVE 59's modo 3 and 4, following the principle of each variation having increasingly smaller note values.

Interestingly, despite being variation sets on the same theme, the two sets have differing modo 1's. Specifically, the theme in NVE 8 is slightly more ornamented, with passing notes filling in the intervals of thirds present in the more unadorned theme in NVE 59 (Ex. 10).[18] As the theme in NVE 59 more closely follows that of the original "Flow my teares", it was chosen as modo 1 for this arrangement.



Example 10. Comparison of Modo 1, mm. 22-26: Jacob van Eyck, *Pavaen Lachrymae* (NVE 8) and *Pavane Lacryme* (NVE 59).

The pavane (also spelled pavan) was a type of dance, and while the works of Van Eyck were not intended for dancing, he most certainly meant to evoke the character of the pavan, at least in the simpler modi. The pavan was of sixteenth-century Italian origin, and has been described as "a kind of staid music, ordained for grave dancing, and most commonly made of three strains"[19], "very Grave, and Sober; Full

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[16] Jacob van Eyck, *Der Fluyten Lust-hof, First Complete Edition I*, ed. Thiemo Wind (Holland: B.V. Muziekuitgeverij XYZ, 1992), 3-5.
[17] Jacob van Eyck, *Der Fluyten Lust-hof, First Complete Edition II*, ed. Thiemo Wind (Holland: B.V. Muziekuitgeverij XYZ, 1995), 16-18.
[18] This phenomenon is explained in: Thiemo Wind, "'Pavaen Lachrymae' / 'Pavane Lacryme', or: How an Editor tried to help Van Eyck (and finally did)," *Jacob van Eyck Quarterly* no. 3 (July 2002), http://www.jacobvaneyck.info/quarterly0203.htm.
[19] Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), Part 3, 181.

of Art, and Profundity"[20]. Combined with "lachrymae", meaning "tears", and keeping in mind the lyrics of "Flow my teares", the piece calls for an overall affect of solemn melancholy and sorrow:

> "Flow my tears fall from your springs,
> Exiled for ever: Let me mourn
> Where night's black bird her sad infamy sings,
> There let me live forlorn."[21]

Notes on *Doen Daphne d'Over Schoone Maeght*

Doen Daphne d'Over Schoone Maeght (*Daphne* for short) is based on an English song and dance tune known as "Daphne". It retells the classic tale of Phoebus Apollo's pursuit of the nymph Daphne, who in desperation calls to the goddess Diana for aid.[22] Daphne then is turned into a laurel (bay) tree, which Apollo adopts as his sacred plant. It is unknown who wrote the original text and tune, but Daphne was a popular melody during Elizabethan times, and the lyrics could be found in the collection *Giles Earle his Booke* from 1615, and the melody in the first edition of John Playford's *Dancing Master* from 1651.[23] This melody was popular in the Netherlands during the seventeenth century as well, as numerous contrafacta were written and published.[24] This particular Dutch contrafactum, "Doen Daphne d'overschoone Maeght", was written by Jan Janszoon Starter (ca. 1594-1626), a Dutch poet of English descent, and was published in the second edition of his *Friesche Lust-hof* in 1622.

It is perhaps a further indication of the song's popularity that Van Eyck wrote three sets of variations to the tune: *Doen Daphne* (NVE 3), *Tweede Daphne* (NVE 35), and *Derde Daphne* (NVE 61),

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[20] Thomas Mace, Musick's Monument (London: 1676), Part 2, 129.
[21] John Dowland, "Flow my teares" from *The Second Booke of Songs* (London: George Eastland, 1600), II, first verse.
[22] In Ovid's *Metamorphoses* (I:473-567), Daphne calls to her father instead—Peneus, a Thessalian river-god; whilst according to Edward Tripp's *The Meridian Handbook of Classical Mythology*, Daphne prays to Ge or Gaea, the goddess of the earth.
[23] Ian Payne, *The Almain in Britain, c.1549-c.1675: A Dance Manual from Manuscript Sources* (Aldershot: Ashgate Publishing, 2003), 27.
[24] Peter Boot, "Contrafacts to Doen Daphne d'overschoone Maeght," accessed May 10, 2020, http://peterboot.nl/Daphne/DaphneSummary.htm.

each with a different number of Modi. The terms “tweede” and “derde” are Dutch for “second” and “third” respectively, and appear when Van Eyck writes multiple variation sets for the same theme.[25] These pieces contain a lot of repeated musical material, and this arrangement combines the majority of the material found in these three variation sets into a single piece (see Table 9). In particular, *Derde Daphne* (NVE 61) contains a lot of repeated material between its modi, and uses it to create an interesting “linking” effect. Perhaps more than any other transcription in this paper, performers are invited to refer to the originals by Van Eyck to create their own transcriptions, for this is but one of many different possible versions.

Table 9. Origins of Material for *Doen Daphne* (arr. Wun).

***Doen Daphne* (arr. Wun)**		**Origin of Material**		
Modo	**mm.**	**NVE**	**Modo**	**mm.**
1	1-8	3	1	1-8
	9-16	61	1	1-8
	17-24	3	1	9-16
	25-32	61	1	9-16
	33-56	61	1	33-56
2		61	2	
3	1-8	3	3	1-8
	9-16	61	3	9-16
	17-24	35	1	9-16
	25-32	61	3	25-32
	33-44	3	3	17-28
	45-57	61	3	45-57
4		61	5	
5		3	4	

[25] The reason as to why these terms do not appear in the “Pavaen Lachrymae” sets is explained in the previously cited article, Wind: “‘Pavaen Lachrymae’ / ‘Pavane Lacryme’”.

Remarks on the Transcriptions, and Performance Suggestions

Transposition

In these arrangements, the most obvious change is that of the key: in *Pavaen Lachrymae* from D minor to G minor (up a fourth), and in *Doen Daphne* from D minor to A minor (up a fifth). With these transpositions, the resulting sounding pitch is actually closer to Van Eyck's own recorder. Van Eyck was described as playing a "fluytien"—a "little recorder"—equivalent to today's soprano recorder.[26] This instrument is pitched in C, but sounds an octave higher than written. Disregarding issues of pitch register,[27] even when played a transposed up a fifth, the B-flat clarinet would still be playing lower than the actual sound that would have been produced.

Perhaps more important than the actual pitch is the tessitura of the works in relation to the playing range of the instruments, and the result that it has on the character of the music relative to tone color. The highest written note in the selections is $B\flat_5$, which lies at the edge of the Baroque soprano recorder's practical playing range, which is around written C_4-B_5.[28] As areas of the piece approach this higher tessitura, it is natural that the instrument would produce a tone that is more intense. If played as written on clarinet, those areas would not be perceived as having the same level of intensity as it would be on recorder, for these notes would just sit comfortably at the upper range of the clarion register. By transposing the pieces upwards, the highest notes are moved to the altissimo register, which naturally carries more intensity that more closely suits the music's character.

As we saw from the transcriptions of Bach's solo violin works, transposition also causes a change in playability, and in the case of these two pieces, certain sections have become more idiomatic for the clarinet. For example, as both pieces were originally in D minor, the notes B_4 and $C\#_5$ often appear

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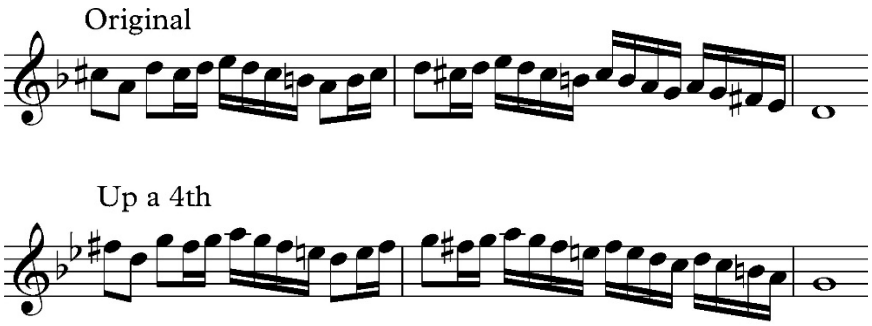
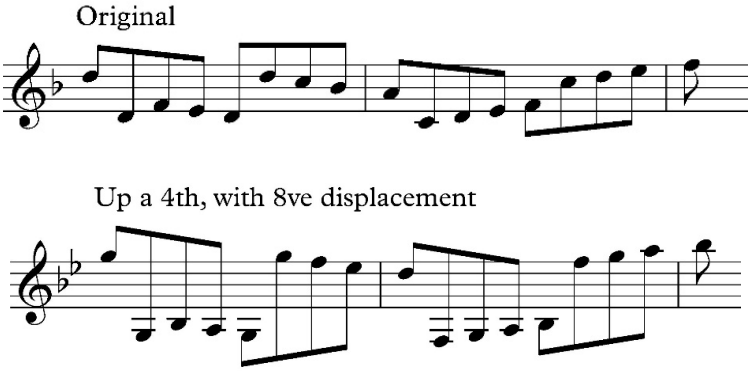
[26] Wind, *Jacob van Eyck and the Others*, 563.
[27] "We must conclude that there is no definitive information about the tuning pitch of Dutch recorders in the mid-seventeenth century" in Wind, *Jacob van Eyck and the Others*, 585.
[28] Ann Bies, "Recorder Ranges, Clefs, and Other Useful Information", accessed April 20, 2020, https://www.cis.upenn.edu/~bies/recorder-info.txt.

adjacent to one another; while these notes are entirely playable, the lever mechanism can be cumbersome, especially in faster moving passages. This is avoided by transposing upwards, as shown in Ex. 9.



Example 11. Jacob van Eyck, *Pavaen Lachrymae* (NVE 8), Modo 2, mm. 14-16.

Of course, an upward transposition leaves the previously underutilized lower register of the clarinet even further away. Fortunately, a side-effect of the transposition leaves more room for certain passages to be taken down the octave, and when multiple voices or polyphony are implied in the original writing, this effect is enhanced with the octave displacement. See Ex. 10.



Example 12. Van Eyck, *Pavane Lachryme* (NVE 59), Modo 3, mm. 1-3.

Some may argue that by transposing these works, we fundamentally change the expression of the pieces, as different keys were associated with different emotions, as the writings of Roger North, Johann Mattheson, and Quantz show. However, with Van Eyck, it is likely that the same rationale was not consciously taken, as these works were well-practiced improvisations, and he probably chose keys that suited his own playing. It is also debatable whether the matter of key "affects" is relevant for an

unaccompanied recorder. Different key characteristics arise in large part from the unequal temperaments used by keyboard instruments at the time, which leads to different intervallic relations in the respective key areas. Wind instruments were affected by key signatures in the sense that many chromatic notes required cross-fingerings to execute, which are generally duller in timbre than their surrounding notes. A cursory examination of the works in *Der Fluyten Lust-hof* reveals the use of no more than two sharps or flats, so one can expect the resulting sound to be generally clear. The expression of this music is then not the result of its key, but rather the other remaining elements.

Tempo

One of the most important aspects of performing any piece is choosing an appropriate tempo (or range of tempos) that reflects the expression of the music and creates coherency throughout the piece. Although Van Eyck did not include any tempo indications, the original works on which the pieces are based offer a reference point for deciding tempo. The procedure would involve working backwards from the fastest rhythmic figures, and deciding whether the tempo required for clean execution is close to the reference tempo of the original work. When these do not line up, decisions have to be made about whether a constant tempo should be used throughout the piece, and if not, how it would change.

Finding a tempo for *Pavane Lachrymae* is rather straightforward, and the piece can be taken in more or less the same tempo throughout. As stated before, the pavane is a stately dance in duple time. Wind, in reference to writings by Michel L'Afillard (1705) and Jacques-Alexandre de La Chapelle (1737), suggests a metronome range of ♩ = 71–90.[29] Most performances of Dowland's originals, whether it is the solo lute, lute song, or viol consort versions, lean towards the faster side of this range, and often exceed it. For a solo, single line instrument, a faster tempo can be beneficial to keeping the interest of listeners, and it prevents the sixteenth notes from getting bogged down. A tempo range of ♩ = 100–120

[29] Wind, *Jacob van Eyck and the Others*, 605.

would be appropriate, keeping in mind both the melancholy affect of the theme, as well as the more virtuosic passagework in the later modi.

Doen Daphne provides a bigger challenge for deciding a tempo. Modo 4, where thirty-second notes are the dominant rhythmic value, sets a limit to how fast it can be played. A tempo of around ♩ = 88 would be suitable for this modo, and should the theme be played at that tempo, while not impossible, it creates a slow, somber mood that seems unlikely to be suitable for a dance tune or a song. However, it would not be a good idea to take the theme as fast as an actual dance. Cecil Sharp, in his *Country Dance Tunes*, re-notates the tune in 6/8 time, revealing a country jig that can be rather brisk, especially given his "general guide" of 𝅗𝅥. = 120-144:[30] an equivalent of ♩ = 360-432 for our 3/4 version![31] As a song, one can find a range of tempos ♩ = 132-180, which seems like a wide range until it is considered by the measure, which would be equivalent to 𝅗𝅥. = 44-60. A possible interpretation for Daphne would be to vary the tempo by modi. The theme would move at a lilting ♩ = 132, with the next two modi slightly steadier at ♩ = 120, followed by the thirty-second-note filled modo 4 at ♩ = 88, then finishing the last modo at a brisk ♩ = 126.[32] Wind suggests a constant tempo of around ♩ = 100 for all the variations, but it can cause the first few modi to be rather static.

Nevertheless, there should be a sense of ease when performing this music, and players should choose tempos that their technique will be able to execute. One can imagine Van Eyck's open-air performances at the Utrecht Janskerkhof: simple and modest entertainment for passers-by, containing material both planned and improvised, drawing praise from his contemporaries for his "sweet Fluyt" and

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[30] Cecil Sharp, *Country Dance Tunes, Set VII* (London: Novello & Co., 1916), 6.
[31] A video that shows the dance at that tempo, based on steps as laid out in Playford's *Dancing Master*, can be found here: https://youtu.be/dzCeWchDLaU.
[32] This interpretation is partly inspired by the performance by Frans Brüggen, in "Doen Daphne D'over Schoone Maeght," track 2 on *Frans Brüggen Edition, Vol. 4*, recorded 1969, Teldec 4509-97466-2, 1995, CD.

"finger-dancing".[33] It is in this spirit that these works should be performed, as Wind puts it: "A pleasure garden (*Lust-hof*) is not a battlefield".[34]

Articulation

As typical of the period, the works in *Der Fluyten Lust-hof* do not offer many instructions for performers beyond the notes and rhythms. In particular, the matter of articulation is one that composers expected performers to execute in the typical manner of the period. During Van Eyck's time, it was common practice among recorder players to articulate all the notes, including the fastest note values. When single-tonguing did not suffice, different types of paired tonguing were employed. In his 1535 treatise on recorder playing, Sylvestro Ganassi lists three basic types of paired articulation: "teke teke", "tere tere", and "lere lere", which can be summarized as the usage of a harder consonant followed by a softer one.[35] While slurring was initially frowned upon, it eventually became a more accepted practice during the seventeenth century.[36] Nevertheless, given that Van Eyck was praised for having an "agile mouth", it is likely that tonguing was not an issue for him.[37]

However, it is not customary for clarinetists to tongue every note in fast passagework, partially due to the significantly higher amount of resistance when compared to the recorder. While some players are able to double-tongue at tremendous speed, it is not necessary for a successful performance of these pieces. In fact, a mixture of slurring and tonguing of notes can be used tastefully to outline various contours and gestures of figuration, creating better variation for the ear. Extremely fast passages, such as those in modo 4 of *Doen Daphne*, can be slurred, and have been marked accordingly. Performers can, of course, adapt articulation to suit their own capabilities.

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[33] Wind, *Jacob van Eyck and the Others*, 698-705.
[34] Wind, *Jacob van Eyck and the Others*, 658.
[35] Sylvestro Ganassi, *Opera intitulata Fontegara* (Venice: 1535), cap. 5-7; trans. Hildemarie Peter as *Opera intitulata Fontegara* (Berlin: Robert Lienau Musikverlag, 1959), 12, 14. https://imslp.org/wiki/Special:ReverseLookup/365568.
[36] Anthony Rowland-Jones, "Recorder Slurring I: Renaissance and Early Baroque," *American Recorder* 34, no. 2 (1993): 11-13.
[37] Wind, *Jacob van Eyck and the Others*, 602.

Dynamics and other Performance Suggestions

No dynamics are present in the original editions of these works, nor are they present in the NVE. Dynamic contrast on the recorder is limited, as "strong blowing makes the tone harsh and the pitch too high, blowing softly makes the pitch too low."[38] The basic principle of phrasing according to the contour of the line is expected, and would suffice for most passages. It would make for a more interesting performance to utilize the comparatively vast dynamic capabilities of the clarinet, and editorial dynamics have been added to Modo 1 of each piece, and players can use that as reference as how to shape the subsequent variations.

As mentioned in the chapter examining Bach's solo violin works, it was not expected that musicians would play every movement or variation of a set. The nature of a theme and variation form allows for performers to pick and choose which variations to play, just as long as a sense of progression is maintained through the multiple modi.

Other Similar Possibilities: Unaccompanied recorder music and other division collections

Given *Der Fluyten Lust-hof*'s approximately 150 pieces, it is a rich trove for any wind player (not just clarinetists) to explore. Although it is possible to play all the works on the clarinet at their original written pitch, transposition can be a solution for improving playability, as well as leaving room for extending the playing range via an occasional octave displacement to clarify implied contrapuntal passages. Given the nature of the theme-and-variation form, the music is relatively easy to comprehend, even as the variations increase in complexity. The flexibility of picking and choosing which modi to play in performance is also useful when there are time limitations.

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[38] Thiemo Wind, "The 'Fantasia & Echo' and recorder dynamics" in *Jacob van Eyck Quarterly* no. 2 (April 2006), https://www.jacobvaneyck.info/quarterly0602.htm

Comparable works can be found in the other collections published by Matthijsz, including *Der Goden Fluit-hemel* (The God's Recorder Heaven, 1644), and the two parts of *'t Uitnemend Kabinet* (The Excellent Cabinet, 1646, 1649). These collections include works for one to three unspecified treble and bass instruments, with the title pages touting them to be "used by string and all sorts of wind instruments" ("om op Snaer en allerlei Blaes-tuigh te gebruiken"), seeming to indicate a flexibility in instrumentation. In any case, these works do not require basso continuo, although it can be added by realizing the unfigured bass lines.

While not unaccompanied, clarinetists might also be interested in the works found in the collections of divisions published in England in the seventeenth and early-eighteenth centuries, such as Christopher Simpson's *The Division Viol* (1659), John Playford's *The Division Violin* (1684), and John Walsh's *The Division Flute* (1706). Like the works in *Der Fluyten Lust-hof,* these numerous variations of popular melodies (grounds) vary greatly in length and complexity, but are a charming addition to any instrumentalist's repertoire.

Chapter 7: Vincenzo Bonizzi: *Dolce memoy*

As we saw from the works of Van Eyck, in order to utilize more of the clarinet's available playing range, changes had to be made occasionally to a given composer's original music. One may argue that in some cases, the changes enhance what was originally written, but nevertheless, there is value in finding repertoire that originally covers the clarinet's wide range, and luckily, such repertoire does exist, in the style of composition known as *bastarda*.

Bastarda Style

Bastarda (sometimes marked *alla bastarda*) is a style of composition that originated in Italy in the mid-sixteenth century, and in which a bass instrument would take on a purely melodic role, playing a through-composed, non-chordal, and often rather ornate line that crosses from the bass to tenor, alto, and even treble territory.[1] It is not known why exactly the word *bastarda* is used, but it can be said that this word reflects the way in which the bass instrument no longer stays in its usual role with an accompanying bass line, which falls in line with Italian dictionary definitions of the word at the time.[2]

The primary instrument for the bastarda style was the viola da gamba, and this genre was referred to as viola bastarda.[3] These are pieces written for an unspecified bowed bass instrument, although nowadays it is assumed that such pieces were intended for a member of the viol family, whether it be a violone or bass viol.[4] The viol's popularity in this style was due to its wide range and agility, leading Italian composer Francesco Rognoni to describe the viol as being "the queen of all instruments for playing *passaggi.*"[5] Some composers regarded viola bastarda as a specific type of viola da gamba, but

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[1] Joëlle Morton, "Redefining the Viola Bastarda: A Most Spurious Subject," in *The Viola da Gamba Society Journal* 8 (2014), 56-57. Accessed May 1, 2020, http://vdgs.org.uk/journal/Vol-08.pdf.
[2] Morton, "Redefining the Viola Bastarda," 32-33.
[3] Other instruments that had *bastarda* style pieces written for them include lute, trombone, and bass voice.
[4] Morton, "Redefining the Viola Bastarda," 16-17.
[5] "La Viola Bastarda, qual è Regina delli altri instromenti, per paseggiare", Francesco Rognoni, *Selva de varii passaggi, seconda parte* (Milan, 1620), 2. Quoted and translated by Jason Paras, *The Music for the Viola Bastarda* (Bloomington: Indiana University Press, 1986), 8.

given the lack of a standard size of viola da gamba, it is likely that players used whichever instruments that were able to play the works as written, with specific attention being paid to the lower end of the range, which would require a larger instrument.[6]

A significant portion of these pieces were based on pre-existing polyphonic vocal works—usually popular French chansons or Italian madrigals of the time. The Italian composer Girolamo Dalla Casa was the first to write about this style of viola bastarda, describing it as a practice in which one makes diminutions on all the parts of the polyphonic works.[7] This is achieved by jumping from one line to another, transforming and ornamenting all the musical material along the way. As *bastarda* style developed in the seventeenth century, the ornamentation became more elaborate, and often rendered the original work that was receiving the *bastarda* treatment almost unrecognizable.[8]

About the Composer

Vincenzo Bonizzi (d. 1630) was an Italian composer and instrumentalist. Born in Parma, he studied the viola with Orazio Bassani and the organ with Claudio Merulo. He spent some time in the court at Ferrara before returning to Parma in 1599. The rest of his life was spent in Parma where he served as an organist and *maestro di cappella* in both the Farnese court and Parma Cathedral until his death.[9]

Only two publications of Bonizzi's compositional output survive: *Motecta*, a book of motets for four to eight voices published in Ferrara in 1595,[10] and *Alcune opere di diversi auttori*, a collection of viola bastarda pieces published in Venice in 1626.[11] This latter collection contains nine pieces that

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[6] Paras, *The Music for the Viola Bastarda*, 18-25.
[7] Girolamo Dalla Casa, *Il vero modo di diminuir, con tutte le sorti stromenti* (Venice, 1584), Libro Secondo, 1. https://imslp.org/wiki/Special:ReverseLookup/243640.
[8] Paras, *The Music for the Viola Bastarda*, 33.
[9] Argia Bertini, and Dinko Fabris, "Bonizzi, Vincenzo," in *Grove Music Online,* published 2001, https://doi.org/10.1093/gmo/9781561592630.article.03524.
[10] Vincenzo Bonizzi, *Motecta ut vulgo dicunt, tum quaternis, tum quinis senis, et septenis, tum octonis vocibus decantanda* (Ferrara: V. Baldinus, 1595). https://edl.beniculturali.it/beu/850012180.
[11] Vincenzo Bonizzi, *Alcune opere di diversi auttori a diversi voci, passagiate principalmente per la viola bastarda, ma anche per ogni sorte di stromenti, e di voci* (Venice: A. Vincenti, 1626). https://imslp.org/wiki/Special:ReverseLookup/412345.

embellished popular sixteenth-century chansons and madrigals, and is dedicated to three lady viol virtuosi of the Avogadri family.[12]

Notes on *Dolce Memoy*

Dolce memoy is the first piece in Bonizzi's *Alcune opere di diversi auttori*, and is based on the 4-voice chanson, *Doulce mémoire*, by Pierre Sandrin. The chanson's lyrics express the nostalgia that comes with the bittersweet memories of lost love (see Table 10). The music begins simply, building to an emotional climax before ending gently. The popularity of this chanson is reflected in the numerous musical parodies, transcriptions and arrangements that are derived from it, including parody masses by Orlando di Lasso and Cipriano de Rore. On the instrumental side, there are various lute and keyboard tablatures that include features such as accidentals and ornamentations, which can give some insight into the performance practice of the time.[13] More closely related to Bonizzi's version are the four ricercars for solo viola da gamba by Diego Ortiz.[14] These pieces can be seen as a precursor to the viola bastarda style, as Ortiz ornaments the bass line in the first and third ricercars, the superius in the second, and in the fourth creates a brand new line that passes through the tenor and bass ranges.[15] Dalla Casa also wrote a viola bastarda style piece based on the same chanson, where the embellishing line utilizes triplicate divisions (sixteenth-note triplets).[16] Bonizzi's version is the latest addition, appearing almost a century after the chanson's first published appearance in book one of *Le Parangon des Chansons* in 1538.

Table 10. Lyrics and translations of *Doulce mémoire.*[17]

Doulce mémoire en plaisir consommée,	Sweet memory consummated in joy,

[12] The dedicatees were: Margherita Aldobrandini, Duchess of Parma and Piacenza; Giulia Avogadri, Countess of Rollo; and Lucrezia d'Este, Duchess of Urbino.
[13] George Houle, *Doulce mémoire: a study in performance practices* (Bloomington: Indiana University Press, 1990), 11-18.
[14] Diego Ortiz, *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (Rome: 1553), Libro Secundo, 43-47. https://imslp.org/wiki/Special:ReverseLookup/58549.
[15] Frank Dobbins, "'Doulce mémoire': A Study of the Parody Chanson", *Proceedings of the Royal Musical Association* 96 (1969–70), 98. https://www.jstor.org/stable/765976.
[16] Dalla Casa, *Il vero modo di diminuir*, Libro Secondo, 28-29.
[17] Translation by Dobbins, in "'Doulce mémoire'", 86.

O siècle heureux qui cause tel sçavoir.	O happy time of such understanding;
La fermeté de nous deux tant aymée	The loving steadfastness of our united love,
Qui à nos maux a su si bien pourvoir.	Which knew so well how to attend our ills.
Or maintenant a perdu son pouvoir	But now alas has lost its former strength
Rompant le but de ma seulle espérance,	Severing the thread of my one only hope.
Servant d'exemple à tous piteux a voir.	A sad example all afflicted see,
Fini le bien, le mal soudain commence.	Cease therefore joy, for sudden evil comes.

Houle describes Bonizzi's *Dolce memoy* as "among the most brilliant examples of viola bastarda music and perhaps the most dazzling display piece based on *Doulce memoire*."[18] This is likely because the work emerges relatively late within the short period of viola bastarda practice and composition, by which point composers had moved away from the style employed by Ortiz and Dalla Casa, which featured "symmetrical diminution figurations of unchanging note values."[19] By contrast, *Dolce memoy* employs a "richer vocabulary of diminution figurations", including syncopated and dotted rhythms, leaping arpeggios, and asymmetrical phrases.[20] The piece covers a range of three and a half octaves, utilizing both the highest and lowest ends of the instrument for rapid diminutions, which in turn reflects the exceptional virtuosic capabilities of the viol players who performed these works.

[18] Houle, *Doulce mémoire*, 18.
[19] Paras, *The Music for the Viola Bastarda*, 48.
[20] Paras, The Music for the Viola Bastarda, 48.

Sources

The following sources were consulted for this transcription:

- Facsimile of Bonizzi's *Alcune opere di diversi auttori a diversi voci*;[21]
- Modern edition, edited by Jason Paras;[22]
- Modern "urtext" edition, edited by Joëlle Morton;[23]
- Modern edition, edited by George Houle.[24]

A notable feature of viola bastarda music is its numerous clef changes. The 1626 edition of *Dolce memoy* features bass (F4), tenor (C4), alto (C3), mezzo-soprano (C2), and soprano (C1) clefs. The use of different clefs keeps the notes within the five-line staff, and often indicates changes in the specific voice parts ornamented.[25] The editions by Paras and Morton (urtext) both retain the original clefs, whereas the one by Houle uses bass and alto clefs only. All three modern editions provide solutions to various errors in the original, although Houle does not provide any commentary.

Remarks on the Transcription, and Performance Suggestions

This transcription, scored for continuo at A=415Hz and clarinet in A, is mostly a note-for-note transcription of the original version for the viola bastarda, with the whole piece transposed up a fourth. The clarinet part is then transferred an octave up, and after taking into account the additional transposition up a major second, the resulting written range of E_3 to A_6 effectively covers the whole playing range of the instrument. The only melodic change involves the first note in the clarinet part, which is not transposed up an octave. It may be possible to play this on clarinet in B-flat if the continuo is tuned to A=440Hz. However, aside from A=415Hz being more common with continuo instruments nowadays, the mellower tone of the clarinet in A is a welcome characteristic, given the high tessitura at times. The

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[21] Bonizzi, *Alcune opere di diversi auttori a diversi voci*, 1-12.
[22] Paras, *The Music for the Viola Bastarda*, 142-147.
[23] Vincenzo Bonizzi, *Doulce memoire,* ed. Joëlle Morton (2019), https://imslp.org/wiki/Special:ReverseLookup/582624.
[24] Houle, *Doulce mémoire*, 69-73.
[25] Paras, *The Music for the Viola Bastarda*, 53.

clarinet part is notated in treble clef. The bass line was unfigured in Bonizzi's original, so all bass figures in this transcription are editorial.

Aside from the clarinet part and bass line, there is an extra staff that has a reduction of the other three parts of Sandrin's chanson. This is not meant to be a substitute for a continuo realization (although continuo instruments may refer to and follow the original voices when suitable), but rather a fulfillment of Bonizzi's wish as stated in his preface:

> "I would have willingly made available the score of the original works in order that one might see the small study which I have made of them, but so as not to delay any longer… I abandoned the idea, and offer only the bass continuo, resigning myself to the judgment of whomever will want to see it."[26]

Beaming

This transcription features beaming that does not follow standard conventions. Printed music of this period typically did not feature beaming, as each note was printed with a separate piece of type and would also occupy the same amount of space (Fig. 1). However, manuscripts from the same period suggest a strong sense of phrase and note grouping as indicated by beaming, such as in Aurelio Virgiliano's *Il Dolcimelo*, an undated manuscript treatise from the early-seventeenth century on passaggi and diminutions for voice and instruments. In it, beams snake across chains of running sixteenth notes, sometimes even going through clef changes (Fig. 2), which suggest a sweeping effect.[27] This transcription attempts to achieve the same effect. While it is true that by incorporating such beaming reflects a subjective interpretation of the note groupings, "'standard patterning' [beam groupings in multiples of two] is itself an interpretation, and an especially insidious one, since it wears the sheep's clothing of accepted (and for Renaissance music, irrelevant and anachronistic) convention."[28]

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[26] Bonizzi, *Alcune opere di diversi auttori a diversi voci*, preface; trans. Paras in *The Music for the Viola Bastarda*, 46-47.
[27] Paras, The Music for the Viola Bastarda, 53-54.
[28] Richard Taruskin, "Review of *Editing Early Music*, by John Caldwell", *Notes* 42, no. 4 (Jun 1986): 779, https://doi.org/10.2307/897788.

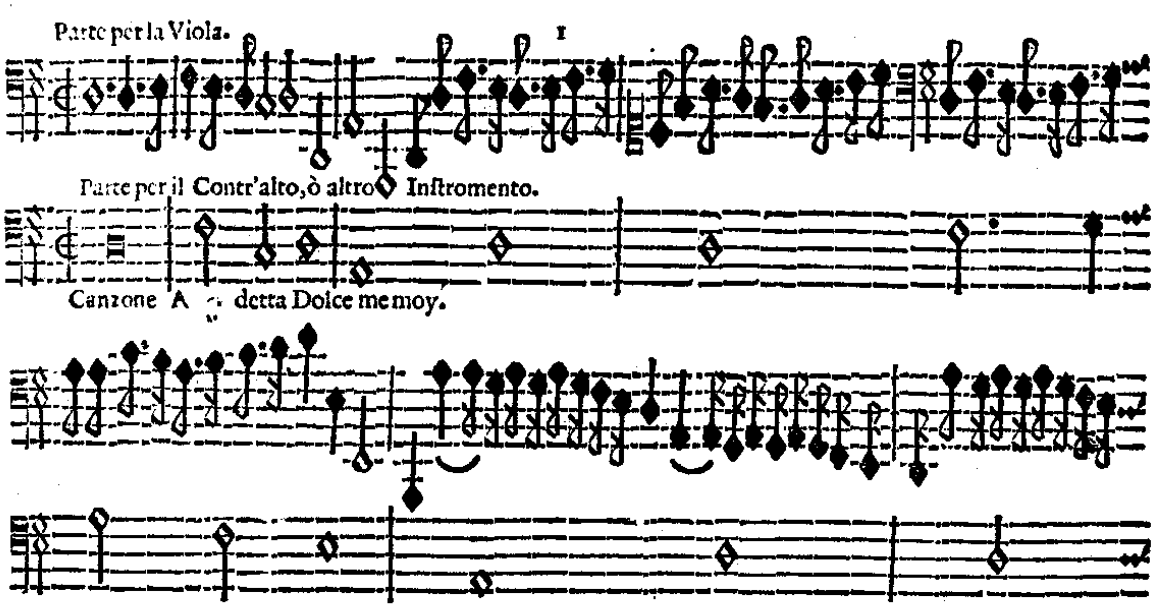

Figure 1. Vincenzo Bonizzi, *Dolce Memoy* from *Alcune opera di diversi auttori,* first two systems.[29]

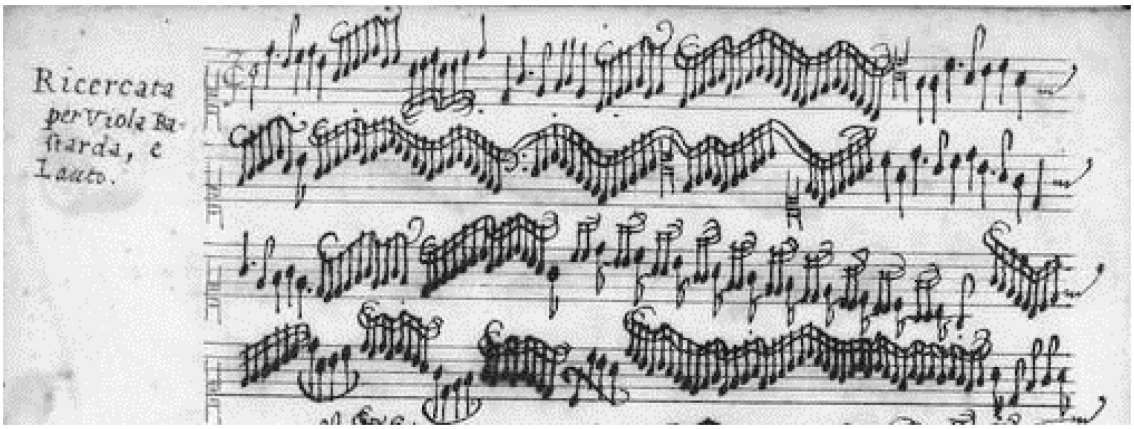

Figure 2. Aurelio Virgiliano, *Ricercata* (No. 2) *per Viola Bastarda, e Lauto* from *Il Dolcimelo*, first four systems.[30]

Articulation

There are no articulation indications in *Dolce memoy*. These bastarda works were written for virtuoso gambists who would have been able to handily play the dazzling passagework with all separate bows.

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[29] Bonizzi, *Alcune opere di diversi auttori a diversi voci*, 1.
[30] Aurelio Virgiliano, *Il Dolcimelo*, *Libro Secondo* (c.1600), https://imslp.org/wiki/Special:ReverseLookup/325372.

Like the works of Van Eyck, clarinetists should not feel obligated to tongue all the notes—even if the player had the ability to do so. In fact, tonguing some of the fast moving passages may be detrimental to creating the implied sweeping gestures. Suggested articulations are marked in the score.

Tempo

One of the greatest challenges of performing this piece is to find enough variation in the different sections and patterns to sustain the interest of the listener, and the tempo (or tempi) plays a key role in facilitating this. However, there is no indication of tempo in any of the sources. A valid suggestion, then, would be to follow the tempo of the original chanson—and that works in some viola bastarda pieces—but in *Dolce Memoy*, this would cause some of the passagework to be unplayable. Similar to the works by Van Eyck, the tempo here would need to be determined with reference to the playability of the fastest note values. However, given the range of rhythmic values, even the seemingly best choice could still lead to stretches of music that would seem slow and lethargic, which is not the desired effect. Such decisions are typical of the challenges inherent to later viola bastarda music where there are distinct sections of diminution "topics," each with their own rhythmic and melodic patterns. On the other hand, perhaps this challenge instead "suggests a performing style that projects these distinct sections by means of appropriate changes of rhythm, tempo, and affect."[31] Probably the most influential keyboard performer and composer of the early Baroque, Girolamo Frescobaldi, described how his *Toccate* should be played, as they too feature contrasting sections:

> "First, this style of playing should not be measured, but should follow the practice of modern madrigals, which, howsoever difficult, are rendered easier by means of the beat: which should be now languid, now sprightly, and even sustained in the air according to the affects or the sense of the words."[32]

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[31] Paras, *The Music for the Viola Bastarda*, 48.
[32] Girolamo Frescobaldi, *Toccate e partite* (Rome, 1615), preface; trans. Paras in *The Music for the Viola Bastarda*, 48.

Frescobaldi's *Toccate*, being keyboard pieces, are not texted, so it is crucial to identify any affects in each section before determining the tempo.[33] Although *Dolce memoy* is based on a popular chanson, Bonizzi's treatment causes it to be so far removed from its original form that a number of its original affects seem to be lost entirely. Overall, a tempo range of 𝅗𝅥 = 40-60 is suitable for the piece, and suggestions of tempo in the varying sections have been marked accordingly.

Shaping and Dynamics

Compared to the works of Van Eyck, *Dolce memoy* requires a higher degree of shaping of the individual gestures according to their melodic contour. However, indicating each individual gesture with hairpins would only clutter the score, so some are left unindicated. There are moments when the dynamic momentum and shaping run against the contour, i.e., playing a crescendo on a descending a scale, and those are always marked.

In trying to decipher what general dynamics are appropriate for each section, one has to keep in mind the nature of the original instrument and its implications for adapting the piece on clarinet. *Dolce Memoy* calls for a bass viol with A_1 as its lowest string,[34] and such an instrument produces a substantial range in timbre: the lowest notes are thick and somewhat dull, while the highest notes are clear and sweet, and carry an intensity in the tone despite being limited in volume. Passages that jump across the different strings of the instrument are written to take advantage of these shifts in tone color. Although the clarinet too has a wide range of colors at its disposal, clarinetists have to take care to choose appropriate ones, especially when navigating the altissimo register, which has the potential to assault listeners' eardrums. In general however, the clarinet has less dramatic shifts in timbre when compared to the viol, as the general consensus among clarinetists is to desire a "homogenous tone" across registers. While the goal is not to completely imitate how a gambist might play the work, clarinetists will have to compensate with drastic

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[33] Andrew Lawrence-King, "Frescobaldi Rules, OK?" published October 23, 2015, https://andrewlawrenceking.com/2015/10/23/frescobaldi-rules-ok/.

[34] There are works in *Alcune Opere*... that call for an instrument that goes to G_1, so it may be that such an instrument was intended for all the works in this collection, even though *Dolce Memoy* only goes to A_1.

changes in dynamic and deliberate color shifts in order to create sufficient musical interest that reflects the writing.

Other Similar Possibilities: Bastarda

For a general overview of works for viola bastarda, Jason Paras' *The Music for Viola Bastarda* is an invaluable resource. It includes viola bastarda pieces by Dalla Casa, Virgiliano, Bassani, Rognoni, Bonizzi, and other miscellaneous works. All these works are worthy of consideration for further transcription. Many of these are unaccompanied, which can provide more flexibility for programming purposes.

Ambitious clarinetists can also consider composing their own "alla bastarda" pieces. A good starting point is to follow the video guide made by recorder player and composer Karel van Steenhoven on YouTube.[35] To take it a step further, one can go the "traditional" route by referring to the directions laid out by Dalla Casa (*Il vero modo di diminuir*, 1584), and using diminution techniques as explained in treatises such as those by Ganassi (*Opera intitulata fontegara*, 1535), Ortiz (*Trattado de Glosas*, 1553), and Virgiliano (*Il Dolcimelo*, c.1600). Such a process will take more time than adapting a piece that has already been written, but it will have a considerable advantage of being conceived with the target instrument in mind. While this would not be strictly "early music", it does open up a formula for the creation of new pieces in the bastarda style.

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[35] Karel van Steenhoven, "Your own recorder solo - alla Bastarda", https://youtu.be/CItL4XW-dj8.

Chapter 8: Jacques Hotteterre: Suite, Op. 2 No. 4

About the Composer

Jacques-Martin Hotteterre "Le Romain" (1674-1763) is perhaps the most well-known member of the Hotteterre family, who were Parisian woodwind instrument makers and musicians active in the courts of Louis XIV and Louis XV. The Hotteterre family has been credited with the redesigning of the oboe (hautboy), recorder, bassoon, and transverse flute, into the instruments now commonly referred to as the baroque woodwinds.[1] However, Hotteterre "Le Romain" is well known not for his work as an instrument maker, but rather for his activities as a pedagogue, composer, and performer. His most important publication is his 1707 treatise, *Principes de la Flute Traversière, ou Flute d'Allemagne, de la Flute à bec ou Flute douce, et du Haut-bois, divisez par traitez, Op. 1* (*Principes*), which is the earliest published method on playing the baroque transverse flute, and contains sections on playing the recorder and oboe. This treatise was widely read, with many reprints and translations during Hotteterre's lifetime. It served as the main manual on the flute for nearly half a century, until the publication of Quantz's treatise in 1752.[2]

As a performer, Hotteterre was regularly engaged in the royal court as a musician of the Grand Écurie, a band that took part in all the royal ceremonials at which music was played. Hotteterre was proficient on many instruments, and received first employment as a bassoonist (basse de hautbois).[3] At different points in his life, Hotteterre acquired the posts of "Grand Hautbois du Roy" and "Flute de la Chambre du Roy," although this does not tell us all of his activities at court, given that royal musicians often performed other non-musical duties.[4]

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[1] Delpha LeAnn House, "Jacques Hotteterre 'le Romain': A Study of his Life and Compositional Style" (Ph.D. diss., University of North Carolina at Chapel Hill, 1991), 1-2.
[2] House, "Hotteterre: Life and Compositional Style," 2-3.
[3] House, "Hotteterre: Life and Compositional Style," 31-32.
[4] House, "Hotteterre: Life and Compositional Style," 28.

Hotteterre's compositions include volumes of suites for flute and continuo (Opp. 2, 5), two flutes without continuo (Opp. 4, 6, 8), trio sonatas for two flutes and continuo (Op. 3), and *L'art de Préluder* (Op. 7). Along with the *Principes*, Hotteterre also published a tutor on playing the musette (Op. 10), a small bagpipe that was popular in France during the baroque period. See Table.

Table 11. List of Hotteterre's publications.

Year	Opus	Title
1707	1	*Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec ou flûte douce et du hautbois, divisez par traictez*
1708	2	*Premier livre de pièces pour la flûte traversière et autres instruments avec la basse*
1712	3	*Sonates en trio pour les flûtes traversières et a bec, violon, hautbois*
1712	4	*Première suitte de pièces suite de pièces à deux dessus, sans basse continue. Pour les flûtes-traversières, flûtes à bec, violes, "*
1715	5	*Deuxième livre de pièces pour la flûte traversière et autres instruments avec la basse*
1717	6	*Deuxième suite de pièces à deux dessus pour les flûtes-traversières, flûtes à bec, violes, etc.*
1719	7	*L'art de Préluder*
1722	8	*Troisième suite de pièces à deux dessus*
1738	10	*Méthode pour la Musette contenant des principes, par un recueil d'airs et quelques préludes*

Notes on Op. 2, No. 4

Hotteterre's *Premier livre de pieces pour la flûte-traversiere*, published as Op. 2, was published twice during Hotteterre's life: first in 1708, and later in 1715. The 1715 edition had more ornaments, new engraving (that featured beaming), and divided the three suites of the 1708 edition into five, with the second and third suites split up to provide material for the "added" suites. It is likely that Hotteterre took inspiration from Michel de la Barre, who had in 1702 published his first book of *Pièces pour la flûte*

traversière, which was the first collection of music for solo flute and continuo. La Barre also established the practice of grouping together pieces of the same key as a "suite", and Hotteterre did the same.[5] The breaking up of the previously larger suites was likely a sign of Italian influence, which by comparison had a smaller number of movements within a given work, but also may have been Hotteterre again emulating La Barre, for his second book of flute pieces (1710) also contained shorter suites when compared to his first.[6]

While French composers such as Jean-Henri d'Anglebert and Marin Marais tended towards standardizing the order of dances in their suites: prelude(s), allemande(s), courante(s), sarabande(s), and gigue(s), Hotteterre did not adopt such consistent ordering. Hotteterre's suites did tend to begin with the sequence: prelude-allemande-sarabande.[7]

The *Suite*, Op. 2 No. 4 contains seven movements, consisting of a prelude followed by six dances. Each of the dances have titles that articulate the dance designation, following a practice that seems to have been started by La Barre.[8] These titles include names of people or titles at the royal court, names of various locations or general things, and feelings. It is not possible to determine what all these titles mean with complete certainty, so some amount of speculation is inevitable.[9]

The seven movements are:

I. Prélude (*Lentement*). This is the type of prelude that Hotteterre mentions in his *L'art de Prélude* as "the first piece of what is called a Suite, or Sonata."[10] We can observe how Hotteterre uses bass lines not only to provide harmonic support, but also to add an additional melodic line to the texture.

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[5] House, "Hotteterre: Life and Compositional style", 180.
[6] House, "Hotteterre: Life and Compositional style", 180-181.
[7] House, "Hotteterre: Life and Compositional style", 185-186.
[8] House, "Hotteterre: Life and Compositional style", 187.
[9] House, "Hotteterre: Life and Compositional style", 187-188.
[10] Jacques Hotteterre, *L'art de Préluder* (Paris, 1719), 1. "… l'une est le Prélude compose qui est ordinairement la première Pièce de ce que l'on appelle Suite, ou Sonate, et qui véritablement est une Pièce dans les formes… "

II. Allemande “La Fontainebleau” (*Gravement*). A standard dance movement in a French Suite, this allemande is named after the royal château used by Louis XIV’s court in the summer. This is reflective of the stately character of this moderately slow dance.

III. Sarabande “Le Départ” (*Doulouresuement*). A standard dance movement, the title of this sarabande translates to “departure”, which pairs well with the character indication *Doulouresuement* (sad). This movement features a *petite reprise*—perhaps to suggest a reluctance to leave.

IV. Air “Le Fleuri” (*Gayement*). The title of this air means “flowery” or ‘florid’, which alongside *Gayement* (happy) indicates a brisk and cheerful character that contrasts well with the previous movement.

V. Gavotte “La Mitilde” (*Tendrement*). A common dance movement, this gavotte is marked “tenderly”. The origins of the title “La Mitilde” are uncertain, but it could possibly be a reference to the same Arcadian figure “Mitilde” that appears in the chamber cantatas by Alessandro Scarlatti.

VI. Branle de village “L'Auteuil”. The branle (sometimes called a “brawl” in English) is a dance of rustic French origins, derived from the word “branler”, which describes the sideways movement of its dance steps.[11] “L’Auteuil” probably refers to the town of Auteuil west of Paris, and this branle depicts a village dance.

VII. Menuet “Le Beaulieu” – Deuxième Menuet. This pair of menuets features the switching of modes from E minor to E major, and back again as the first menuet is repeated. This offers an opportunity for a change of character between the two menuets. The origins of the title is

[11] Thoinot Arbeau’s 1588 treatise on French social dance, *Orchésographie*, describes many different types of branles, most of which are in duple meter.

unknown, but has been suggested to mean either its literal translation "the beautiful place"[12], or is a name of "one of Hotteterre's distinguished pupils or admirers".[13]

Sources

The following sources were consulted for this transcription:

- Facsimile of the 1708 edition of Hotteterre's *Premier livre*;[14]
- Facsimile of the 1715 edition of Hotteterre's *Premier livre*;[15]
- Modern edition edited by Hans-Thomas Müller-Schmidt.[16]

This transcription is based on the 1715 edition of the work, of which the facsimile, available on IMSLP, is generally clear and legible. Müller-Schmidt's edition is a modern typeset of the 1715 edition, and provides helpful "quality of life" changes, such as the usage of the ordinary treble clef (as opposed to French violin clef (G1)), modern accidental usage (e.g. using ♮ to nullify ♭, as opposed to ♯), and clearer spacing of ornamentation and bass figures. However, Müller-Schmidt also modernizes the time signatures (i.e. using 3/4 as opposed to 3), a practice that this transcription does not follow, as this has implications for tempo as well as *notes inégales*.

Remarks on the Transcription, and Performance Suggestions

There are a few options when it comes to the performance of this piece. This transcription assumes a pitch standard of A=415Hz in the continuo, and retains the original key of E minor. In doing so, the B-flat

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[12] Greg Dikmans, CD booklet notes to *The Bedroom of the King (La Chambre du Roi)*, performed by Elysium Ensemble, Move Records, MD 3184, 1998, CD.
[13] Laurence Pottier (trans. Keith Anderson), CD booklet notes to *Hotteterre: Music for Flute, Vol. 1 - Premiere livre de pieces*, performed by Philippe Allain-Dupré, Vincent Dumestre, Philippe Pierlot, and Yasuko Uyama-Bouvard, Naxos 8.553707, 1997, CD.
[14] Jacques Hotteterre, *Pièces pour la flûte traversiere* (Paris: Christophe Ballard, 1708), 41-53, https://imslp.org/wiki/Special:ReverseLookup/496833.
[15] Jacques Hotteterre, *Première livre de pieces pour la flûte-traversiere* (Paris: L'auteur, Foucault, 1715), 27-33, https://imslp.org/wiki/Special:ReverseLookup/61713.
[16] Jacques Hotteterre, Première livre de pieces pour la flûte-traversiere, ed. Hans-Thomas Müller-Schmidt (2014), https://imslp.org/wiki/Special:ReverseLookup/319699.

clarinet part is transposed up a half-step to F minor. However, should the continuo wish to play at A=392Hz—not an uncommon pitch level for French Baroque music, especially in operatic works[17]—clarinetists have the option of either using an A clarinet, or playing the clarinet part in the original key of E minor. It should be noted that although this transcription uses the original key, Hotteterre sanctioned the transposition of these works, notably when played on recorder, where in the *Avertissement* he gives examples of transposing "the key of D to F, G to B-flat, and E to G".[18]

Aside from the transposition, the clarinet part is mostly a direct transcription of the flute part. A few sections are displaced down an octave to add variety and more fully utilize the range of the instrument. In particular, the rustic character of the Branle de Village and Deuxième Menuet are highlighted with the octave displacement. Some movements also did not have tempo / affect indications, so suggested terms have been added in brackets. The list of changes are as follows:

Table 12. List of changes to Hotteterre *Suite*, Op. 2 No. 4 (arr. Wun).

Movement	**Measure(s)**	**Changes**
Allemande	m. 7, beat 3	Clarinet 8vb
Sarabande	mm. 1-10	Suggestion for clarinet to play 8vb on repeat
	mm. 12-29	Suggestion for clarinet to play 8vb first time
Branle de Village		Added tempo marking "Fast"; clarinet 8vb
Menuet		Added tempo marking "Elegantly"
Deuxième Menuet		Added tempo marking "Rustic"; clarinet 8vb
	mm. 1-4	Continuo 8vb

[17] An in-depth discussion of pitch standards is beyond the scope of this document. However, it should be noted that the pitch standard used in France during this period was known as the *Ton de la Chambre*, and was probably around A=404 Hz. For more details, see Bruce Haynes, "Pitch Standards in the Baroque and Classical periods" (PhD diss., University of Montreal, 1995): 108-112; and Bruce Haynes, *History of Performing Pitch: The Story of "A"* (Lanham, MD: Scarerow Press, 2002), 117-123.

[18] Hotteterre, *Première livre de pieces pour la flûte-traversiere*, 1.

Notes inégales

The practice of *notes inégales* was previously mentioned in Chapter 3 when discussing the Rameau-Ettlinger *Suite*, despite it not being utilized by Ettlinger in performance. This practice is discussed in Hotteterre's *Principes*, as well as in *L'art de Preluder*. As a general statement, Hotteterre states in *Principes* that "you must not always play quavers [eighth notes] equally, but that you must, in certain time signatures, make one of them long and one short."[19] The matter of time signatures is further elaborated on in *L'art de Preluder*, of which the relevant passages to *Suite,* Op. 2 No. 4 are as follows (underlined dances are editorial):

> "Slow 4 time is marked with C… The eighth notes are equal: the sixteenth notes are pointed, i.e. one long and one short [i.e. *inégales*]… In instrumental works, it is suitable for preludes (the first piece of a Sonata), allemandes, adagios, fugues, etc.
> 2 time is marked by a simple 2... It is normally fast and perky. It is used in opera overtures, ballet *entrées*, marches, bourrees, gavottes, rigaudons, branles, gotillons, etc.. The eighth notes are pointed.
> Simple triple time is marked with a 3 or sometimes 3/4… It is sometimes very slow and sometimes very fast. The eighth notes are almost always pointed in French music. It is used for passacailles, chaconnes, sarabandes, ballet airs, Italian courantes, menuets, etc.."[20]

From this, we can infer that all of the movements in Suite Op. 2 No. 4 could be played with *notes inégales*. Eighth notes are the typical rhythmic value to be played unequally, except in the Allemande, where sixteenth notes are unequal instead. It is debatable whether the Allemande should have *notes inégales* at all, given numerous disjunct intervals. Some baroque authors opine that the allemande is a dance where inequality is undesirable.[21] However, Dikmans shows that the unequal performance of disjunct intervals is possible and may have been Hotteterre's intention, as can be shown when comparing

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[19] Jacques Hotteterre, *Principes de la flute traversiere* (Paris: 1707), 24; trans. and ed. David Losocki in *Principles of the Flute, Recorder & Oboe*, (New York: F. A. Praeger, 1968), 60.
[20] Jacques Hotteterre, *L'art de Preluder*, 57-58.
[21] Donington, *Baroque Music: Style and Performance*, 45-46.

the 1709 and 1715 editions of the Allemande "La Royalle" (Op. 2 No. 1). where in the later edition, Hotteterre revises the eighth notes in the opening to dotted rhythms instead, reminding performers to play them unequally (see Fig. 3).[22] The main difference between the allemandes "La Royalle" and "La Fontainebleau" in Op. 2 No. 4 is the time signature, which informs both a difference in tempo and rhythmic value to be played unequally: "La Royalle" is in 2 time, so the unequal rhythmic value is the eighth note; "La Fontainebleau" is in 4 time, so unequal rhythmic value is the sixteenth note.

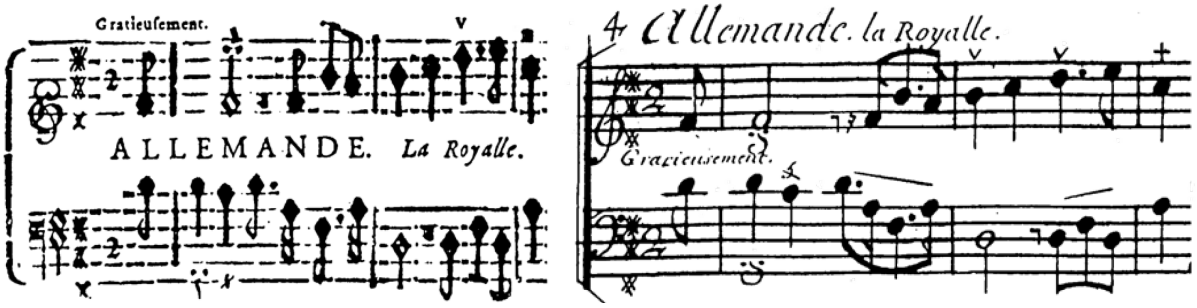

Figure 3. Comparison of the 1709 and 1715 editions of the Allemande "La Royalle", Op. 2 No. 1.

While "La Royalle" would seem to indicate *notes inégales* are to be played akin to dotted rhythms, this should only be seen as a guide for that particular piece. There is no set degree of inequality, and different writers suggest long-short ratios ranging from 3:1 (dotted rhythm), to a barely perceptible 9:7, with a ratio of 3:2 seeming to be one of the more common degrees of inequality.[23] Regardless of such mathematical ratios, composers left the realization of *notes inégales* to the taste (*goût*) of the performers, as Saint-Lambert writes:

> Inequality gives them [eighth notes] more grace; ... taste determines if they are to be more or less unequal. There are some pieces in which it is good to make them very equal, and others where they should be less so. Taste is the judge.[24]

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[22] Greg Dikmans, "Rhythmic alteration and articulation in 18th-century French flute music: a reappraisal of Jacques Hotteterre le romain", updated November 2019, http://earlymusic.dikmans.net/hotteterre-on-rhythmic-alteration/#hotteterre-on-notes-in%C3%A9gales.
[23] Betty Bang Mather, *Interpretation of French Music from 1675-1775 for Woodwind and Other Performers* (New York: McGinnis & Marx, 1973), 3-5.
[24] Michel de Saint-Lambert, *Principes du Clavecin* (Paris, 1702); trans. and quoted in Mather, *Interpretation of French Music from 1675-1775*, 4.

Agréments (ornamentation)

In *Principes*, Hotteterre lists ornaments "which are absolutely necessary for the perfection of playing",[25] and also provides a summary of these in the preface of the *Premier livre de pieces*. This includes a list of instructions, as well as an ornamentation table that illustrates how to execute the various symbols. This ornamentation table, as well as a translation of the instructions, are in Appendix 2 of this document. However, it should be noted that Hotteterre states that he "indicated the ornamentation in the most important places, as far as possible",[26] which also implies that there may be places that ornaments may be suitable, but not notated.

One specific ornament that Hotteterre does not notate is the *flattement*, which he instructs to be "made on nearly all long notes, and that they must be performed… more slowly or more quickly according to the tempo and character of the piece."[27] *Flattement* was a kind of fingered vibrato that in *Principes*, Hotteterre describes the execution as fingering "further removed holes, and some on the edge or extremity of holes," and goes into detail on how to play it each note on the transverse flute.[28] A crude equivalent of this on the clarinet (and modern flute) is the timbral trill: crude, because the action of closing keys onto tone holes creates an angular and distinct change in pitch and timbre that is so uncharacteristic of *flattement* that it is in most cases a poor substitute. Outside of using vibrato on these long notes, it would be more appropriate for clarinetists to shape them with a small *mezza di voce* (crescendo and diminuendo), following the direction by Corrette that "the *flattement* is made to swell and diminish the sound."[29]

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[25] Hotteterre, *Principes*, 21; trans. and ed. Losocki in *Principles of the Flute*, 63.
[26] Jacques Hotteterre, *Premier livre de pieces pour la flûte-traversiere* (Paris: 1715), preface; trans. in Mather, *Interpretation of French Music from 1675-1775,* 82.
[27] Hotteterre, *Premier livre*, preface; trans. in Mather, *Interpretation of French Music from 1675-1775*, 82.
[28] Hotteterre, *Principes*, 29-32; trans. and ed. Lasocki in *Principles of the Flute*, 66-68.
[29] Michel Corrette, *Méthode pour apprendre à jouër la flûtte* (Paris: 1735), 30; trans. in Mather, *Interpretation of French Music from 1675-1775*, 85.

Other Similar Possibilities: French Baroque

Obvious choices for further exploration are the flute works by Hotteterre, not only including the ones from Opp. 2 and 5, but also Opp. 3, 4, 6, and 8, which feature two treble instruments alongside a continuo part. Whether the other treble part be played by a second clarinetist, or some other instrument, is up to the performer for experimentation.

The works for transverse flute by the previously mentioned La Barre would also be fine choices. As a contemporary of Hotteterre, La Barre was the first person to publish solo music specifically for flute in 1702, and his output includes a total of eighteen books of flute music published between 1694 and 1725, some of which also feature two flutes. Other French composers worth exploring include Joseph Bodin de Boismortier, Michel Blavet, Robert de Visée, Pierre Danican Philidor, and Marin Marais.

Performers interested in the French Baroque should also take a look at the short preludes in Hotteterre's *L'art de Préluder* (Op. 7). These preludes are short pieces that were originally meant to be improvised, for the player to "loosen his fingers, establish the tonality and prepare his own and his listeners' minds for the more formal music to follow."[30] Hotteterre determined that there were rules and principles that came with these improvisations, and sought to present them in *L'art de Préluder*.[31] While most of these preludes are unaccompanied, some of the longer ones also have basso continuo.

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[30] Robert Donington, *The Interpretation of Early Music*, new rev. ed. (New York: Norton, 1989), 426.
[31] Jacques-Martin Hotteterre, *L'art de préluder*, 1.

Chapter 9: Georg Muffat: Violin Sonata

About the composer

Georg Muffat (1653-1704) was a German composer who had a cosmopolitan career that saw him absorbing the most prominent musical styles of the period. Baptized in Mégève, Savoy, Muffat's mother's family was French, while his father's side was of Scottish ancestry (Moffat) that fled Scotland in the early seventeenth century. He was sent at the age of ten to study music in Paris, and learnt the orchestral style of "the most famous Jean-Baptiste Lully".[1] He found work in Vienna, Prague, and Salzburg, and also travelled to Rome, where he learned the Italian style of Arcangelo Corelli.

Muffat ultimately was appointed as *Hofkapellmeister* at the court in Passau in 1690, where he would stay until his death. It was in Passau that he published his three collections of ensemble music: *Florilegium Primum* (1695) and *Florilegium Secundum* (1698), which contained dance suites in the French "Lullian" style, whilst *Auserlesene Instrumentalmusik* (1701) contained Italian-style *concerti grossi*. The texts in these collections are regarded as important sources of information regarding the performance practice of French and Italian music in the late seventeenth century.

Notes on the Violin Sonata

Muffat's Violin Sonata (*Sonata Violino Solo*) has been described as "a piece of idiosyncratic singularity"[2] and is Muffat's earliest surviving work. It was not published during his lifetime, and is the only work by Muffat in which an autograph exists, dated July 2, 1677, in Prague. Curiously, despite the early years studying in France (Muffat's visit to Rome was in the 1680s), the sonata is not in French style, rather it is

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[1] Georg Muffat, *Florilegium Primum* (Augsburg: Koppmayr, 1695), foreword; trans. David K. Wilson as *Georg Muffat on Performance Practice: The texts from* Florilegium Primum*,* Florilegium Secundum*, and* Auserlesene Instrumentalmusik*: a New Translation with Commentary* (Bloomington: Indiana University Press, 2001), 15.
[2] Anselm Hartinger, trans. Julia Thorson, booklet to *The Violin's Delight - A Garden of Pleasure*, performed by Plamena Nikitassova, violin; Jörg-Andreas Bötticher, cimbalo cromatico; Julian Behr, theorbo; and Matthias Müller, violone, recorded October 2016, Claves Records 1727, 2017, CD.

influenced by the violin works by Antonio Bertali and Johann Heinrich Schmeltzer, which Muffat would have heard during his years in Vienna. However, unlike the violin works of the Italian and German schools of the period, Muffat's Violin Sonata does not contain any double-stops or chords, which lends itself to be a surprisingly suitable piece to be transcribed for clarinet.

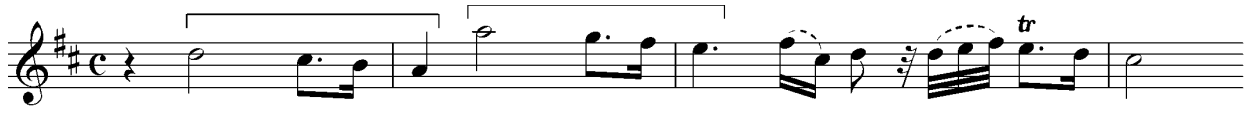
The Violin Sonata is a single movement consisting of five sections, divided by different affective tempo markings. With its main sections alternating between slow and fast, coupled with lack of clear dance movements, one can find parallels in the formal structures of the *sonata da chiesa*. Table 13 gives an overview of the sections and their content:[3]

Table 13. Georg Muffat, *Violin Sonata*, form.

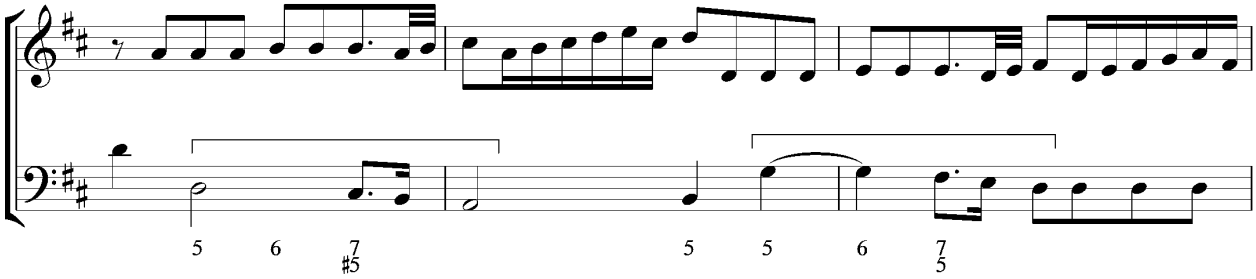
Section	Starting Measure	Tempo	Ending Cadence	Content
I	1	*Adagio*	D	Introduction of opening motif
IIa	36	*Allegro*	D	Imitative section. Opening motif becomes part of accompaniment in m. 46
IIb	65		B-flat	Modulating arpeggios over opening motif
III	96	*Adagio*	D	Recitative-like section; chromaticism and enharmonic modulations
IVa	133	*Allegro*	D	Triplets over opening motif
IVb	155		D	Running scales towards dominant pedal point mm. 161-171
V	174	*Adagio*	D	Shortened *da capo*

An interesting feature of this sonata is its cyclic characteristics. Aside from the first section returning at the end of the piece à la *da capo*, the opening theme of the violin line (Ex. 13) also becomes a motif that is used throughout the piece in the continuo part (See Ex. 14-16; motif is indicated with braces).

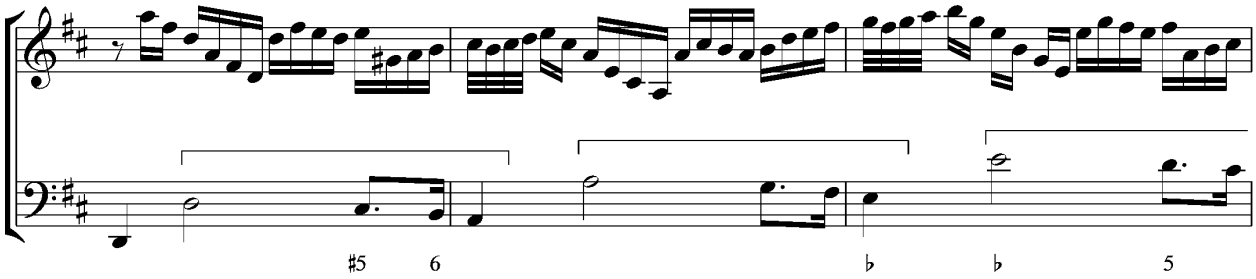
[3] Table adapted from: Georg Muffat, *Sonata Violino Solo (Prag 1677)*, ed. Markus Eberhardt (Magdeburg: Edition Walhall, 2014), III; and Charles E. Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and Their Contemporaries* (Farnham: Taylor & Francis Group, 2011), 204.



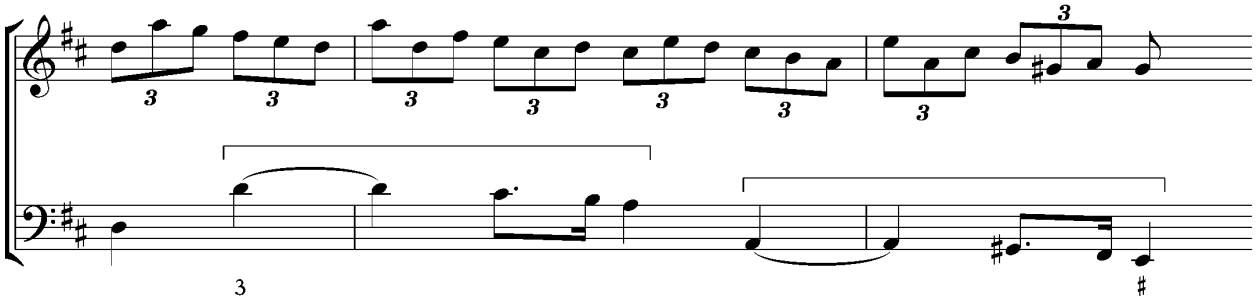
Example 13. Georg Muffat, *Violin Sonata*, mm. 1-3: opening theme in violin part.



Example 14. Muffat, *Violin Sonata*, mm. 43-45.

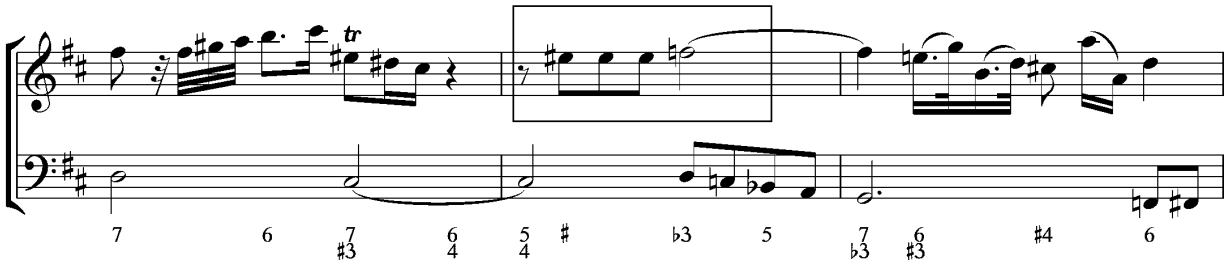


Example 15. Muffat, *Violin Sonata*, mm. 65-67.



Example 16. Muffat, *Violin Sonata*, mm. 132-134.

Another feature of this sonata is its use of chromaticism, especially in and leading up to the middle *Adagio*. Given the use of unequal temperaments, these harmonies would have been quite colorful: in particular are the three instances of enharmonic modulation in the *Adagio* section (see boxed section of Ex. 17). Some recordings take the approach of using a cimbalo cromatico—a keyboard instrument that divides an octave into more than the usual 12 tones—which allows the violinist to really intonate the difference between the two enharmonic tones, creating an effect that is both eerie and fantastic.[4]



Example 17. Muffat, *Violin Sonata*, mm. 114-116.

Sources

The following sources were consulted for this transcription:

- Facsimile of autograph in *Denkmäler der Musik in Salzburg, Faksimile-Ausgaben*;[5]
- Modern "Urtext" edition, edited by Markus Eberhardt;[6]
- Modern "Urtext" edition, edited by Bernhard Lang;[7]
- Modern edition, edited by Nikolaus Harnoncourt, continuo realization by Herbert Tachezi.[8]

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[4] Recordings that use a cimbalo cromatico include: *The Violin's Delight - A Garden of Pleasure*, CD, tracks 13-17; and "Georg Muffat: Violin Sonata", performed by Eva Saladin, violin; and Johannes Keller, cimbalo cromatico, live recording, July 2016, Kloster Beinwil, Switzerland, https://youtu.be/G583ZJ1Psdk.
[5] Georg Muffat, *Sonata Violino Solo, Prag 1677*, ed. Jiří Sehnal, *Denkmäler Der Musik in Salzburg*, Band 4 (Bad Reichenhall: Comes Verlag, 1992).
[6] Georg Muffat, *Sonata Violino Solo (Prag 1677)*, ed. Markus Eberhardt (Magdeburg: Edition Walhall, 2014).
[7] Georg Muffat, *Sonata Violino Solo*, ed. Bernhard Lang (2012), https://imslp.org/wiki/Special:ReverseLookup/181399.
[8] Georg Muffat, *Sonata in D für Violine und Basso continuo*, ed. Nikolaus Harnoncourt and Herbert Tachezi (Wien: Verlag Doblinger, 1977).

Remarks on the Transcription, and Performance Suggestions

This transcription is scored for A clarinet and basso continuo at A=440Hz. Keeping the original key of D major, the clarinet part is therefore transposed up a minor third to F major. It is possible, and may be even desirable, to play the work on B-flat clarinet, if one has the opportunity to play it with basso continuo at A=466Hz (semitone above 440Hz). In fact, this higher pitch level would probably be closer to what Muffat would have heard during his time in both Vienna and Prague.[9] Aside from the transposition, this is mostly a note-for-note transcription of the violin part, with a few lowered octaves to make use of the clarinet's lower range and help the clarinetist feel less "stuck" in the clarion register. The locations of octave displacements are shown in Table 14.

Table 14. Lowered octave displacements in Muffat (arr. Wun), *Violin Sonata*, clarinet part.

Section	From measure:	Through measure:
I. Adagio	21, beat 2	22, beat 1
	23, beat 2	24, beat 1
	33, beat 4	34
II. Allegro	35	41
	71, second note	72, first note
	73, second note	74, first note
	81	82, first note
	84, beat 3	85, first note
	85, beat 3	86, beat 3, first 8th
IV. Allegro	165, last two 16ths	167, first note

The autograph features marked slurs in two areas: the central Adagio, and paired sixteenth notes at the start of the dominant A pedal point (mm. 161-164, see Fig. 4). As such, all editorial slur markings, of which there are many, are represented with dotted lines to differentiate between the original slurs. The

[9] A higher pitch level of approximately A=464Hz was known as *Cornet-ton* or *Zinck-thon*, and was in use in Austria and Prague during the 17th and early 18th centuries. See Haynes, "Pitch Standards in the Baroque and Classical periods", 354-355; and Haynes, *Story of "A"*, 147-149.

autograph also features a few dynamics: *piano* markings to indicate an echo effect, and in some passages, *forte* markings to mark the end of said echo effects, such as in mm. 162-167 (see Fig. 4). To differentiate between original and editorial dynamics, original dynamics are fully spelled out (*piano* and *forte*) like in the autograph, while editorial dynamics are in their typical abbreviated forms. This transcription also follows beaming and bar lines from the autograph, some of which may seem unusual.

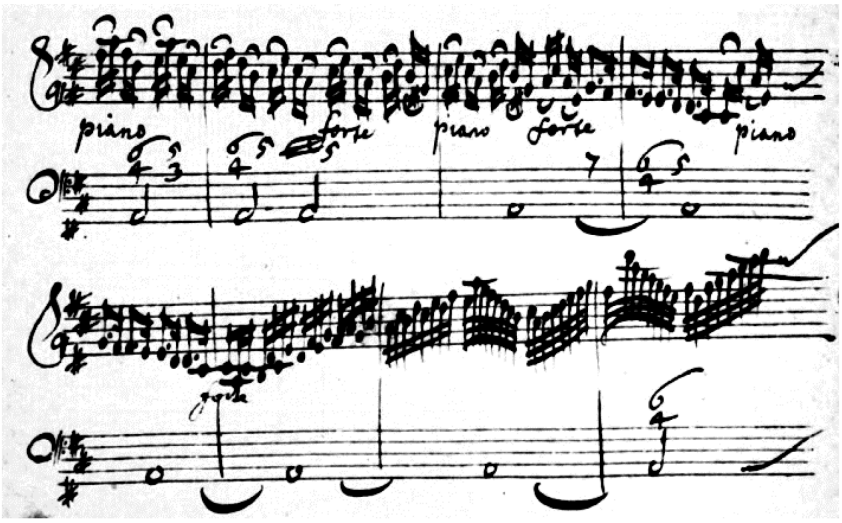


Figure 4. Georg Muffat, *Sonata Violino Solo* mm. 162-169.

There are ample opportunities for the addition of extra ornamentation, especially in the opening and closing Adagios, where there is much repetition of melodic material. Because the melodic lines are not as simple as one might find in an Italian-style Adagio, one need not go overboard with free ornamentation. Clarinetists should experiment with embellishing on the provided framework, keeping in mind Quantz's advice that 'in passages which resemble one another, the [ornamental] variations ought not always to be the same."[10] There are many possibilities, and each performance can be quite different from the next. As such, no free ornamentation is notated in this transcription, aside from the addition of trills, which are bracketed to differentiate from those already marked in the autograph.

[10] Quantz, *Versuch*, Chapter 13, 29; quoted and translated in Donington, *The Interpretation of Early Music*, 193.

The three instances of enharmonic modulation in the central Adagio are perhaps the most stunning moments in the piece, and while it is fine to play the enharmonic pitches the same way each time, clarinetists can attempt to differentiate between them by the usage of fingerings that would slightly alter the pitch. Each instance of this figure involves the note changing from a functional major third to a minor third, which means going from a slightly lowered pitch to a slightly raised one. Suggested fingerings are provided in Figure 5.

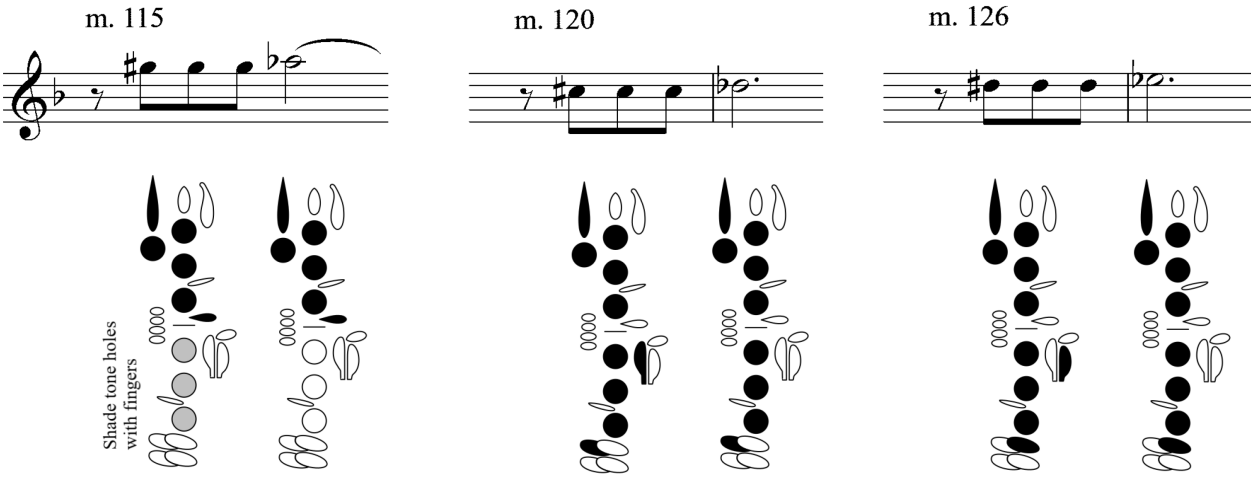


Figure 5. Suggested fingerings for enharmonic pitches in Muffat *Violin Sonata*.

Other Similar Possibilities: Violin Sonatas (pre-Corelli)

The Violin Sonata is Muffat's only solo instrumental work, and is unique in its fusion of different styles due to the composer's cosmopolitan training. While Muffat's contemporaries Heinrich Ignaz Franz Biber and Johann Jakob Walther also wrote many violin sonatas, those works often have movements that use many double stops and chords that highlight the polyphonic characteristics of the German violin school, and are therefore generally not suitable for transcription. Rather, one can find suitable pieces from composers of the Italian violin school, with works by Antonio Bertali, Macro Uccelini (*Sonate, arie et correnti*, 1642; *Sonate, correnti et arie*, 1643; *Sonate over Canzoni*, 1645), and Dario Castello (*Sonate concertate in stil moderno*, 1624). Johann Heinrich Schmetlzer also wrote violin works that were more melodic (*Sonatae Unarum Fidium*, 1664), and could be suitable for transcription.

Conclusion

The world of early music is vast, and due to the relative lateness of the clarinet's invention, clarinetists must rely on transcriptions to explore this repertoire. Unfortunately, as we examined, many extant transcriptions, even ones provided by reputable publishers, fall short in many respects. Even if a piece is suitable for transcription, the editing needs to address issues of playability and appropriate performance practice, which is oftentimes not the case, and cannot be fully recommended for those who wish to play in a more historically authentic style.

There are two solutions that clarinetists can adopt, and they need not be mutually exclusive. The first is the performing of works with proper basso continuo instruments. Not only does this open up a new and exciting sound world (for both parties!) and collaboration opportunities, it is also much easier for clarinetists to venture into different repertoire without having to worry about the quality of continuo realizations. This leads neatly into the second solution, which is ultimately to be one's own editor, and should one wish, share such works with the wider world. The author hopes that the new transcriptions presented here will not only provide clarinetists with repertoire that is worth performing, but also inspiration to explore more of this repertoire and create transcriptions of their own. Although this may seem like a daunting prospect, the artistic rewards are surely well worth the effort.

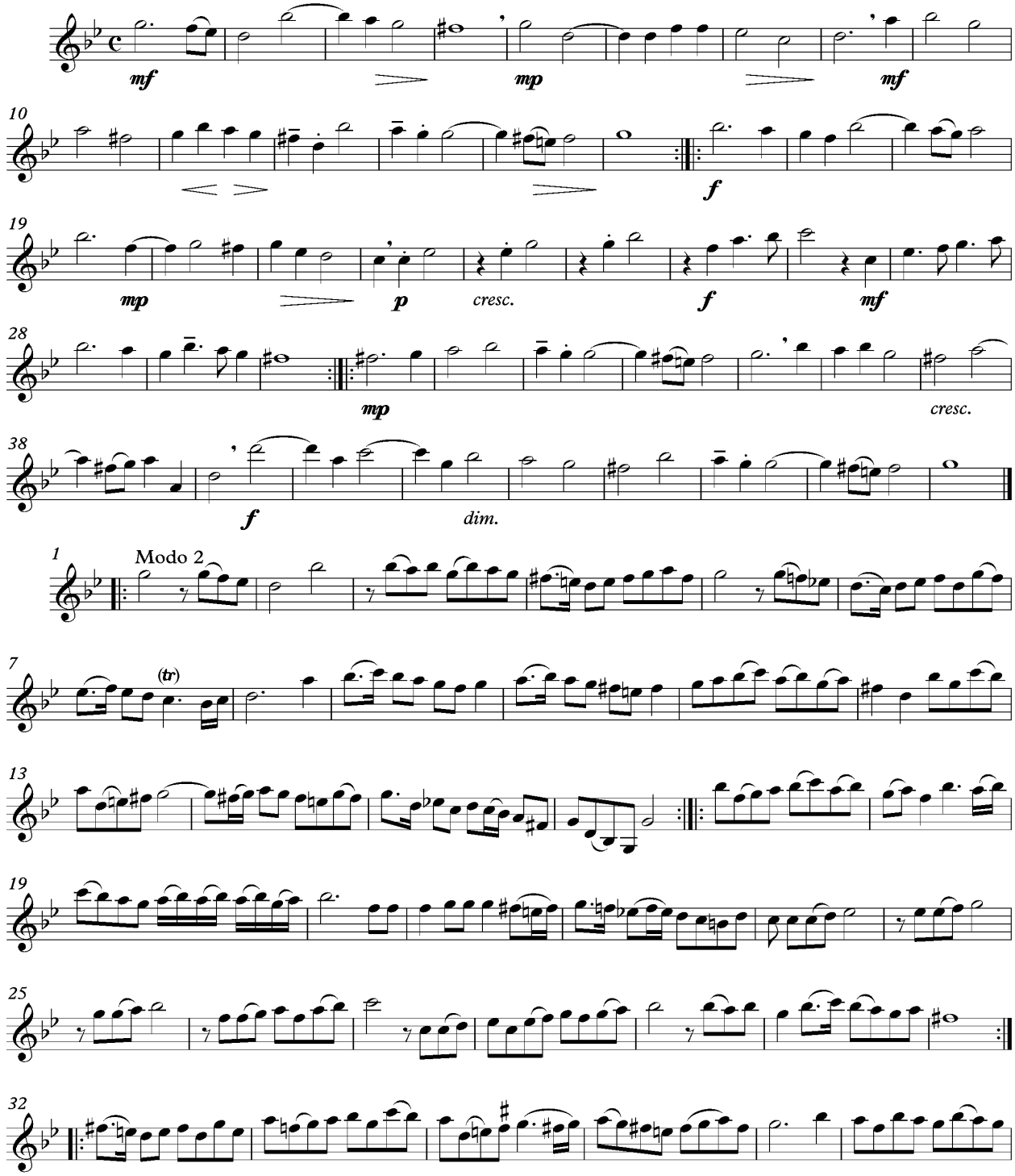
Appendix 1. Performance Editions of Transcribed Pieces

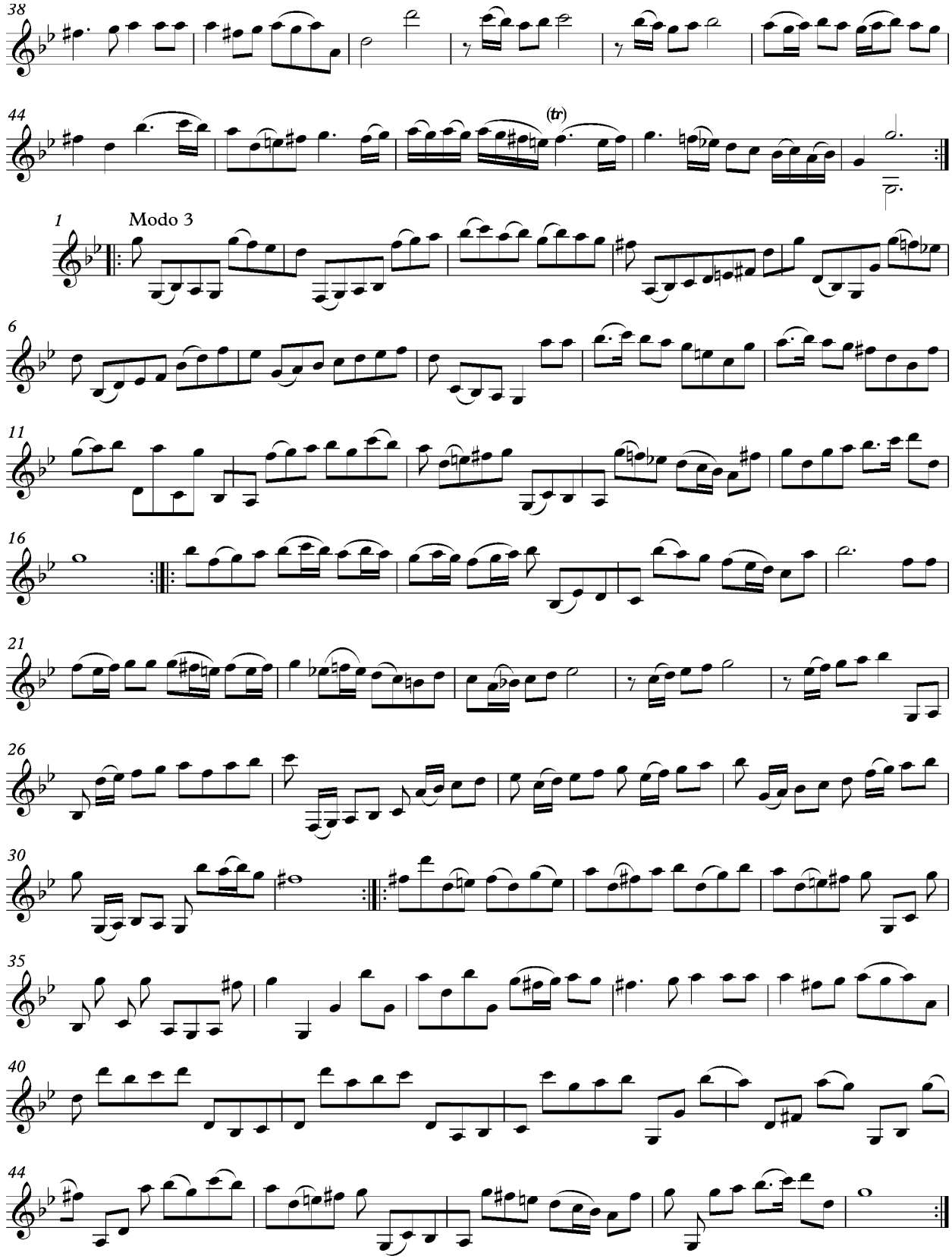
Pavane Lachrymae

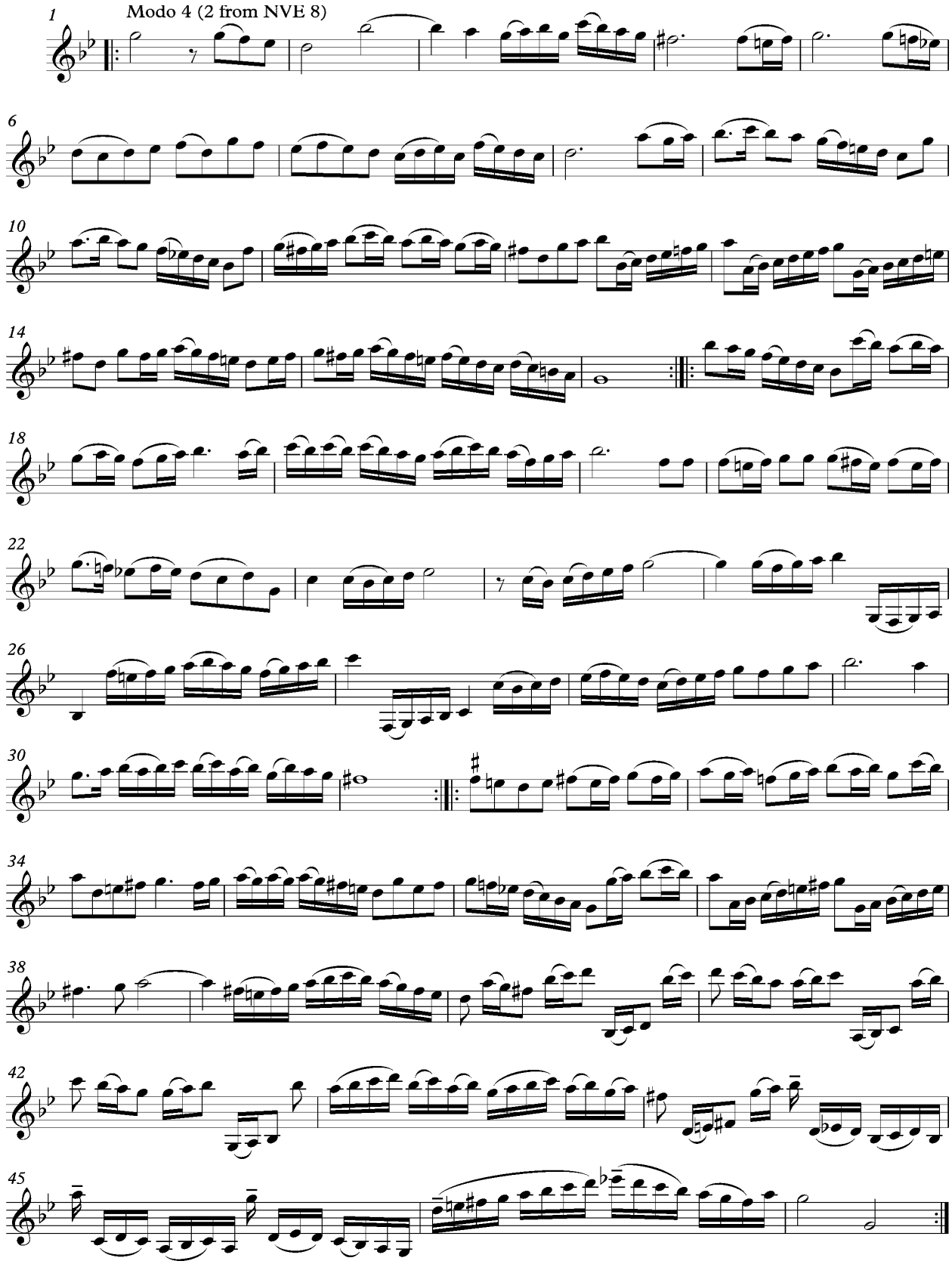
(after Dowland's *Lachrimae* / "Flow my tears")

Jacob van Eyck, arr. Wun

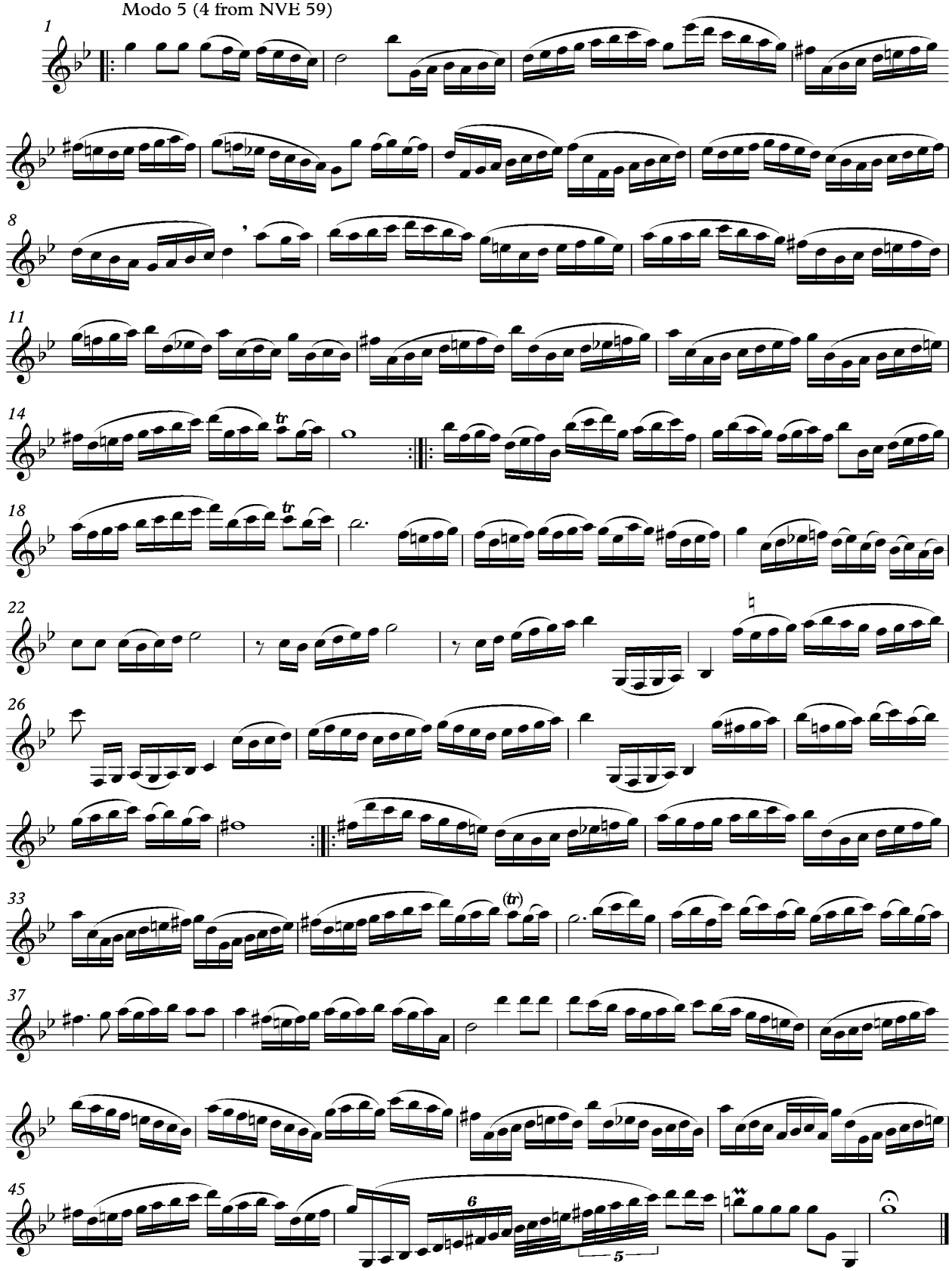
Der Fluyten Lust-hof, NVE 59 & 8




38
44
(tr)
1
Modo 3
6
11
16
21
26
30
35
40
44


Modo 4 (2 from NVE 8)

Modo 5 (4 from NVE 59)

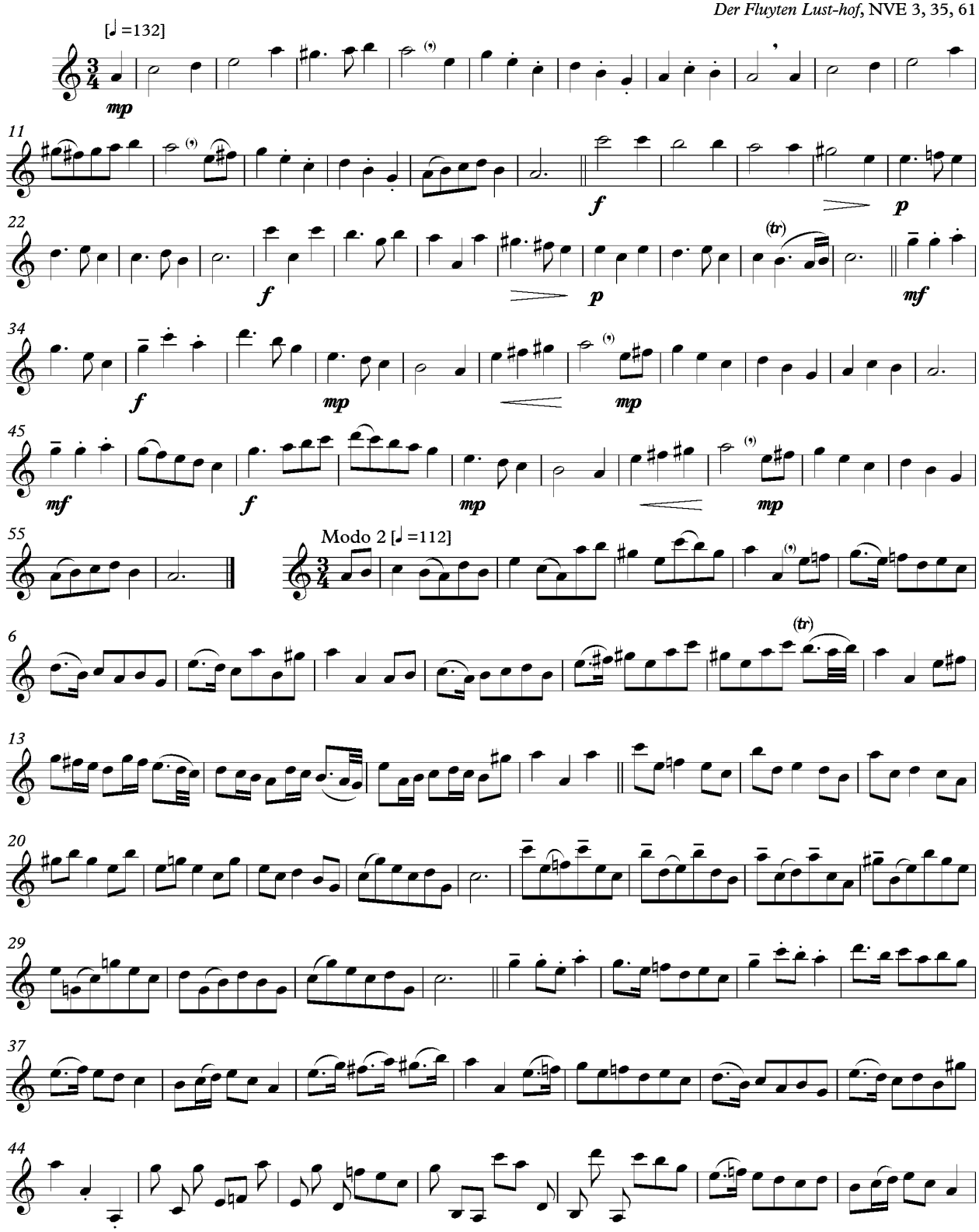


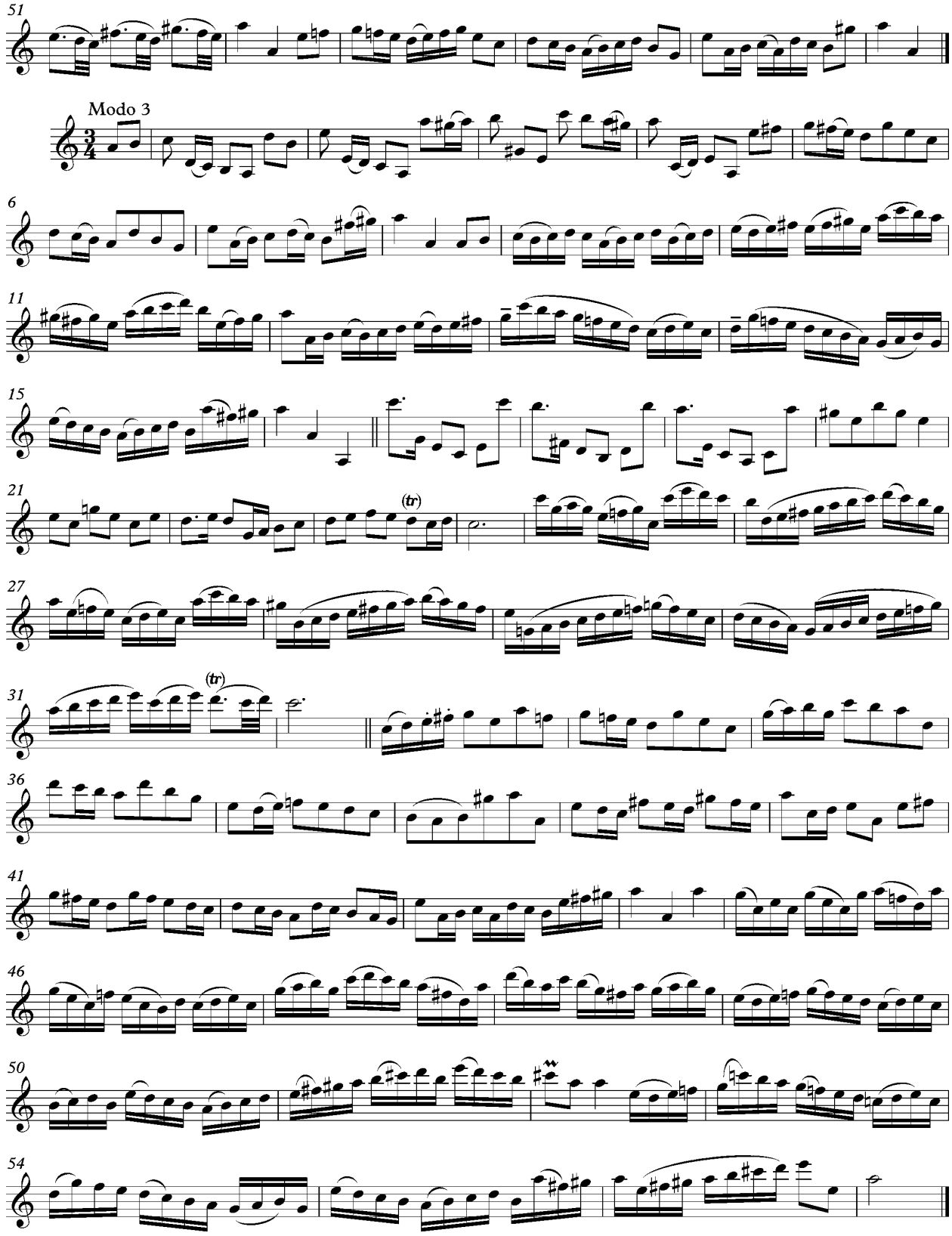
Doen Daphne d'over schoone Maeght

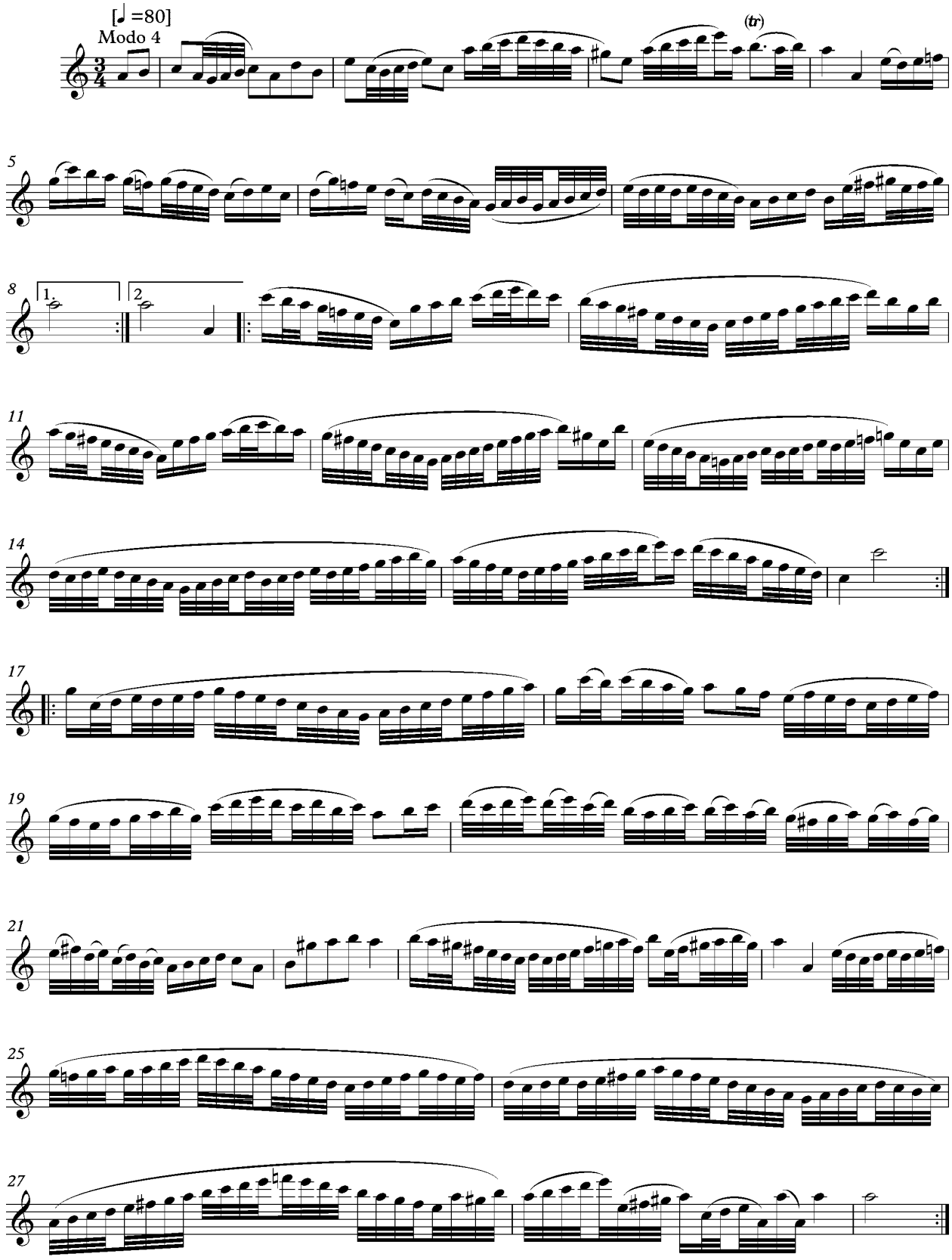
("When Daphne from faire Pheobus did flie")

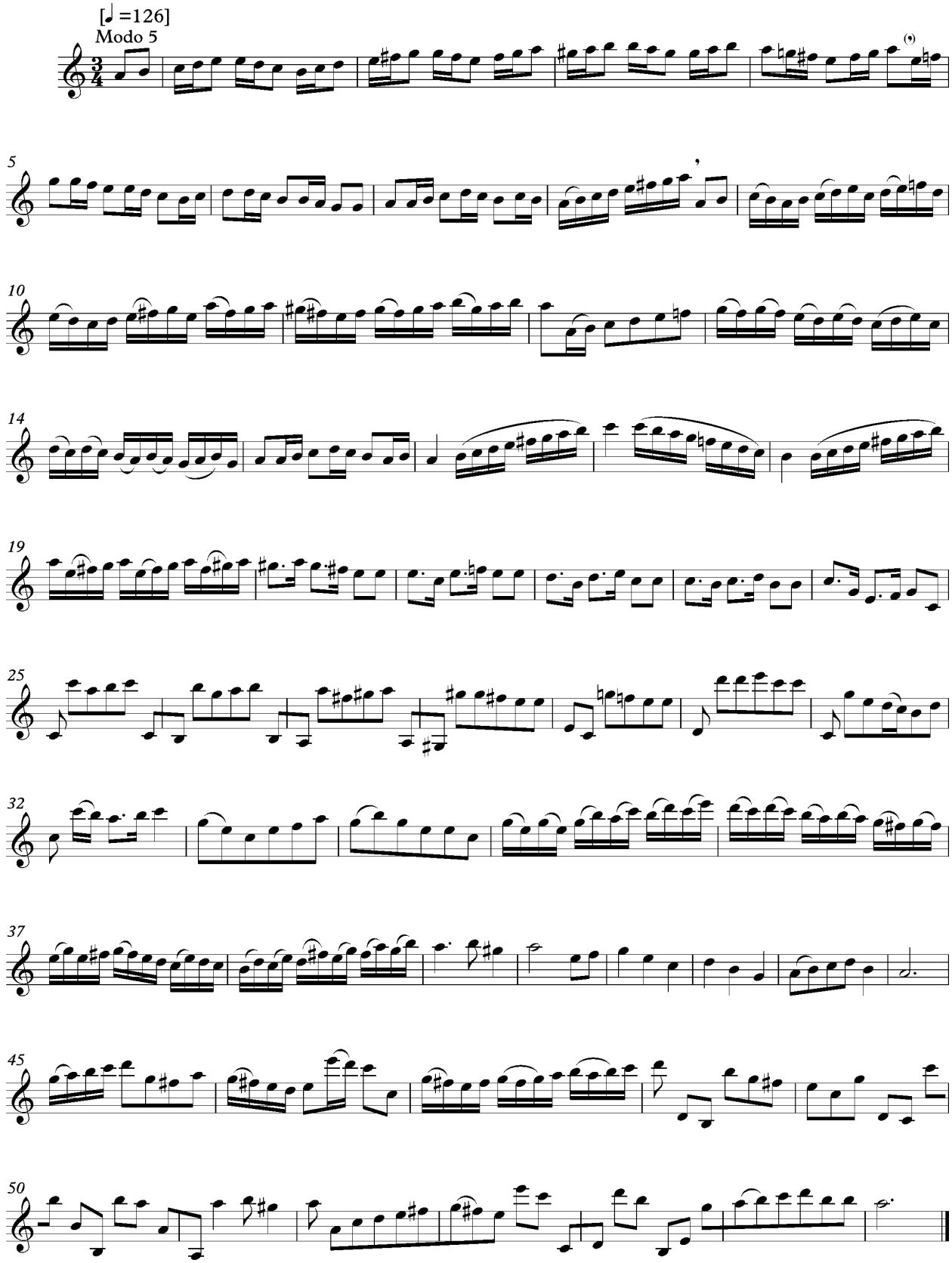
Jacob van Eyck, arr. Wun

Der Fluyten Lust-hof, NVE 3, 35, 61




51
Modo 3
6
11
15
21
(tr)
27
31
(tr)
36
41
46
50
54

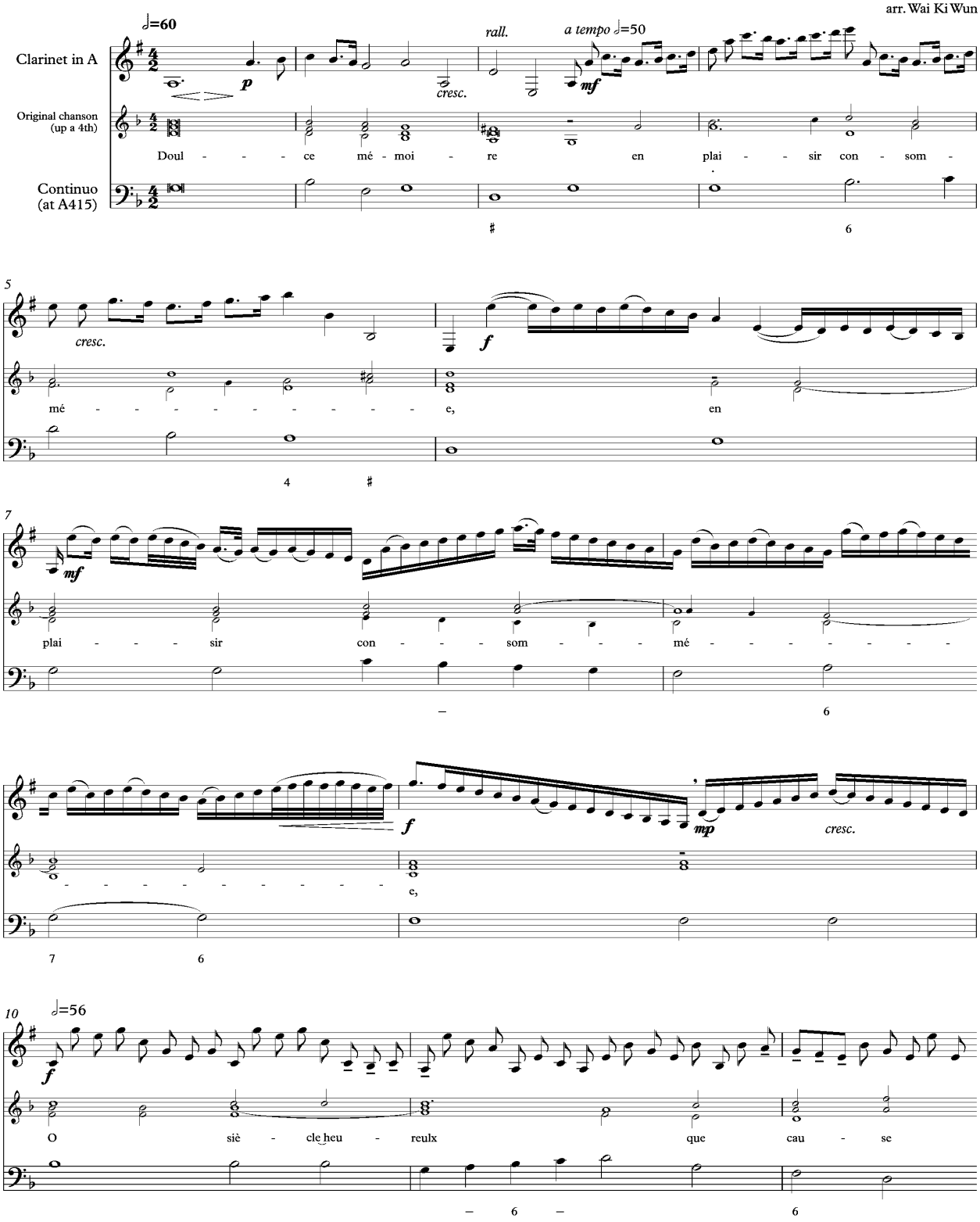

[♩ =80]
Modo 4
(tr)
1.
2.

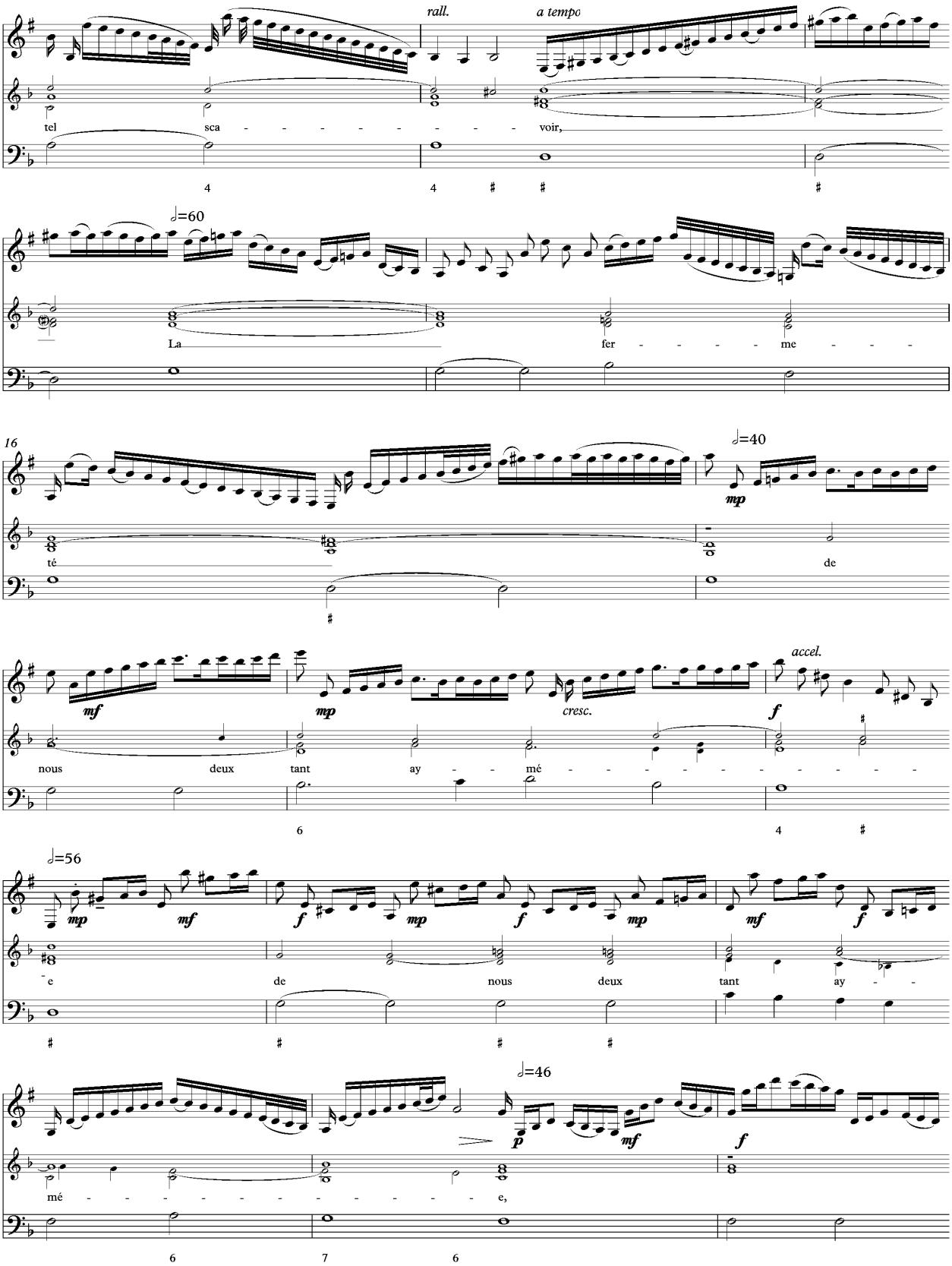

[♩ =126]
Modo 5

Dolce memoy (1626)

(after Sandrin's Doulce memoire)

Vincenzo Bonizzi
arr. Wai Ki Wun

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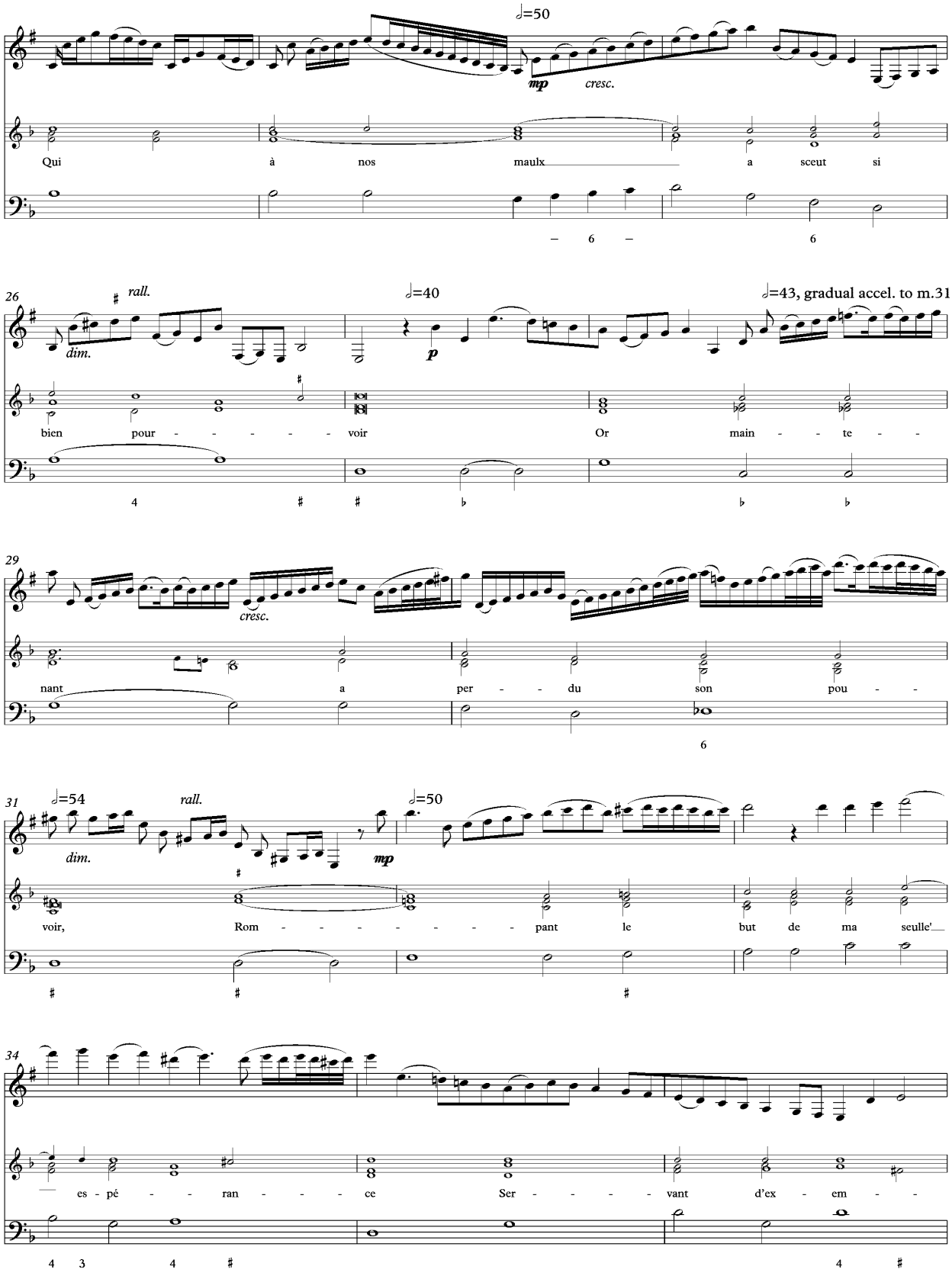
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♩=40
p
♩=43, gradual accel. to m.31
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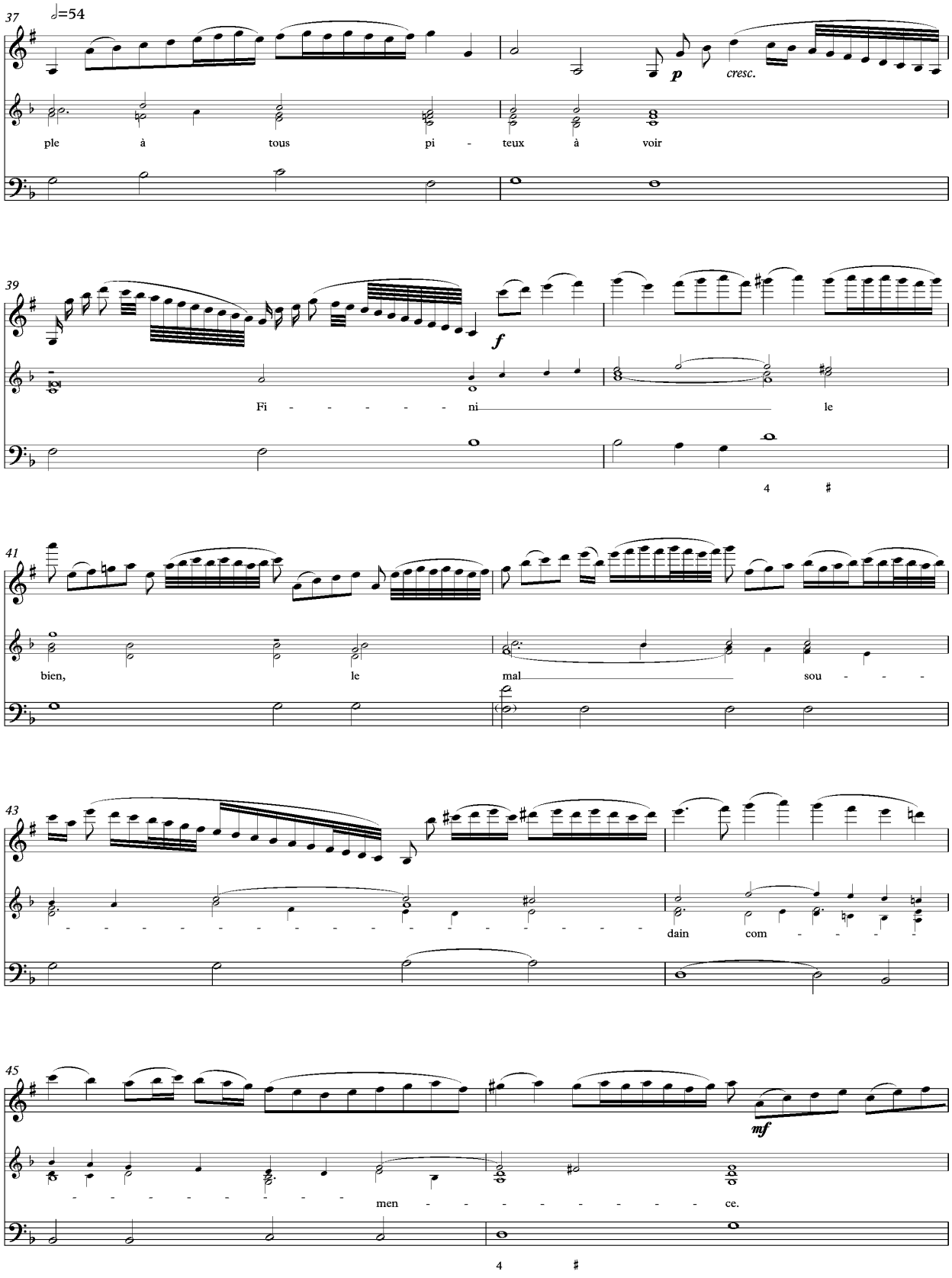
29
cresc.
nant a per - - du son pou - -
31
♩=54
rall.
dim.
♩=50
mp
voir, Rom - - - - - - - - pant le but de ma seulle'
34
es - pé - - ran - - - ce Ser - - - - vant d'ex - em - -


37
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39
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41
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43
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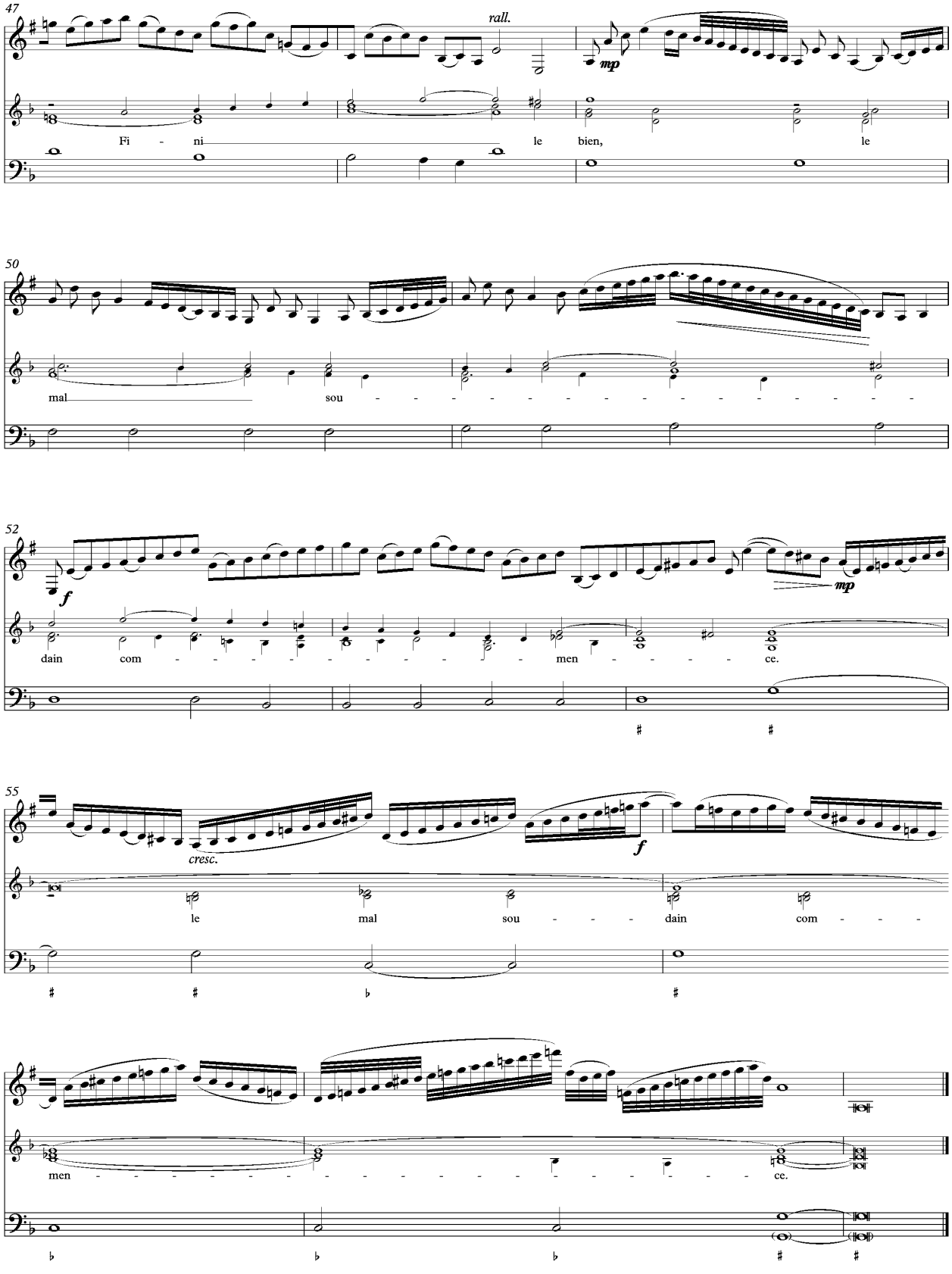
men - - - - - - - - ce.


47
rall.
mp
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50
mal sou - - - - - - - - - - - - - - -
52
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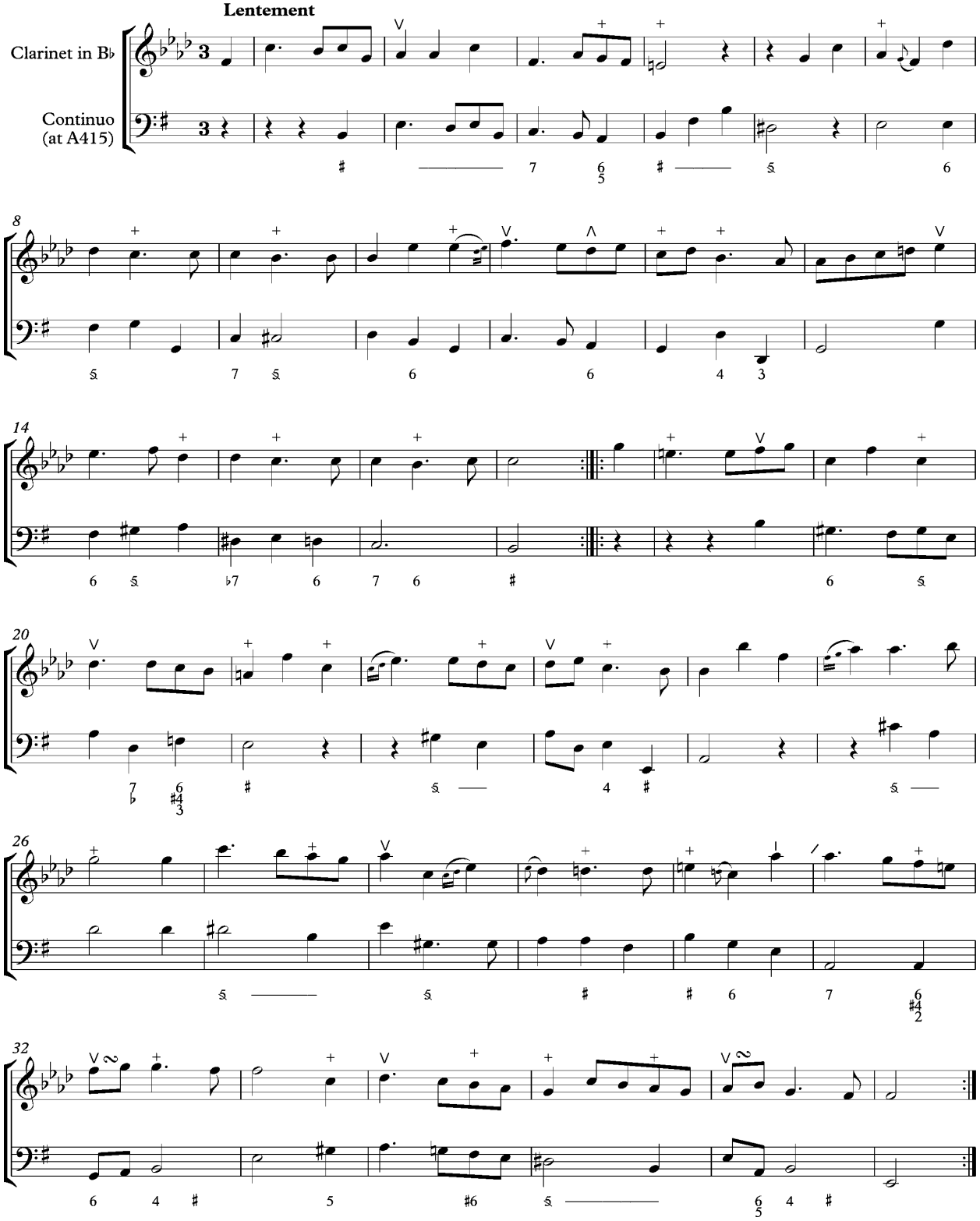
55
cresc.
f
le mal sou - - - dain com - - -
men - ce.

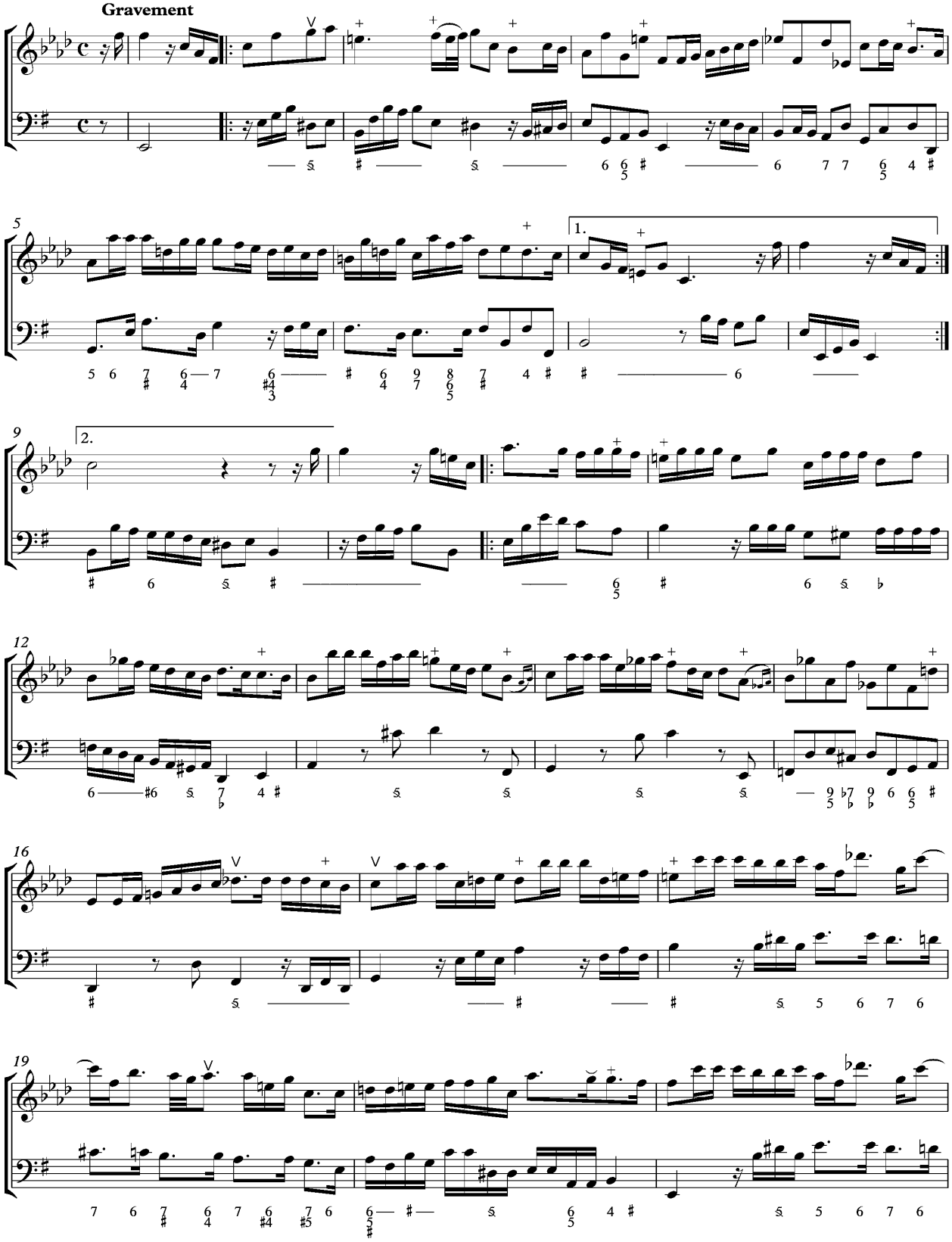
Quatrième Suitte

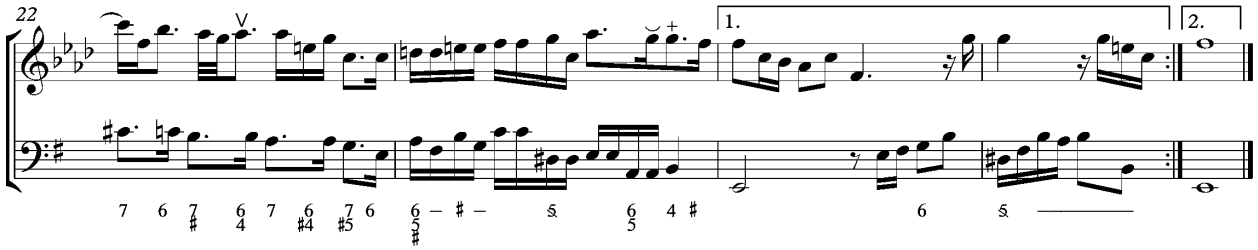
Prélude

Jacques Hotteterre, Op. 2 No. 4
arr. Wai Ki Wun

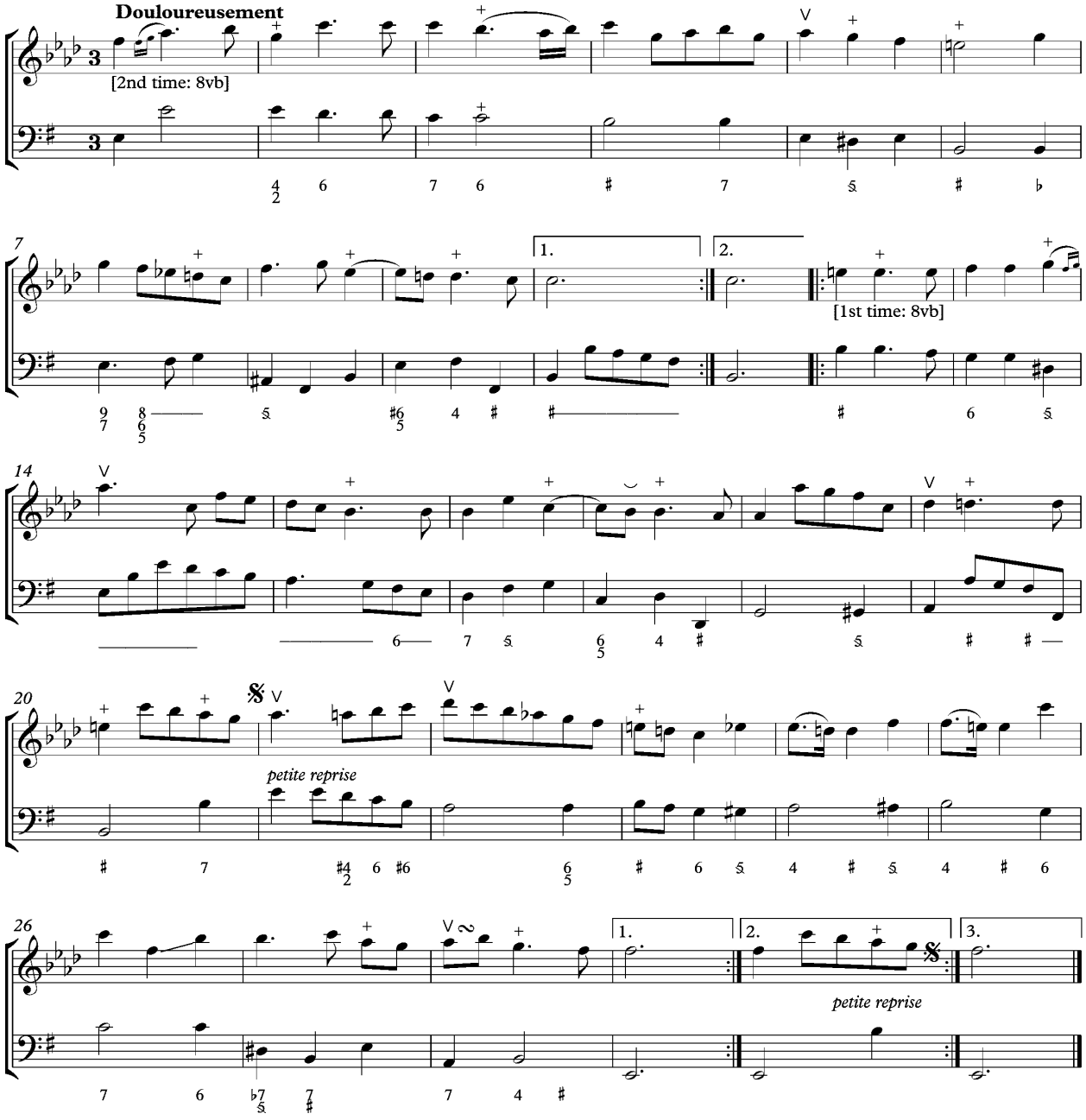


Allemande. "La Fontainebleau"

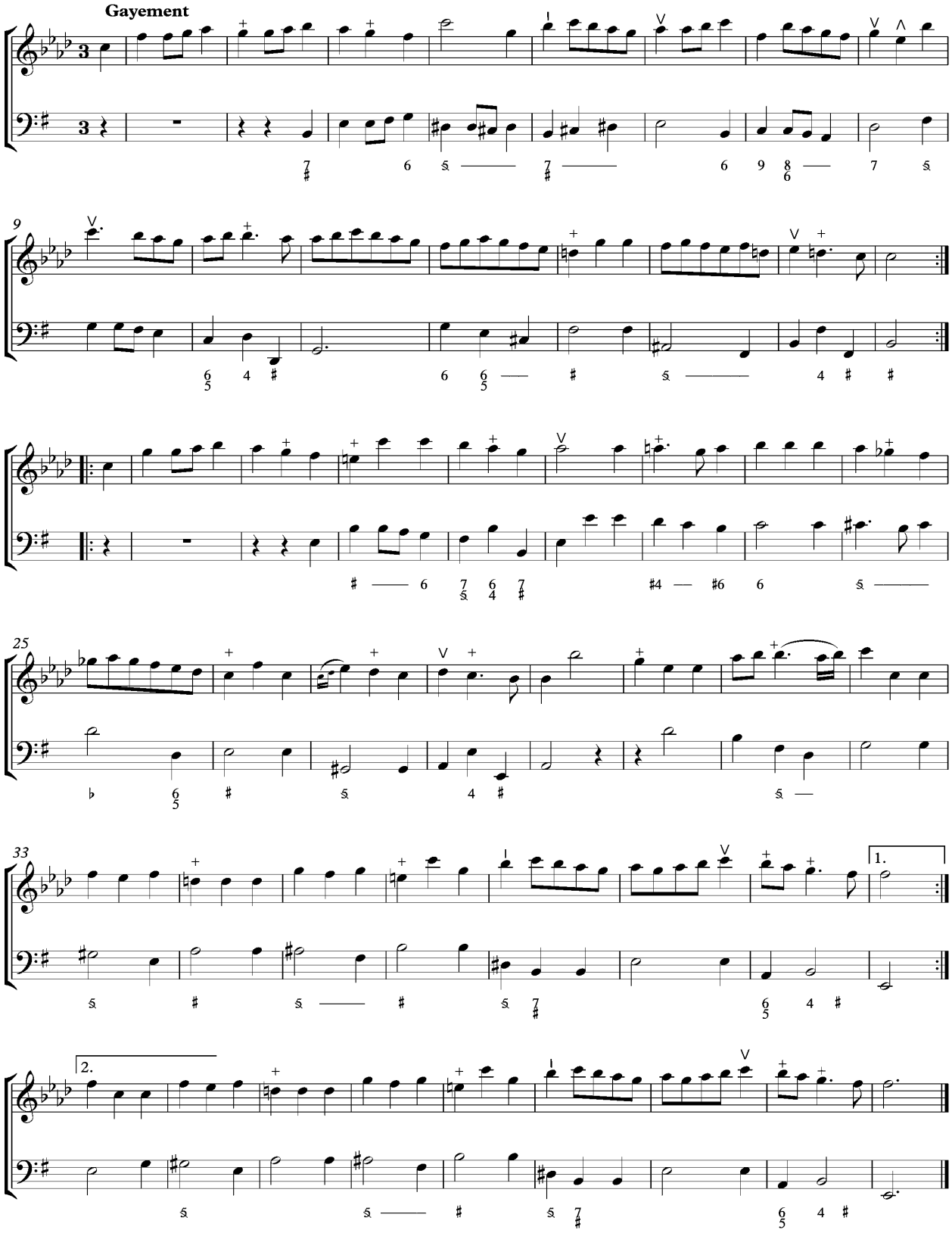




Sarabande. "Le depart"

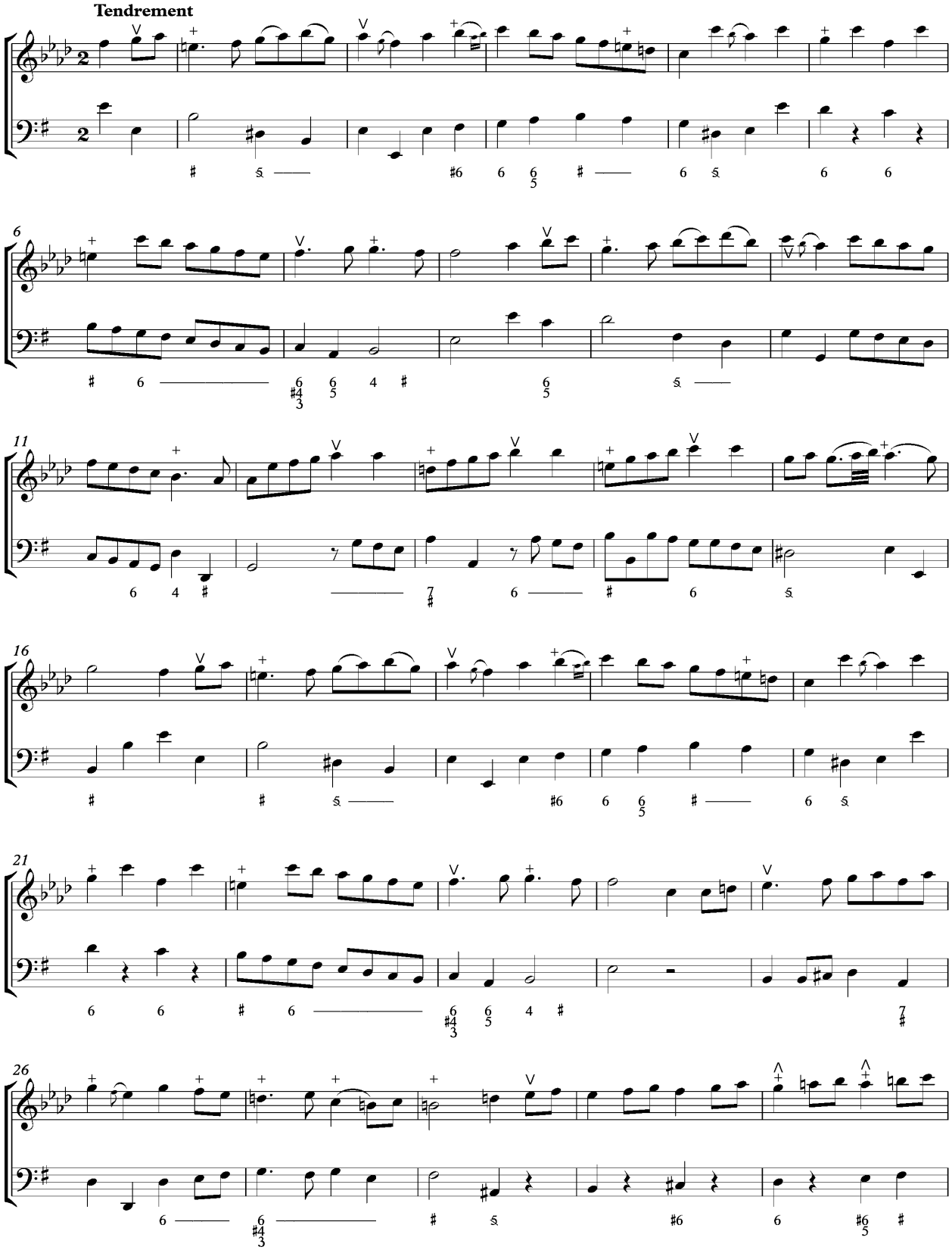


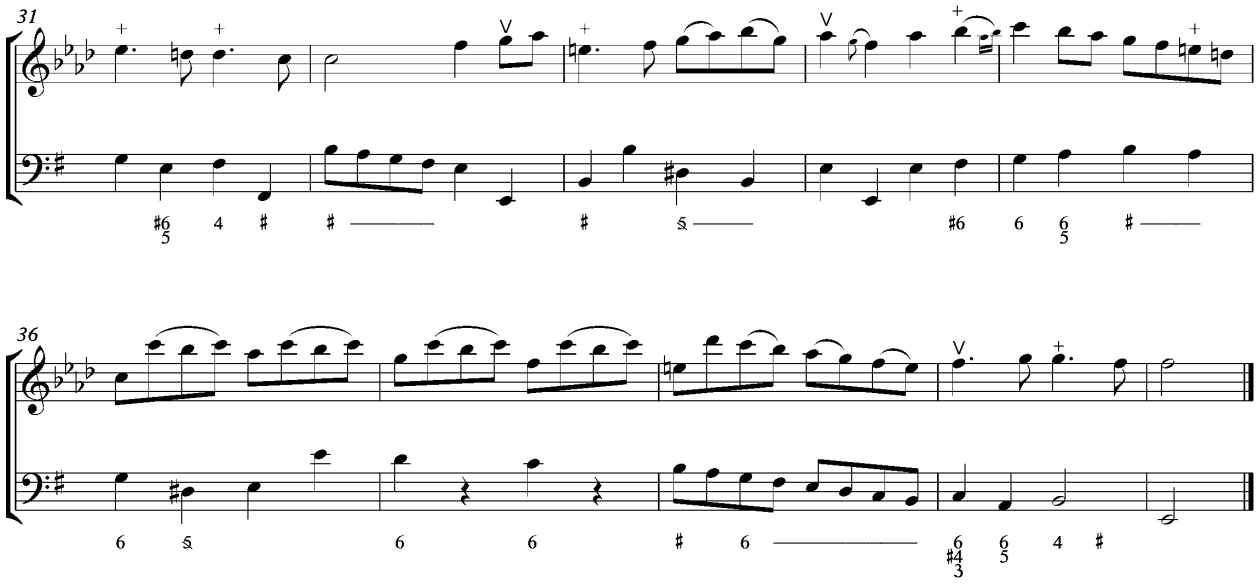
Air. "Le Fleuri"



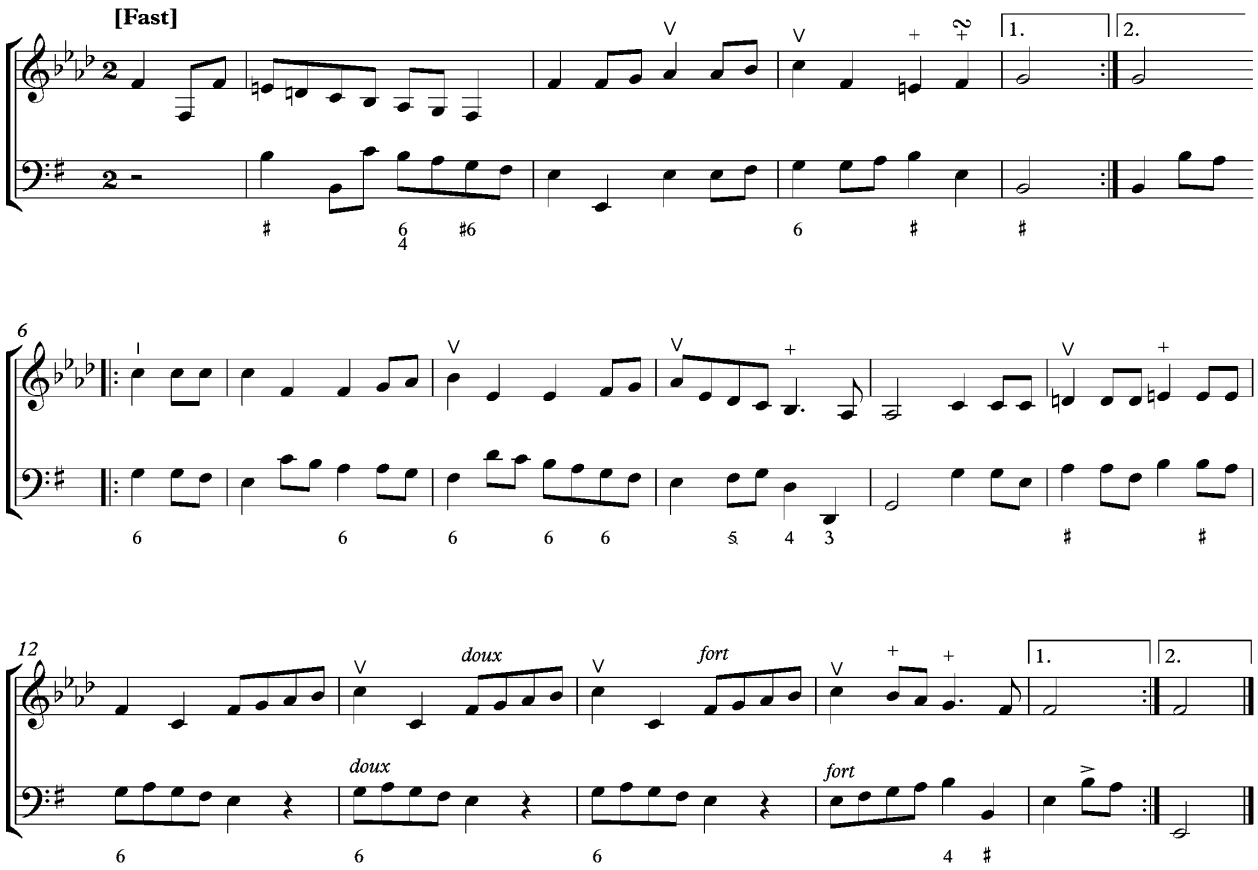
Gavotte. "La Mitilde"

Tendrement

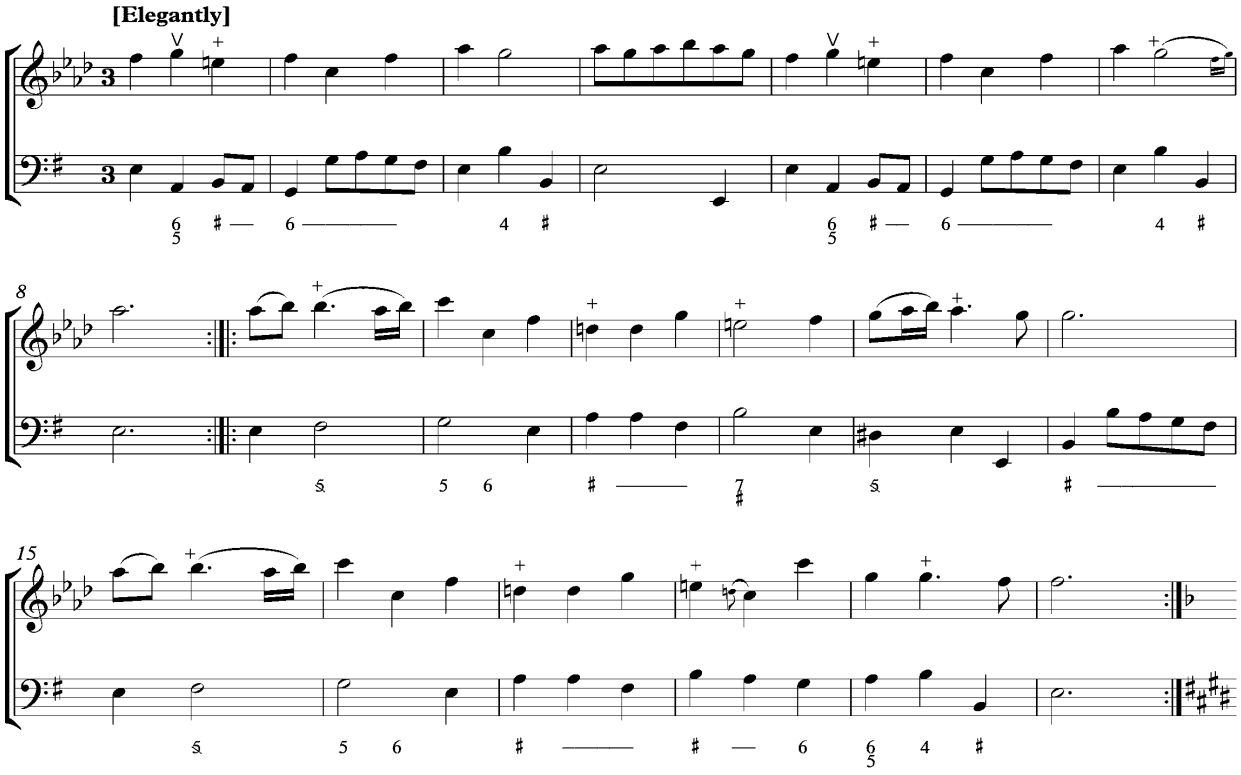




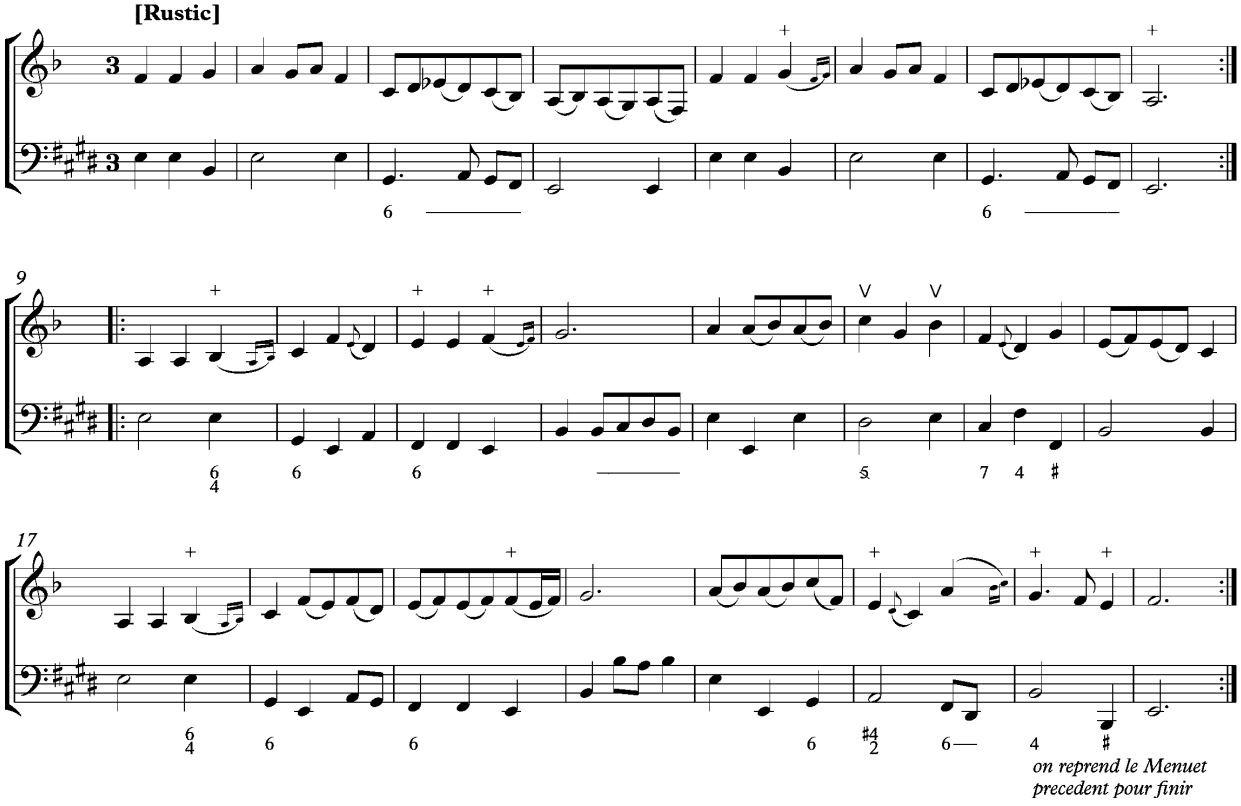
Branle de Village. "L`Auteuil"



Menuet. "Le beaulieu"



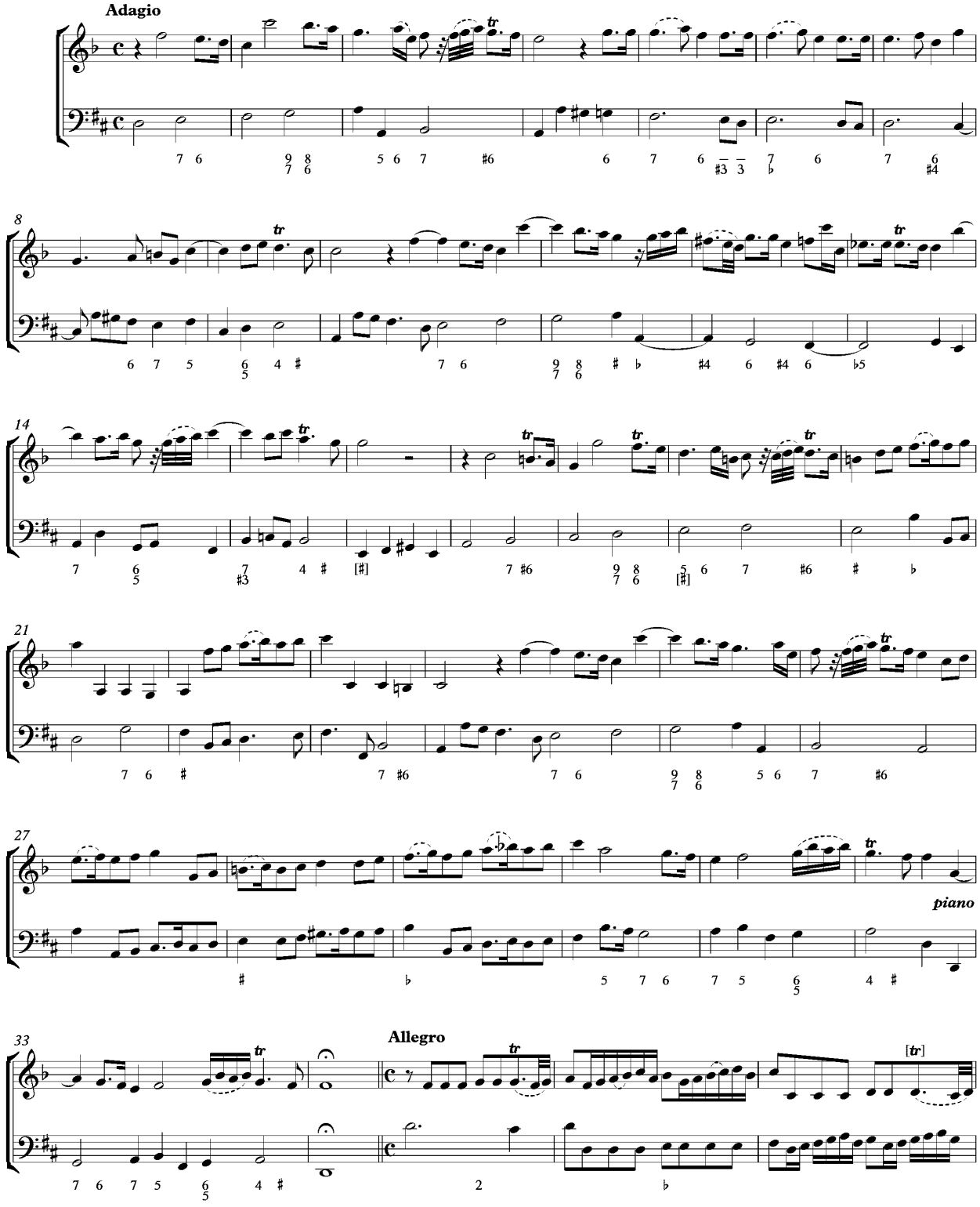
Deuxième Menuet

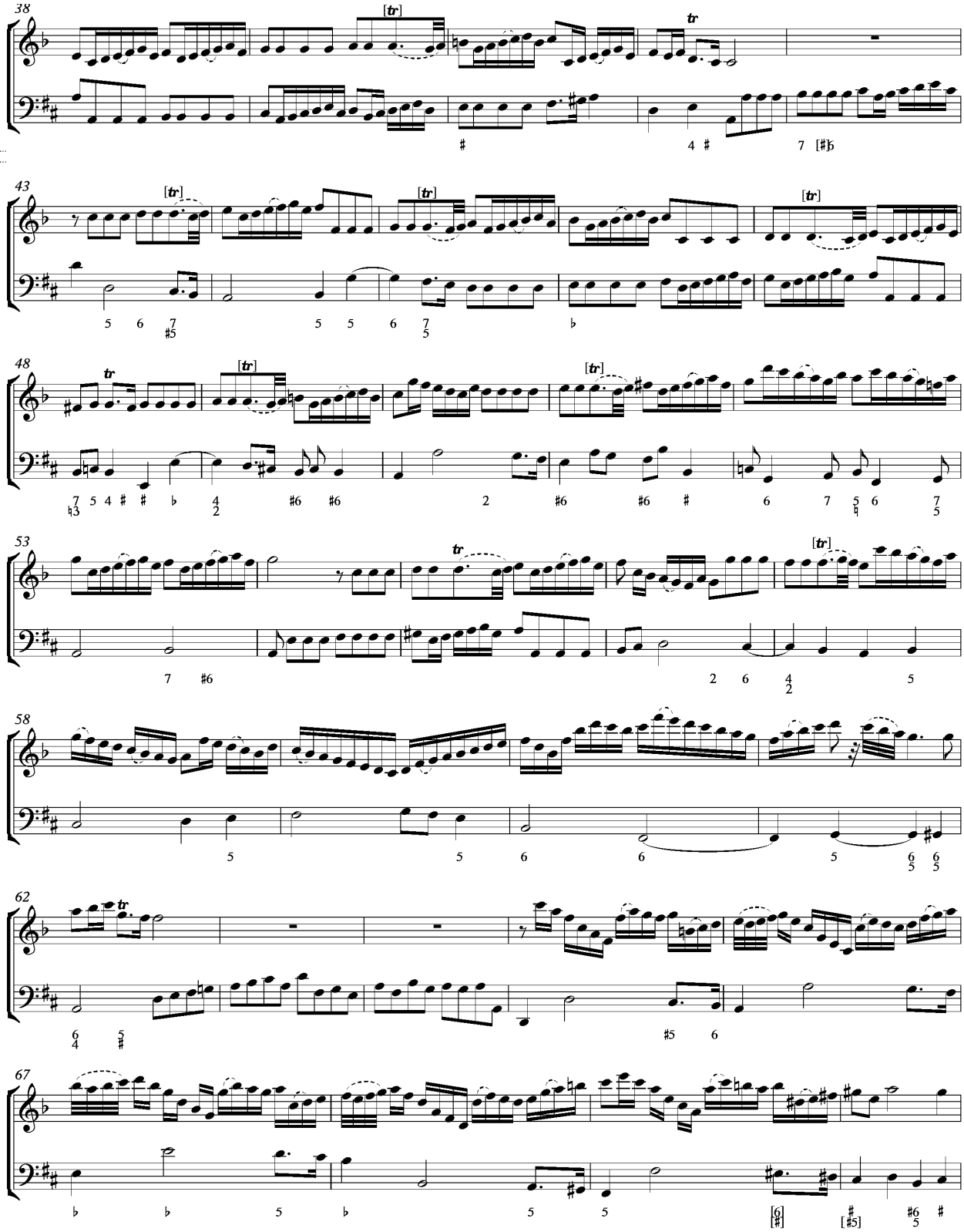


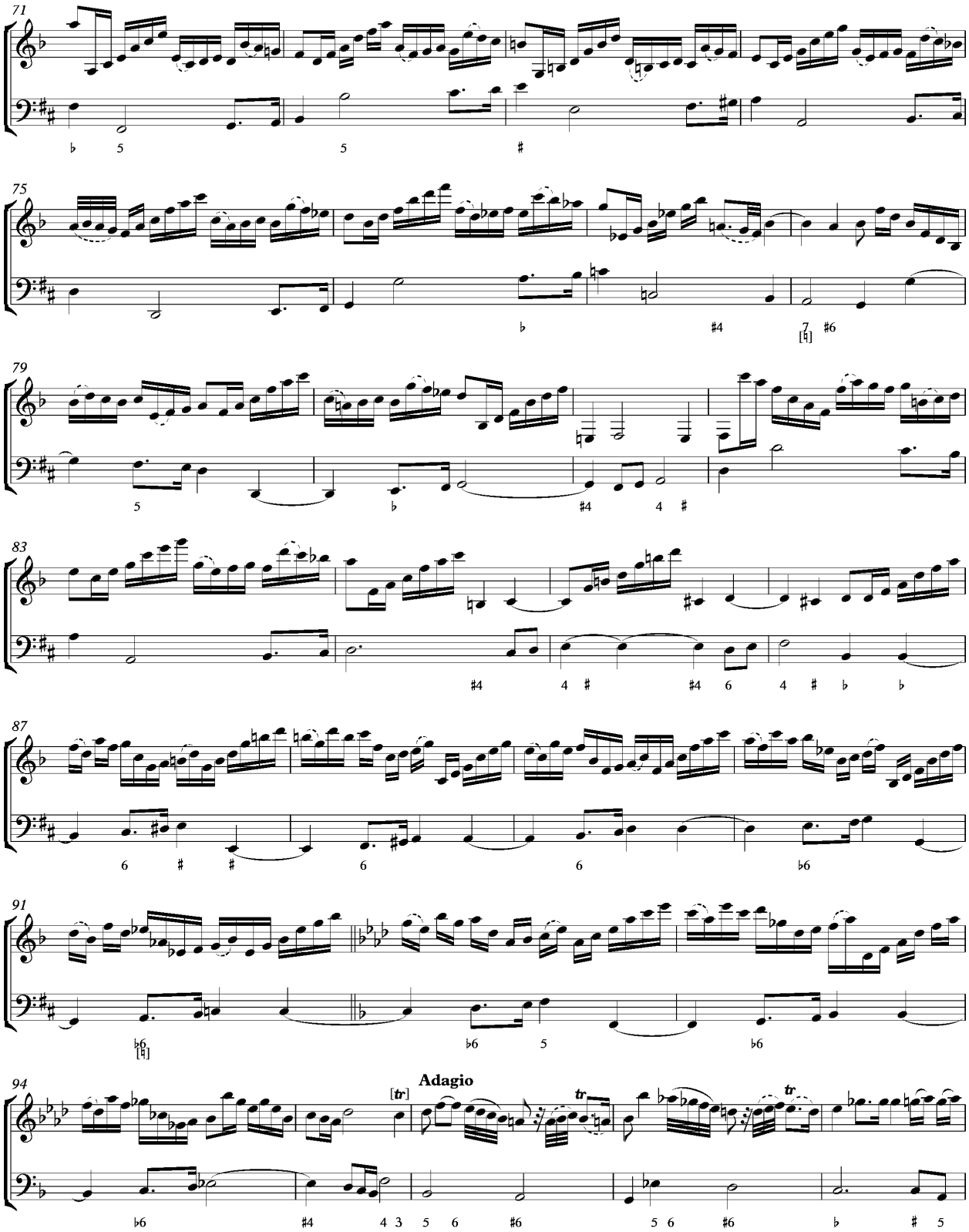
Clarinet in A
Continuo (A440)

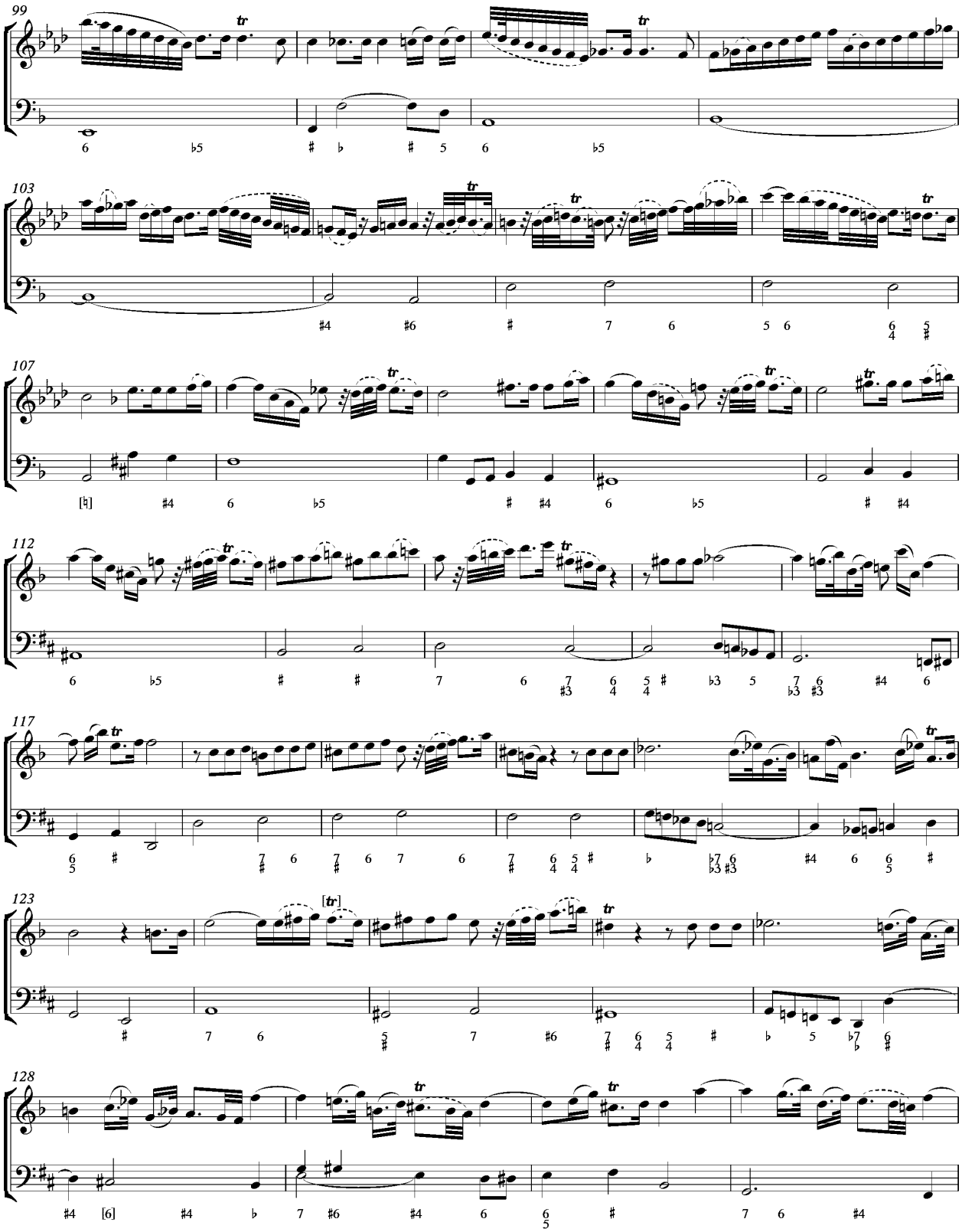
Sonata in D

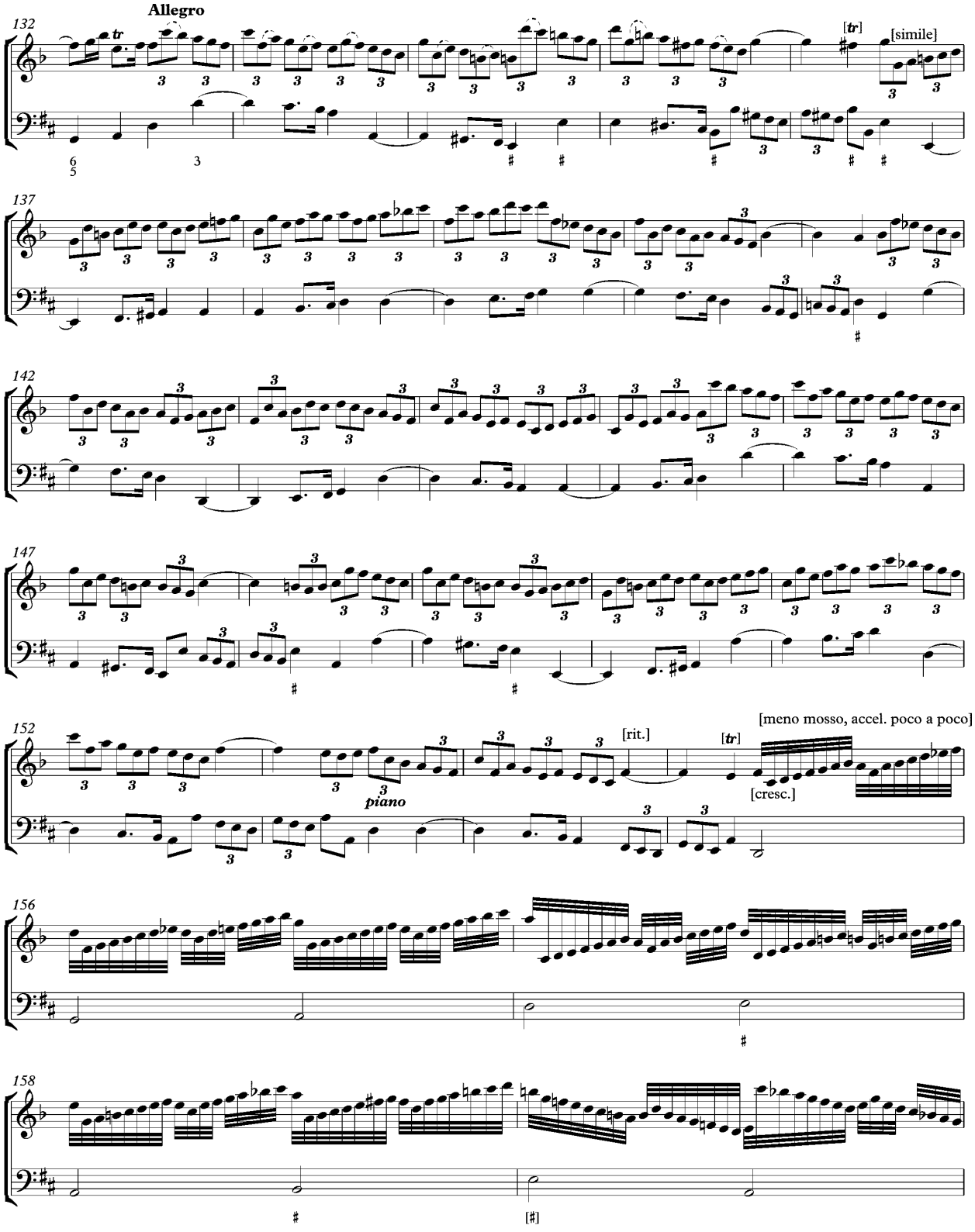
Georg Muffat (1653-1704)
arr. Wai Ki Wun

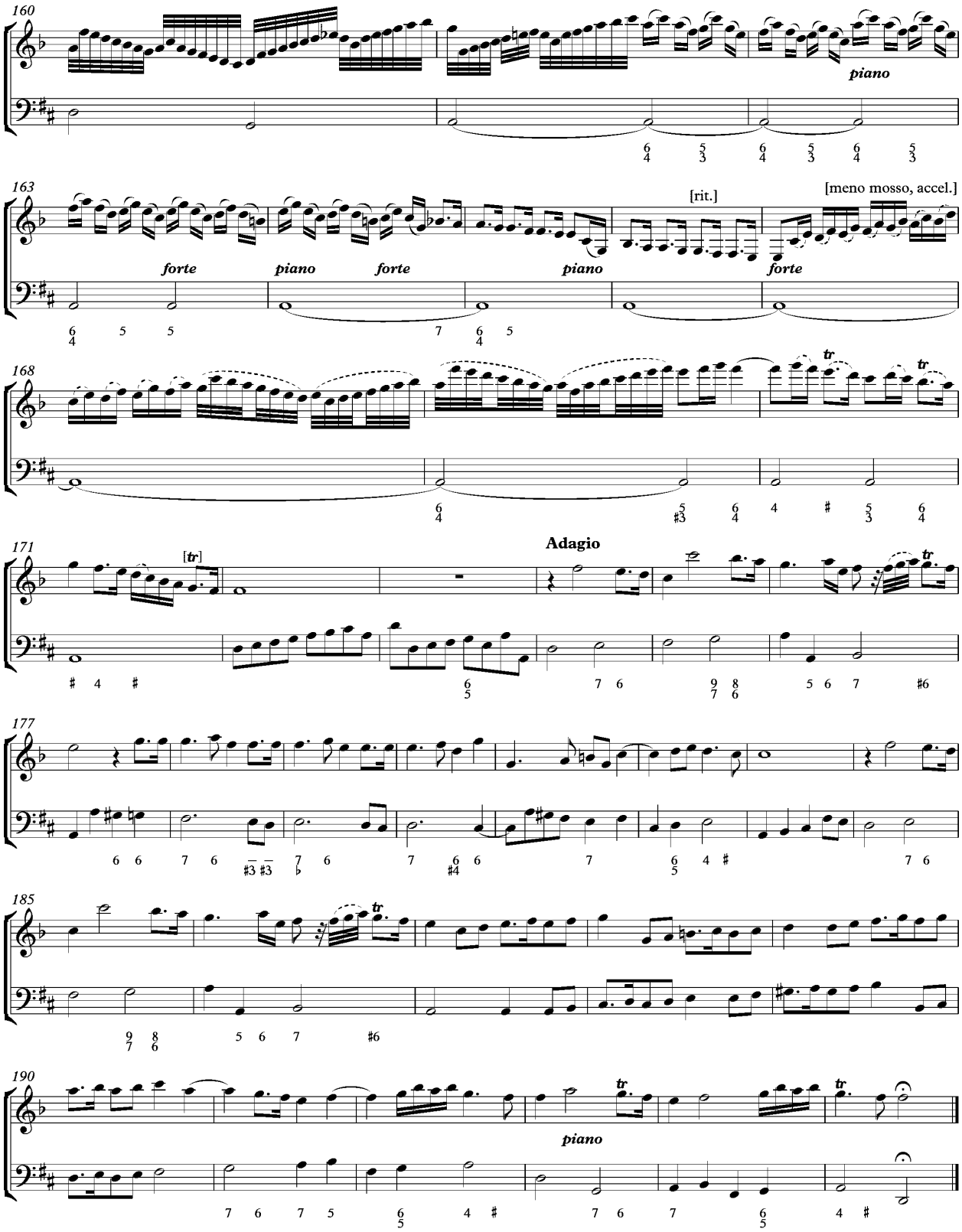



38
43
48
53
58
62
67


71
75
79
83
87
91
94
Adagio
[tr]
tr


99
103
107
112
117
123
128


Allegro
132
[tr]
[simile]
137
142
147
152
[rit.]
[tr]
[meno mosso, accel. poco a poco]
[cresc.]
piano
156
158
[#]


160
piano
163
[rit.]
[meno mosso, accel.]
forte
piano
forte
piano
forte
168
171
[tr]
Adagio
177
185
190
piano

Appendix 2. Hotteterre's Remarks and Ornaments from *Premier livre de pieces*[11]

Regarding taste and the correct style of performance, I have marked, as much as it was possible, the *agréments* (ornaments) in the most essential places. I will give some opinions on this subject, which can be used not only for these pieces, but also for others which are suitable for the Flute:

It is necessary to make *flattements* on almost all long notes, and they should be performed, like the *tremblements* and *battements*, slower or faster according to the movement and character of the piece;

A *coulement* should be made in almost all descending third intervals;

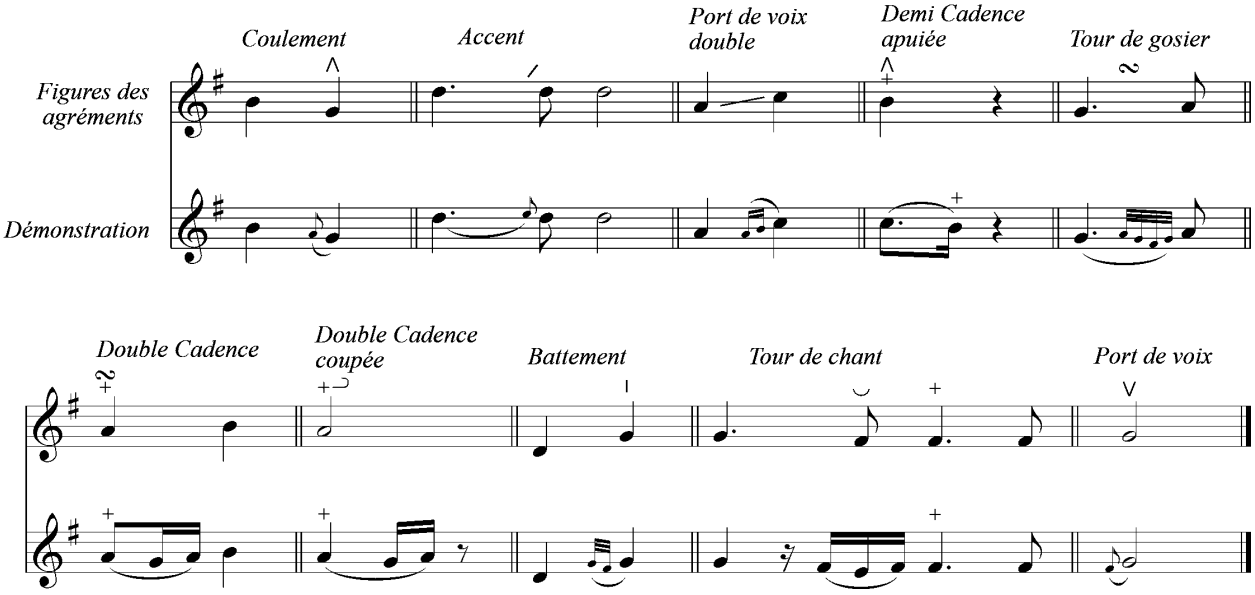
A *double cadence* should be made when an ascending note follows a *tremblement*;

A *tremblement* should be performed on nearly all notes raised by a sharp [or natural], except when on very short notes. I have marked them all in this edition;

I have marked almost all the places where the *port de voix* should be done. I should add that it must almost always be followed by a *battement*;

It is difficult to indicate all the places where the *accent* should be used. Where eighth notes are unequal, it is usually done at the end of a dotted quarter note when it is followed by an eighth note of the same pitch.

This is what seems necessary to me for the correct approach intelligence to these Pieces. By observing these remarks, I hope that we will manage to play properly these pieces and many others, since these rules are general.



[11] Translation adapted from Mather, *Interpretation of French Music from 1675-1775*, 82-83.

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