



INTERNATIONAL CONFERENCE

MUSICAL IMPROVISATION IN THE BAROQUE ERA

Lucca, Complesso Monumentale di San Michele

19-21 May 2017

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini

AD PARNASSUM

A Journal of Eighteenth- and Nineteenth-Century Instrumental Music

INTERNATIONAL CONFERENCE

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Organized by

CENTRO STUDI OPERA OMNIA LUIGI BOCCHERINI, LUCCA

in collaboration with

**Ad Parnassum. A Journal of Eighteenth- and
Nineteenth-Century Instrumental Music**

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PROGRAMME COMMITTEE

SIMONE CIOLFI (Saint Mary's College, Rome-Notre-Dame, IN)

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KEYNOTE SPEAKERS

GUIDO OLIVIERI (University of Texas at Austin, TX)

GIORGIO SANGUINETTI (Università Tor Vergata, Rome)

NEAL ZASLAW (Cornell University, Ithaca, NY)

FRIDAY 19 MAY

10.00-10.40: Registration and Welcome

Opening

10.40-10.50

- FULVIA MORABITO (*President* Centro Studi Opera Omnia Luigi Boccherini)

Improvisation in Vocal Music

11.00-12.30

(Chair: **Simone Ciolfi**, Saint Mary's College, Rome-Notre-Dame, IN)

- VALENTINA ANZANI (Università di Bologna), *Il mito della competizione tra virtuosi: quando Farinelli sfidò Bernacchi (Bologna 1727)*
- HAMA JINO BIGLARI (Uppsala University), *Reapproaching Italian Baroque Singing*
- ANTHONY PRYER (Goldsmiths College, University of London), *Writing the Un-writable: Caccini, Monteverdi and the Freedoms of the Performer*



13.00 Lunch

15.30-16.30 – Keynote Speaker 1

- GIORGIO SANGUINETTI (Università Tor Vergata, Rome), *On the Origin of Partimento: A Recently Discovered Manuscript of Toccate (1695) by Francesco Mancini*

The Art of Partimento

17.00-18.00

(Chair: **Giorgio Sanguinetti**, Università Tor Vergata, Roma)

PETER M. VAN TOUR (Uppsala University / Leuven University), *«Taking a Walk at the Molo»: Nicola Sala and the Improvised Fugue*

MARCO POLLACI (Nottingham University), *Two New Sources for the Study of Early Eighteenth-Century Composition and Improvisation*

Issues of Performance Practice (I)

18.00-18.30

- JOSUÉ MELÉNDEZ (Basel), «*Cadenze per Finali e Finali Diversi*»

SATURDAY 20 MAY

Issues of Performance Practice (II)

10.00-11.00

(Chair: **Guido Olivieri**, University of Texas at Austin, TX)

- JOHN LUTTERMAN (University of Alaska), *Re-Creating Historical Improvisatory Practices on the Cello: Christopher Simpson, Friedrich Niedt, and J. S. Bach on the Pedagogy of «Contrapunctis Extemporalis»*
- SVETLANA CHASHCHINA (Vyatka State University, Kirov, Russia), *Rhythmic Improvisation in the Baroque Era and the Problem of Interaction of Different Musical Systems*

11.30-12.30 – Keynote Speaker 2

- GUIDO OLIVIERI (University of Texas at Austin, TX), *Improvvisazioni su un tema: riflessioni sul virtuosismo napoletano del '700*



13.00 Lunch

15.30-16.30 – Keynote Speaker 3

- NEAL ZASLAW (Cornell University, Ithaca, NY), «*Adagio de M. Tartini, Varié de plusieurs façons différentes, très-utiles aux personnes qui veulent apprendre à faire des traits sous chaque note de l'Harmonie*»

Improvisation into Composition

17.00-18.30

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- MASSIMILIANO GUIDO (Università degli Studi di Pavia/Cremona), *Sounding Theory and Theoretical Notes: Bernardo Pasquini's Pedagogy at the Keyboard. A Case of Composition in Performance?*

- UGO PIOVANO (Associazione Musicale AcusticaMente, Turin), *Le Fantasia di Telemann fra forma e improvvisazione*
- FABRIZIO AMMETTO (Istituto Italiano Antonio Vivaldi, Venice – Universidad de Guanajuato, México) – JAVIER LUPIÁÑEZ (Ensemble “Scaramuccia”, Spain - Holland), *Pisendel’s Annotations in the Concerto for Two Violins RV 507 by Vivaldi: An Open Window on Improvisation in the Work of the ‘Red Priest’*

SUNDAY 21 MAY

Improvisation in Instrumental Music

09.30-11.00

(Chair: **Simone Ciolfi**, Saint Mary’s College, Rome-Notre-Dame, IN)

- MARINA TOFFETTI (Università di Padova), *Written Outlines of Improvisation Procedures in Music Publications of the Early 17th Century*
- FRANCESCA MIGNOGNA (Université de Paris IV-Sorbonne), *Accompagnamento e basso continuo alla chitarra spagnola. Una cartografia della diffusione dei sistemi di notazione stenografici in Italia, Spagna e Francia tra XVI e XVII secolo e loro implicazioni teoriche*
- GIOVANNA BARBATI (Conservatorio ‘L. Refice’, Frosinone), *«Il n’exécute jamais la Basse telle qu’elle est écrite». The Use of Improvisation in Teaching Low Strings*

11.30-12.30

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- LAURA TOFFETTI (Conservatoires de Mulhouse et Belfort), *«Sostener si può la battuta, etiando in aria». Invenzione, disposizione e restituzione del discorso musicale nel repertorio italiano fra Seicento e Settecento*
- DAVID CHUNG (Hong Kong Baptist University), *French Harpsichord «doubles» and the Embellishment Art of the «clavecinistes»*



13.00 Lunch

Keynote Speakers

GIORGIO SANGUINETTI (Università Tor Vergata, Roma): On the Origin of Partimento: A Recently Discovered Manuscript of Toccate (1695) by Francesco Mancini

The emergence of partimento tradition is still largely unknown. In my 2012 book I suggested that the tradition might have originated in the milieu of Christina of Sweden, as the product of an exceptionally skilled musician such as Bernardo Pasquini, and only later brought to Naples by Alessandro Scarlatti. This hypothesis is based on the fact that the earliest surviving partimenti collection was the London manuscript Ms. Add.31501 in the British Library, of which both the author (Pasquini) and the date (1707) are known. Only three years later, Peter van Tour in his 2015 doctoral dissertation made public the existence of a manuscript containing a large partimenti collection by Francesco Mancini, dated 1695, which therefore represents the earliest known document attesting the usage of partimenti as teaching materials. The Mancini manuscript, currently preserved in the National Library of Paris (F-Pn Rés. 2315), and bearing the title *Regole o vero Toccate di studio del Sig. Abb[at]e Fran[cesco] Mancini 1695* is a large collection of (mainly) keyboard music. The manuscript – of which Florimo suspected the existence, as we can infer from an oblique allusion in volume two of his history of the Naples conservatories – adds substantially to the meagre catalogue of the hitherto known keyboard music of Mancini. The keyboard music in this manuscript includes a series of 21 toccatas, 7 sonatas, 26 fugues and versetti and a number of other keyboard pieces, all notated as partimenti. Noteworthy is the fact that the sonatas and toccatas are multi-movement pieces – a very unusual circumstance in later partimenti – and that they offer a remarkable amount of performance directions. Therefore, this manuscript can shed light both on the origin of partimento and on its early performance practice.

GUIDO OLIVIERI (University of Texas at Austin, TX): Improvisazioni su un tema: riflessioni sul virtuosismo napoletano del '700

Un virtuosismo brillante ed elaborato sembra essere stata una delle cifre caratteristiche dello stile esecutivo dei musicisti italiani e, in particolare, di quelli formati nei conservatori napoletani. Nel visitare Napoli nel 1770 Charles Burney sottolineava come nella maniera di eseguire dei musicisti napoletani ci fosse «un'energia e un fuoco che non si incontrano forse nell'intero universo: così ardente da sfiorare la furia». Questo virtuosismo esasperato, difficilmente recuperabile dalla pagina scritta, nasceva da una prassi esecutiva trasmessa da maestro ad allievo e da un approccio sistematico all'improvvisazione, applicati in particolare all'elaborazione e ornamentazione melodica. L'esame di alcuni esempi tratti da raccolte indirizzate all'insegnamento dell'improvvisazione offre lo spunto per alcune riflessioni sugli aspetti caratteristici e sull'estetica del virtuosismo in Italia nel primo Settecento.

NEAL ZASLAW (Cornell University, Ithaca, NY): «Adagio de M. Tartini, Varié de plusieurs façons différentes, très-utiles aux personnes qui veulent apprendre à faire des traits sous chaque notte de l'Harmonie»

The Parisian publication with this title, which appeared in 1798, has been widely available since its publication in facsimile by Alberto Bachmann in 1913 and by Hans-Peter Schmitz in 1955. (Subsequently it has appeared in facsimile at least twice more.) Because the *Adagio de M. Tartini* was published three decades after the composer's death, because of its lack of an established pedigree, and because of its extraordinarily dense notation, its reception by violinists and musicologists has been almost universally negative. How could something this bizarre have come from Tartini, who was believed to have radically simplified his musical style in the context of the evolving aesthetics of the mid-eighteenth century? Uninvestigated in the negative critiques of the *Adagio de M. Tartini* is an indication found on the 1798 publication that it was a 'Seconde Édition'. By documenting four other editions, I can now date the publications' contents to Tartini's lifetime and, at the same time, offer possible explanations for the maniacally dense notation. This in turn leads to unpacking the potential implications for understanding what Tartini himself practiced, and also what he taught his students, about ornamentation and improvisation.

Improvisation in Vocal Music

VALENTINA ANZANI (Università di Bologna): Il mito della competizione tra virtuosi: quando Farinelli sfidò Bernacchi (Bologna 1727)

Nell'estate del 1727 Farinelli, astro nascente, e Antonio Maria Bernacchi, virtuoso di grido e maestro di canto si trovarono a condividere la scena teatrale bolognese. La versione più diffusa dei fatti vorrebbe che Farinelli avesse sfidato con boria in una gara di variazioni il più anziano collega e che i due si lanciassero così in un susseguirsi di improvvisazioni estemporanee e di reciproche imitazioni: Bernacchi non solo ebbe la meglio, ma indusse addirittura Farinelli a chiedergli lezioni di canto. Tale racconto fu importante per l'affermarsi nell'immaginario collettivo della rilevanza della scuola di Bernacchi, e del suo essere una tappa di perfezionamento per virtuosi già in pieno possesso delle proprie capacità tecniche. Le narrazioni sull'incontro si moltiplicarono fino al primo Ottocento, e il grado di aderenza alla realtà in esse contenute è da vagliarsi caso per caso; tutte hanno però in comune una tendenza: quella di descrivere i due virtuosi secondo un calco quasi tipico – che ricorre in molti passaggi di autori e trattatisti coevi e posteriori (B. Marcello, 1720; P. F. Tosi 1724; V. Martinelli 1758; F. Algarotti 1763; E. Arteaga 1783) – secondo cui i due assurgono *ad exempla*, l'uno incarnazione delle caratteristiche musicali e umane del 'buon virtuoso', l'altro rappresentante ideale del 'buon maestro'. Il mio intervento si propone di ricostruire con fondamento archivistico quello che accadde veramente tra i due cantanti e di chiarire come invece la letteratura successiva ornò la vicenda. Intendo quindi evidenziare come l'episodio, piuttosto che

essere un ennesimo esempio negativo delle attitudini divistiche dei cantanti castrati, sia in realtà rappresentazione di un *topos* diametralmente opposto, e positivo: quello dei colleghi che si imitano in un rapporto virtuoso.

HAMA JINO BIGLARI (Uppsala University): Reapproaching Italian Baroque Singing

Musicologists and voice scientists have long debated Caccini's *trillo* and *gruppo* in light of the sources by Bovicelli, Zacconi, Caccini, Finck, Coclico, Praetorius, Playford, Vicentino, etc. Tone repetitions and alternations could occur in the same phrase, and the sources advocate that they should be practiced and performed in the same way. However, observations and assumptions limited to western singing techniques have brought voice science to a dilemma, as the two ornaments seem to require two different and even antagonistic physiological mechanisms. Tone repetitions and alternations (between two adjacent tones) are part of the ornamental melodic patterns among Iranian singing traditions. Through acoustic-physiological studies, the author has previously shown that both ornaments are sung with remarkably short falsetto episodes (a kind of acciaccatura, but without a significant upper pitch) interleaving the modal (chest voice) melody tones, thereby producing each melody tone as separated (due to the preceding register break from falsetto to modal), and yet attached (due to continuous phonation throughout the modal-falsetto-modal transitions). To discuss the musical aspects of applying the Iranian technique on *trillo* and *gruppo*, and to show that different melismatic patterns are executed with the same physiological mechanism. To view Bovicelli's notation for *trillo* in light of the falsetto peaks of the Iranian technique, and to reapproach the *ribattuta di gola* through the same interleaving register breaks. Also, to present an artistic project where the newly found technique for *trillo* and *gruppo* have opened new doors in reapproaching all melismatic ornamentation of the early Italian Baroque singing, as traditionally trained Iranian and neighboring singers (with no previous operatic experience) learn early seventeenth century Italian arias in collaboration with European baroque specialists and sing them with their native technique.

ANTHONY PRYER (Goldsmiths College, University of London): Writing the Un-writable: Caccini, Monteverdi and the Freedoms of the Performer

'Improvisation' covers a confusing range of practices and is sorely in need of a discriminating taxonomy. The theoretical, descriptive and notated sources that we have from the early Baroque are long on pattern-book techniques but rather short on detailed explications of how to judge those creative and sensitive circumstances that might elicit particular types of improvisation from the performer – after all, it is not only *what* musicians improvise but *why* they improvise that adds a telling significance and delicacy to their practices. We can see this conflict in Giulio Caccini's *Nuove musiche e nuova maniera di scriverle* in 1614 where he claims to write out the music 'exactly as it is sung' (*quistamente come si canta*), though

the Preface goes on to say that it is the performer who must make clear decisions about unwritten aspects such as tempi ‘in conformity with the words’, about rhythmic aspects of the vocal part, and expressive components such as the variety of affect and *sprezzatura*. So we cannot ‘learn about all the delicacies of the art without hearing the composer sing’ by just reading the book, despite that exact claim on the Title Page. A more honest version of this conflict occurs in the Introduction to Sigismondo d’India’s third book of *Musiche* (1618) which addresses itself to those ‘unfortunately unable to hear him sing’. Next we have the problems of ‘spontaneity’ and ‘creativity’. If we take improvisation to mean invented in the moment, then we downplay the importance for the performer of learnt formulas and rehearsals. In performance, *freedom from* the score does not necessarily imply the *freedom to* be imaginative: in discussing improvisation we should perhaps set less store by the division between oral and written practices, and more on the presence of prepared or unprepared procedures. Finally, in the early Baroque notated items (such as ‘Possente Spirto’ from Monteverdi’s *Orfeo*) often stand at the confluence between traditional bass patterns (in this case the passamezzo antico – which the so-called ‘plain’ version of this aria embellishes), imposed decorations from particular schools of singing (in this case those of Francesco Rasi from Caccini’s entourage), the mergence of genres (in this case possibly the ‘suitcase’ aria), and a range of creative origins from performer improvisations to learnt conventions to coherent written constructions (Monteverdi made a clear claim in a letter that he had composed the work). Finally there is the ambiguity of notation itself, which is sometimes archival (showing the performer exactly what notes to perform – including the ‘improvised’ embellishments), and sometimes strategic (suggesting that certain expressions be achieved or events represented, and leaving the performer to devise the exact means effectively). Such freedoms stand at the crossroads between improvisation and interpretation, and both sometimes require imaginative as well as technical virtuosity.

The Art of Partimento

PETER M. VAN TOUR (Uppsala University / Leuven University): «Taking a Walk at the Molo»: Nicola Sala and the Improvised Fugue

In recent literature the relationship between partimento and improvisation has been widely discussed. Even though there is general consensus about this use of partimenti, it is still largely unclear what this really meant practically, especially with regard to improvisational skills. Were partimenti used primarily as a tool for becoming a fluent improviser at the keyboard? Or did partimento-skills in fact play an active role in writing music? In this paper I will show evidence that partimento skills did play an active role in the education of writing fugues, particularly at the *Conservatorio della Pietà de’ Turchini*. We will here take a closer look at a newly discovered counterpoint notebook by one of Nicola Sala’s students from the years 1788 and 1789. From the autobiography by another student who studied with Nicola Sala in the same years, we learn that Sala orally repeated the various stages

in constructing a fugue on short obligatory walks at the Molo (the pier in the harbour of Naples), together with his students. As I argue in this paper, mental processes played a vital role in the training of written fugue, helping the student to become fluent in the improvisation of fugues, thus facilitating the swift sketching of choral fugues in partimento notation in sacred works. From documentary evidence it becomes clear that partimenti were studied before students were allowed to start their course in counterpoint and fugue. By taking a look at a few dated partimento and counterpoint sources in the scribal hand by one of these students, it becomes possible to get a clearer image of the role of partimento in the education of fugal writing at the *Pietà*.

MARCO POLLACI (Nottingham University): Two New Sources for the Study of Early Eighteenth-Century Composition and Improvisation

Mounting fascination in the study of *partimento* traditions has revealed a connection between eighteenth-century compositional practice and a thriving culture of improvisation. It might not surprise to learn therefore that most European libraries contain immense quantities of manuscript sources related to this link. Pedagogical exercises, music treatises and manuscripts clearly demonstrate that improvising – alongside a firm knowledge of the rules of *partimento* – was fundamental for most musicians' training. It testifies to the importance and necessity of being able to improvise within a framework of Neapolitan counterpoint schooling during the Baroque Era. To understand their methods of counterpoint instruction, the study of musical sources – *Regole*, *Lezioni*, *Partimenti* and other such notebooks – shows the relevant principles and how they explicitly influence the art of improvisation. It helps us to comprehend better the core nature of such curiously blended expertise for every musician of the period. Even though pedagogy was predominantly spoken, written records testify to this particular quintessence as well. The Staatsbibliothek zu Berlin holds volumes of counterpoint exercises considered anonymous and which have never been analysed. This paper investigates the significance of these manuscript sources on compositional practice from the beginning of the eighteenth century: *Principi di Cembalo* and *Regole per accompagnare nel Cimbalo o vero Organo*. Both authored in the same decade, these counterpoint notebooks present valuable information on music guidelines in the Italian art of improvising in relation to the *partimento* fundamentals and constraints, for students and keyboard musicians. A deep study of these two sources determines the origin, nature of the content, and techniques employed, in an attempt to provide a clear chronological map as to how they unfolded, and insight into the likely authors of the *Principi* and *Regole*.

Issues of Performance Practice (1)

JOSUÉ MELÉNDEZ (Basel): «Cadenze per Finali e Finali Diversi»

Although exuberant and extended cadences which add extra beats to an existing composition are mostly to be found at the ends of musical pieces, new documents

and further personal studies show that they can also be applied in the middle. They also appear around 1600 more and more already written out into scores. In his article 'Improvised Vocal Ornamentation and German Baroque Compositional Theory – An Approach to "Historical" Performance Practice', John Butt has discussed an increasing tendency in the late 17th century with composers to include written out embellishments in their works. My study will show that this trend is to be found already at the end of the sixteenth century and the first half of the seventeenth century, and concentrates in particular on a pattern called 'Cadenze Finali'. The practice of adding extra beats to the penultimate note in a final cadence is mentioned in Bovicelli's *Regole, passaggi di musica...* (1594) and explained in detail in Zacconi's *Prattica di musica...* (1596). Instances of the practice are present in Renaissance diminution repertoire by Dalla Casa, Bassano and Riccardo Rognoni, as well as many early baroque *sonate* and *canzoni*. Furthermore, other sources such as the codex Di Carli, the diminution books of Francesco Rognoni and *Musica prattica* by Johann Andreas Herbst (among others) provide information which confirms that this practice was common and widely observed for at least seventy years, lasting well into the seventeenth century. One of most useful ways to ensure the quality and beauty of an ornament is to use the *pigliarne copia* ('copy and paste') method suggested by Luca Conforto (1593). While this method of copying ornaments from treatises into real pieces has been revived in recent years, it has not yet led modern musicians to improvise at the level of the elaborate cadences documented in ornamentation treatises. The 'Cadenze per Finali' and 'Finali Diversi' in Francesco Rognoni's *Selva di varii passaggi* (1620) have been deemed unusable by modern musicians because they contain too many beats to copy and paste into a normal cadence. I will show that documents support the practice of adding extra beats to make these cadences usable, and will demonstrate examples of this approach in both diminution and written repertoire of the sixteenth and seventeenth centuries.

Issues of Performance Practice (II)

JOHN LUTTERMAN (University of Alaska): Re-Creating Historical Improvisatory Practices on the Cello: Christopher Simpson, Friedrich Niedt, and J. S. Bach on the Pedagogy of «Contrapunctis Extemporalis»

Clues to the technical means of re-creating the improvisatory practices of Bach's world can be found in a great number of sources, including Christopher Simpson's *The Division Viol*, Friedrich Niedt's *Musicalische Handleitung*, and the rich trove of Italian *partimento* exercises. Viewed through an analytic lens, free from the blinders of a modern work concept, the written compositions of Bach and his contemporaries may be understood as inventories of formal models, and as idiomatic vocabularies of motivic, harmonic and contrapuntal ideas ripe for improvisatory appropriation and elaboration. *The Division Viol* is one of the most comprehensive treatises on

improvisation ever written, offering valuable clues to the nature of a number of historical improvisatory practices, including instruction in the art of extemporaneous implied polyphony, which Simpsons calls the 'mixt' style of divisions. While the importance of Simpson's treatises for understanding the practices of seventeenth-century British musicians is well known, copies of *The Division Viol* can be found in important musical archives throughout Europe, and the treatise remained popular enough to justify the printing of a third edition in 1712. Simpson's approach is more harmonically conceived than has been generally recognized, and the organization of *The Division Viol* shows interesting parallels to Niedt's treatise, which Bach is known to have used in his own teaching, and which in turn appears to be indebted to Italian *partimento* practices. Although Simpson's treatise does not offer written-out examples of longer pieces, following his advice to use a bass from a pre-existent composition as a formal schema would result in a structured approach to improvisation similar to that which German and Italian *partimento* practices were designed to cultivate.

SVETLANA CHASHCHINA (Vyatka State University, Kirov, Russia): Rhythmic Improvisation in the Baroque Era and the Problem of Interaction of Different Musical Systems

The Baroque is an era full of contrasts, a global transition period (as well as the Renaissance) from the quantitative type of rhythm to the qualitative one (tact system), from polyphony to the homophonic-harmonic type of organization of musical fabric, etc. It is logical that in this diffuse state the improvisation played a significant role. It served as a demonstration of performing virtuosity, harmonic ingenuity, manifestation of freedom of rhythm, it could demonstrate the freedom and unpredictability of form, to be the offer of the new timbre colors and forms of arrangements, etc. This paper is focused on the manifestation of improvisation in rhythm, as well as on the issue of the methodology of its analysis. Both solo cadences and the introductory sections often demonstrate the manifestation of the so-called free rhythm. According to C. Sachs, free rhythm demonstrates the domination of freedom above the rules of certain rhythmic system. So Sachs practically refused from elaboration of the methodology of analysis of free rhythm. But current state of science says us, that even chaos is not the absent of systematicity, but the work of extra-complex multidimensional rules, underlying the self-organization of matter in transitional states. Main question of the paper is: does the free rhythm have some inner principles of organization, exploration of which may be laid on the fundament for the development of analytical methodology, or does not? My answer is yes, but when we speak about this third type of rhythmic organization it is more correct to talk about the system of intonation rhythm. The development of the main theoretical positions of this theory was made by P. Sokalsky, M. Kharlap and me for the last one and a half centuries. The paper

will acquaint with the main ideas of this theory and with the offered methodology for analyzing of such type of rhythm. But I'm not trying to replace the concept of free rhythm with the term intonation rhythm. I treat the intonation rhythm as the basic system of temporary thinking, which in some or another forms manifests itself in the rhythmic improvisations of all cultures, including folklore, jazz, intuitive music, etc. But I offer to save the term 'free rhythm' for the zones of improvisation within a certain rhythmic system (quantitative or qualitative), and for the transition zones from one system of rhythmic thinking to another. Analysis of baroque music by Buxtehude, Bach and others shows that three main types of rhythmic improvisation may be distinguished: 1) the freest rhythmic passages, demonstrating the support on the system of intonation rhythm; 2) improvisations, demonstrating the transitional state between the quantitative type of rhythm and flexible condition of tact system; 3) improvisations, demonstrating the game with the regular accent grid of tact system. Accordingly, their performance and analysis should be conducted taking into account the organizing principles underlying these various types of improvisation.

Improvisation into Composition

MASSIMILIANO GUIDO (Università degli Studi di Pavia/Cremona): *Sounding Theory and Theoretical Notes: Bernardo Pasquini's Pedagogy at the Keyboard. A Case of Composition in Performance?*

In a recent essay Thomas Christensen suggested the coexistence of two facets in music theory, calling for an 'improvisatory momentum'. Almost the entirety of our speculation is rooted in 'hard theory', the one made of prolix prose and myriads of rules and corollaries. Music examples within this tradition serve the words and do not reach a status of independence. On the other hand we are slowly rediscovering a semi-submerged tradition of 'soft theory', or 'fragile texts', arising out of the aural-mnemonic praxis of Antiquity, and exemplified in the 'artisanal' apprenticeship of music in which students had to 'analyze' didactic examples. This latter approach has been rejected for a long time as 'real theory' because of the lack of discourse. In many cases music stands there alone, and a supercilious reader does not grasp its 'sounding theoretical' value. This 'soft theory' is intimately connected to the Italian tradition of *suonar di fantasia* at the keyboard, as been discussed in recent years by several scholars. I consider here the didactic works of one of the most influential musicians in seventeenth-century Rome, Bernardo Pasquini. His *Saggi di Contrappunto* (1695), the *Sonate per uno o due cembali* (1703-1704), and the *Versetti con il solo basso cifrato* (1708) constitute an homogenous collection in which the learner is exposed to the complexity of composing at the keyboard. Pasquini's oeuvre stands in between the Renaissance tradition of improvised counterpoint and the Neapolitan *partimenti*. Its pedagogical value derives from the pleasantness of making music combined with

the authority of theory. Why was Pasquini so famous as a pedagogue? What was so special about his teaching method? I will demonstrate how he connected the keyboard technique with the art of composing in a coherent unity, providing the student with all the elements to extemporize music in the modern style directly at the harpsichord.

UGO PIOVANO (Torino, Associazione Musicale AcusticaMente): Le Fantasie di Telemann fra forma e improvvisazione

Georg Philipp Telemann (1681-1767) scrisse ben 72 fantasie per strumento solo che pubblicò a sue spese incidendo personalmente le 72 lastre, una per fantasia: A) 12 Fantasie per flauto, TWV 40: 2-13 (1727-1728); B) 36 Fantasie per strumento a tastiera, TWV 33: 1-36 (1733); C) 12 Fantasie per violino, TWV 40: 14-25 (1735); D) 12 Fantasie per viola da gamba, TWV 40: 26-37 (1735). Questi brani furono scritti in un arco di tempo piuttosto limitato, meno di dieci anni, e costituiscono un materiale straordinario per studiare nel dettaglio la presenza di elementi improvvisativi all'interno del processo compositivo di Telemann. L'analisi del corpus delle Fantasie assume maggior importanza dalla ricorrenza del 250° anniversario della scomparsa del musicista e dal fatto che proprio in quel periodo il compositore realizzò la fusione fra lo stile italiano e quello francese dando così alla sua musica in carattere internazionale e globalizzato. Le *Fantasies pour le clavessin*, 3 *Donzaines* dedicate a Madame Pigou, moglie del «Conseiller de la Grande Chambre du Parlement de la Normandie» sono quelle nelle quali Telemann utilizza di meno l'elemento improvvisativo e la cosa è sorprendente perché la ricchezza di possibilità dello strumento a tastiera gli avrebbe permesso la maggior libertà compositiva. La cosa è evidente già nelle scelte formali complessive dei pezzi: le prime dodici Fantasie sono tutte tripartite con un movimento rapido, un breve movimento lento e la ripresa del primo, tutti all'italiana. La seconda dozzina, invece, prevede una struttura quadripartita con un primo movimento lento seguito da uno rapido e dalla ripresa del primo e la conclusione con un movimento rapido molto breve, tutti di stile francese. La terza dozzina, infine, torna all'impianto ternario ma mischiando liberamente due schemi base: *Lento – Allegro – Lento da capo* e *Allegro – Lento – Allegro da capo*, con movimenti di stile sostanzialmente italiano. L'elemento improvvisativo appare predominare invece nelle raccolte per flauto, violino e viola da gamba nelle quali Telemann dà libero sfogo alla sua fantasia sia sul piano strutturale, con un numero di movimenti molto variabile, che su quello compositivo vero e proprio. A fianco di brani altamente strutturati, quali l'*Alla Francese* della Fantasia n. 7 per flauto (che è una vera e propria *Ouverture* alla Lully pentapartita) o ai classici movimenti di sonata, alcuni con carattere di danza, troviamo un certo numero di movimenti a carattere chiaramente toccatistico. Ed è proprio in questi brani, o sezione di brani, nei quali è possibile studiare a fondo i procedimenti improvvisativi utilizzati da Telemann.

FABRIZIO AMMETTO (Istituto Italiano Antonio Vivaldi, Venezia - Universidad de Guanajuato, México) – JAVIER LUPIÁÑEZ (Ensemble “Scaramuccia”, Spagna - Olanda): *Pisendel’s Annotations in the Concerto for Two Violins RV 507 by Vivaldi: An Open Window on Improvisation in the Work of the ‘Red Priest’*

The famous *Schrank II* collection of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB) in Dresden contains about two thousand music manuscripts, most of which were collected by the violinist and composer Johann Georg Pisendel (1687-1755), concertmaster of the Dresden court orchestra in the first half of the eighteenth century and a personal pupil of Antonio Vivaldi. A careful analysis of these manuscripts reveals the presence of a large number of annotations by Pisendel himself, which mainly provide guidance for ornamentation and/or improvisation: within this huge corpus of manuscripts Vivaldi’s works are the ones most copiously annotated. The copy by Pisendel of Vivaldi’s Concerto in C major, RV 507, for two violins and orchestra (D-DI, Mus.2389-O-98) is particularly interesting by virtue of the fact that it contains annotations and ornamentation for both soloists. An analysis of these additions reveals a style moving away from the one presented in contemporary treatises on ornamentation, which mainly adhere to the Corellian language predominant at that time. The style of ornamentation found in RV 507 shows significant similarities both with other Vivaldi compositions annotated by Pisendel (RV 202 and RV 340) and with certain slow movements in Vivaldi concertos that adopt a particularly improvisatory language (*Adagio* in RV 195, *Grave Recitativo* in RV 208, *Grave* in RV 212a, *Largo* in RV 279, *Adagio* in RV 285, *Largo* in RV 318, *Grave* in RV 562), to which may be added the diminutions for the Concerto for violin and double orchestra, RV 581 (I-Vc, busta 55), written for another pupil of Vivaldi, the famous violinist Anna Maria (1696-1782), a «figlia di coro» at the Ospedale della Pietà in Venice. These particularities of the ornamentation supplied for the Dresden version of RV 507 appear to show that the annotations belong to a performance context in which the performer improvised and modified *extempore* the musical text, but they mostly reflect a language very close to that of Vivaldi, one that could actually even be his own (a hypothesis advanced by some scholars).

Improvisation in Instrumental Music

MARINA TOFFETTI (Università degli Studi di Padova): *Written Outlines of Improvisation Procedures in Music Publications of the Early 17th Century*

As is well known, procedures such as diminution, the realization (and articulation) of the basso continuo or modal transposition have for centuries been entrusted to the practice of improvisation. The information provided on the written page did not resolve all the problems arising in the performance of the compositions, which could only be achieved by calling on the skills and experience of the performers. Given the relative

scarcity of direct sources (the music itself, manuscript or printed), the study of such procedures tends to be based mainly on indirect sources (manuscripts or printed texts *dealing with* performing practice). However, precisely because they are uncommon, the musical sources that allow us to throw light on these procedures assume a quite particular value and need to be examined with the greatest of care. On this matter it has been observed that, in some circumstances, the reprinting of a collection of music becomes an opportunity to review in a more or less substantial manner the compositions that have previously been printed. In some cases, the musical aspects undergoing revision for a reprint or a new edition involve the above-mentioned improvisation procedures. This paper aims to offer some preliminary thoughts on the relation between the written page and its musical expression in the period under investigation. Moreover, through the examination of some case-studies taken from the repertory of the small-scale motet in the first decades of the 17th century (with particular attention to some motets by Giovanni Ghizzolo and Girolamo Frescobaldi that have come down to us in different editions), musical examples will be illustrated and commented on, allowing to focus on three specific issues: • the articulation of the basso continuo line and its fixing on the written page; • the modal transposition of compositions notated in *chiavette* and the possible presence of written indications referring to this practice; • the sporadic presence of diminutions written out in full in one or more voices (and the possible absence of these diminutions in different sources). Each of these three aspects will be dealt with from two different angles, which consider, on the one hand, the implications of these written outlines of improvisation procedures in the practice of publishing, and on the other the consequences they have on performing practice. In the first case we will ask ourselves if, and possibly how, the information drawn from the publications of the period is to be restored in the critical edition; in the second case, how to use the ample, but at times contrasting information inferable from the different sources, for the purposes of performance.

FRANCESCA MIGNOGNA (Université de Paris IV-Sorbonne): *Accompagnamento e basso continuo alla chitarra spagnola. Una cartografia della diffusione dei sistemi di notazione stenografici in Italia, Spagna e Francia tra XVI e XVII secolo e loro implicazioni teoriche*

L'interesse musicologico relativo alla realizzazione del basso continuo è stato per lungo tempo rivolto quasi esclusivamente agli strumenti a tastiera; un numero di studi comunque considerabile ha portato l'attenzione al ruolo degli strumenti a corde pizzicate in questa pratica. Tali studi, tra i quali l'eccellente articolo di Thomas Christensen che pone il continuo barocco come una delle applicazioni più importanti della tecnica chitarristica spagnola del *rasgueado*, hanno mostrato il sorgere, tra XVI e XVII secolo, di sistemi stenografici di notazione per strumenti a corde pizzicate. Il

sistema italiano in particolare, che prende il nome di ‘alfabeto’ e che si vede affiancato da corrispondenti spagnoli e francesi, accompagna tecniche di variazioni accordali che includono, in alcuni casi, sonorità dissonanti. Diventati strumento preferenziale per la realizzazione del continuo sulla chitarra spagnola, proiettati retrospettivamente nella pratica della riduzione e volti verso la teorizzazione dalla regola dell’ottava di Campion (1716), tali sistemi stenografici consentono una realizzazione fortemente idiomatica e libera dalla realizzazione predeterminata che è propria, invece, alle intavolature: essi mirano alla semplificazione di concetti – quali la trasposizione – sfruttando la gestualità e le caratteristiche fisiche stesse dello strumento. Non solo sistemi di notazione sintetica (e, in quanto tali, ‘sintetizzanti’ una realtà verticale di fatto preesistente) ma anche veicoli didattici non intellettuali, stupiscono per l’importanza che il loro utilizzo può avere avuto nell’evoluzione della teoria musicale verso una coscienza tonale funzionale, oltre che nella nascita stessa del concetto di basso continuo. Questo lavoro si prefigge di offrire una cartografia, più completa possibile, dei sistemi stenografici apparsi nei numerosi metodi per basso continuo italiani, spagnoli e francesi destinati alla chitarra spagnola (o, in molti casi, a «qualsivoglia strumento» a corde pizzicate) tra XVI e XVII secolo e una panoramica sul loro ruolo di perno tra la tradizione modale-contrappuntistica e il futuro sistema tonale.

GIOVANNA BARBATI (Città Sant’Angelo, Pescara): «Il n’exécute jamais la Basse telle qu’elle est écrite». The Use of Improvisation in Teaching Low Strings

Following the rediscovery of the partimento and its teaching method, tanks in particular to the recent works of Sanguinetti and Gjerdingen, it’s now established that teaching jointly instrumental and compositional know-how was the core of a successful teaching method. This method, based on teaching directly at the keyboard and on the gradual learning of harmonic paths with various surfaces, allowed a quick composition developing a given bass. The proposal is to take this method as reference and to tailor it to the specific features of strings, in particular cello and viola da gamba. First we consider the improvisational tasks in the early practice and we weigh some historical accounts; then, following the traces found in various historical documents, we suggest a didactic path, whose main feature is a step- by- step improvisational route. The gradual approach, for both sides: the instrument’s technique and the composition, allows the student to be actively involved from the beginning. In this way learning to improvise is integrated with the acquaintance of the repertoire and with the experience of the baroque musical language, therefore it’s not alien to the learning method. We believe indeed that with this path one can find a valid way to enrich one’s skills at the low strings and to interpret and perform more accurately baroque music. Thanks to the professional activity as cello and viola da gamba player and teacher, many different solutions have been tested in concerts and in classroom; a route it’s suggested, that

leads students toward improvisation. This, following the definition of Michael Callahan, means a quick process of composition, using memorized patterns from the repertoire, based on preparing schemes and applying diminutions to them.

LAURA TOFFETTI (Conservatoires de Mulhouse et Belfort): «Sostener si può la battuta, etiando in aria». Invenzione, disposizione e restituzione del discorso musicale nel repertorio italiano fra Seicento e Settecento

L'intervento intende presentare i risultati di una ricerca sui repertori strumentali settecenteschi delle scuole musicali dell'Italia settentrionale. Al centro della ricerca è stato posto il concetto di percezione della partitura come entità non finita. Posto che la notazione barocca non fornisce le precisioni necessarie ad una corretta esecuzione, poiché è povera di quelle indicazioni interpretative che sono invece frequenti nelle scritture musicali più moderne, è nelle fonti teoriche che si trovano le chiavi necessarie alla comprensione e all'esecuzione del testo musicale. Dagli scritti di compositori come Girolamo Frescobaldi, o di teorici d'oltralpe come Joachim Burmeister si evince che la composizione musicale barocca si fonda su nuclei linguistici precisi, disposti e regolati secondo consuetudini che ricalcano quelle della retorica classica. Questi elementi o figure sono paragonabili a strutture semantiche minime che, giustapposte nel tempo, costruiscono il discorso musicale. Riconoscere nella partitura ed eseguire questi gesti 'interpretatori', grazie alla lettura di alcune importanti opere didattiche, alle note introduttive di edizioni musicali e all'analisi del loro contesto culturale, rappresenta il primo obiettivo di questo lavoro. La successiva fase si concentra, sull'osservazione dell'evoluzione di alcuni termini musicali, quali 'battuta', 'misura', 'figura' o 'ritmo' come testimoni dell'analogia fra il linguaggio musicale, le regole della retorica e della prosodia e le considerazioni sulla funzione comunicativa della pratica musicale stessa. Il concetto di improvvisazione, necessario a completare la partitura non finita, acquisisce così un carattere nuovo. Arricchito da diversi elementi tratti da parametri quali l'agogica, la disposizione del testo, la modulazione della voce, o l'azione scenica, esso diventa contenitore di gesti espressivi e semantici estemporanei ma ancorati ad un sistema culturale ed estetico estremamente preciso.

DAVID CHUNG (Hong Kong Baptist University): French Harpsichord «doubles» and the Embellishment Art of the «clavecinistes»

Seventeenth-century French harpsichord music evolved from largely an improvised art in which the notation serves like an *aide-mémoire* to a highly-sophisticated system of codified symbols in which the meticulous details carefully marked by the composer were expected to be closely adhered to by the performer. This paper explores the creative processes of how seventeenth-century harpsichordists developed their skills by scrutinizing the repertory of over 100 pieces with *doubles* where embellished versions of

the originals had been explicitly written out. This paper discusses three issues in detail: (1) the possible variants (melodic, rhythmic, textural) between performances; (2) the role of improvisation; and (3) the ways how seventeenth-century musicians cultivated their individual, artistic voices. A dozen of concordant manuscript versions of Hardel's Gavotte, which inspired Louis Couperin's famous *double*, provide copious materials for exploring the close relationship between imitation and creativity, as espoused by Jean le Gallois (1680) and other writers of the time. Although some of the differences between concordant versions could be explained as the inevitable result of aural transmission, it is clear that many seventeenth-century scribes did not restrict their role to that of a faithful or mechanical copyist. Instead, they felt quite ready to impose their copying habits, musical tastes and their personality during the copying process. In the manuscript tradition, apparently, many elements of the notation are not at all binding on the performer. This fluidity between composition and performance cannot be adequately represented by one single version or edition. By identifying elements of the music that are decorative and those that are structural and integral to the musical fabric, this paper aims to encourage modern performers to nurture ways to be spontaneous yet stay faithful to the original spirit of the music through an increased awareness of the knowledge tacitly embedded in the notation.



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