

An Early Hautboy Solo Matrix

An Early Hautboy Solo Matrix:

*Solos for the Hautboy before 1710 based on a
Symphonia/Sonata by Johann Christoph Pez
that Demonstrates a Performance Practice
of Adaptation*

Edited and Introduced by

Peter Hedrick

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to my dear wife Libby

*Do not we share the comprehensive Thought,
Th' enlivening Wit, the penetrating Reason?*
—Johnson

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PART I:
INTRODUCTION

CHAPTER ONE

THE ARGUMENT

The early hautboy was used first in trios and larger ensembles. The first surviving solos were obbligatos in sung arias dating from 1689, well before the first publication of several hautboy/bass solos, ca. 1710, but after the appearance of a Symphonia by Johann Christoph Pez in the 1690s or early 1700s. This piece survives in two versions, a Sonata for violin and a Symphonia for hautboy, and the differences between the two enable us to compare how Pez viewed the character and technical capabilities of each instrument. Known solos with basso continuo accompaniment that are expressly for the hautboy have been pretty thoroughly explored, though there are undoubtedly more to be discovered.¹ But so far no solo music from the last third of the seventeenth century, when hautboys were capable of performing such solos, is known to have survived. Could one determine how some of the surviving treble/bass music might have been transformed into playable hautboy music during this early period? The purpose of this edition is to show how Pez's Symphonia can be used as a template to find other works that might be eligible to become hautboy solos (treble/bass) from the last third or so of the seventeenth century. In other words Pez points the way to a seventeenth-century practice that I have demonstrated by writing out examples of what would have been performed at sight or from memory. Rules for such adaptations are derived from the Symphonia and then illustrated by works of Schmelzer, Keiser, Daniel Purcell, and Corelli. Though not intended to be "arrangements" in the modern sense I have provided a separate treble part for use by performers.

Georg Muffat, in the preface to his collection of concerti grossi (1701) wrote:

Wann aber unter deinen Musicanten einige die frantzösische Hautbois oder Schallmey lieblich blasen und moderiren können kanst du derer Zween beste anstatt zweyer Violisten, und ein guten Fagotisten, anstatt dess Bässl zur Formirung dess Concertino oder Terzetzl in etlichen auss disen Concerten oder derer darzu aussgesuchten Arien löblich brauchen wann du nur von solchen Thonen concerten erwählest oder in solche Tonos versetzest die obgemelten Instrumenten taugen und wo darinn was wenigs zu hoch oder zu nider gehen solte solches mit Violinen ersetzeest oder in die bequeme Octav transponirest. Auff dise Weise hab ich den ersten anderten dritten vierden und achten Concert in ihren natürlichen Tonis; den neundten aber auss dem b E moll, in E la mi dur mit tertia majori zum öfffteren glücklich producirt.

If some of your musicians play the French hautboy or schalmey charmingly and with good control, you can use the best two of these instead of two violinists; and [also] a good bassoonist instead of the [usual] bass to form the concertino or little trio in some of these concerti. In addition, I would commend selected Aires for use in this way if you choose from those concerti in usable keys for the above-mentioned instruments or transpose [others] into usable keys. And where [the parts] go a little too high or too low you can, at the opportune moment, transpose to the more comfortable octave (or substitute violins in those passages). In this way I have had the first, second, third, fourth, eighth, ninth and tenth concerti performed in their natural keys and the seventh transposed from E Major to E-flat Major.²

The twelve concerti in his collection were written over a period of about twenty years prior to the 1701 publication. I believe that Muffat's statement reveals contemporary thinking about flexibility of instrumentation, and, further, that following his line of reasoning makes a case for adapting some late seventeenth-century violin/bass solos to become hautboy/bass solos.

CHAPTER TWO

USE OF THE HAUTOBOY AND TRANSITIONAL SHAWMS IN THE LAST THREE DECADES OF THE SEVENTEENTH CENTURY: ORGANOLOGICAL BACKGROUND

Thanks to Bruce Haynes's research it now seems likely that the French hautboy was developed during the course of the late 1650s and 1660s, and, in France at least, it was meant to replace either the shawm or perhaps the cromorne, an ensemble instrument with an encapped reed.³ Pictorial evidence seems to indicate that these instruments were used mainly in ensembles; certainly no solo music that calls for any kind of shawm or hautboy comes to light before the late 1680s.⁴ Could a shawm have been used as a solo instrument before that? The evidence is slight but, for me, compelling. There is, especially, the Filidori/Louis XIII legend, possibly apocryphal but happening (if it did) during the 1620s or 1630s, in which shawmist Michel Danican played for the delighted King, who exclaimed that he had discovered another Filidori (Filidori was the name of a shawm player from Sienna who had caused a sensation at the French court just a few years earlier).⁵ Could it have been a shawm with a comparatively narrow bore and smaller-than-previously finger holes like the shawms in the Berliner Musikinstrumenten-Museum?⁶

Susan Thompson, Jan Bouterse and Bruce Haynes have begun to research the baroque schalmey, a shawm that has a narrow bore and finger holes, similar to the ones in Berlin and also much like the hautboy, but its history is still not completely sorted out. Thompson shows the schalmey to have been used along with the hautboy. Richard Haka, the Dutch instrument maker who flourished in the last four decades of the seventeenth century, made both hautboys and baroque schalmey, and in 1695 James Talbot describes English waits (as wide-bore shawms), *Deutsche* (baroque) schalmey, and French hautbois.⁷ It is unclear whether Georg Muffat, in the preface to his *Ausserlesener Instrumental-Music*, already cited, meant that French hautboys were also known as schalmey or that hautboys or schalmey as two distinct instruments could be used in place of violins.⁸

Pitch level is hard to determine for a double reed instrument,⁹ but it is quite possible that most baroque schalmey played at a higher pitch level than the French hautboy, and that schalmey were used before use of the low-pitch hautboy spread to countries outside of France after 1685. This could have been Quantz's meaning in his discussion of pitch levels, that the main difference between the baroque schalmey and the hautboy was their pitch, and that otherwise their playing characteristics were similar:

Der unangenehme Chorton hat einige Jahrhunderte in Deutschland geherrscht, welches die alten Orgeln sattem beweisen. Man hat auch die übrigen Instrumente, als: ... Flöten a bec, Schallmey, Bombarte, u.s.w. darnach eingerichtet. Nachdem aber die Franzosen, nach ihrem angenehmen tiefern Tone, ... die Schallmen in den hoboë ... verwandelt hatten; hat man in Deutschland auch angefangen, den hohen Chorton mit dem Kammerton zu verwechseln: wie auch nunmehr einige der berühmtesten neuen Orgeln beweisen. Der venezianische Ton ist itziger Zeit eigentlich der höchste, und unserm alten Chorton fast ähnlich. Der römische Ton war, vor etlichen und zwanzig Jahren, tief, und dem pariser Tone gleich. ... Obgleich der römische Ton tief war, ... so spielten doch damals die Hoboisten auf solchen Instrumenten, die einen ganzen Ton höher stunden, und mussten folglich transponieren. Allein diesen hohen Instrumente thaten, gegen die übrigen tiefgestimmten, eine solche Wirkung, als wenn sie deutsche Schallmey wären.

In Germany the unpleasant Chorton was prevalent for several hundred years, as is sufficiently proved by the old organs. Other instruments like recorders, schalmey, bombards, etc. were made to accommodate it. However, after the French, in accordance with their more agreeable lower pitch, transformed ... the schalmey into the hautboy, ... the high chorton began to be changed/replaced by the kammerton, as is proved by some of the most famous new organs. In our time the pitch in Venice is the highest, almost like our old Chorton. About twenty years ago the pitch in Rome was low, like the pitch in Paris. ... Although the Roman pitch was low, the hautboys played on instruments pitched a whole tone higher and consequently had to transpose. These high instruments, against the others tuned low, produced an effect as if they were *Deutsche* (Baroque) schalmey.¹⁰

Steffani's cantata, *Spezza Amor*, written before 1694, specifies "Canto solo e Piffaro e Fagotto;" "piffaro" here probably means baroque schalmey, because by then in Italy the French hautboy was known as oboè or obbuè.¹¹ Johann Philipp Krieger's cantata on Psalm 23, *Der Herr ist mein Hirt* (1690), is for an unspecified treble instrument, tenor voice and basso continuo; based on internal evidence and the pastoral nature of the text the instrument must be a schalmey or a hautboy.¹² The earliest documentable use of the hautboy as a solo instrument with voice that I have found is the aria in DeLalande's *Grand Motet, De Profundis* (1689), and arias in operas by Steffani, Keiser and others, produced in Hannover and Hamburg in the 1680s and 1690s (both cities were known to have had good hautboy players in the late seventeenth century).¹³ But these pieces with one instrument and voice are ancillary to this project; the main works to be considered here are adaptable treble/bass (basso continuo) pieces produced during the earliest

generation of the existence of the hautboy, from the 1660s on. The use of such solo adaptations would most likely have served as act tunes (i.e., music performed between the acts of theatrical works), as chamber music for the home, or the same for military camps.¹⁴

In any case, by the last third of the seventeenth century there was already a well-established tradition of flexibility as to instrumentation. The tradition goes back to the early part of the century when many published treble/bass and other solo and ensemble pieces that specify either violin or cornett for the treble part or indicate no instrumentation but state “con ogni sorte di stromenti” (“with every kind of instrument”) on the title page.¹⁵ This flexibility undoubtedly grew out of the renaissance practice of performing many vocal ensemble pieces instrumentally.¹⁶

CHAPTER THREE

JOHANN CHRISTOPH PEZ

A. Background

Johann Christoph Pez was born on 9 September 1664 in Munich, where members of his family had been employed as stadtpfeifers or stadttürmern for several generations. These were small groups of shawm, cornett and sackbut players employed by most municipalities in Germany. Pez must have come to know the instruments they played very well, but he concentrated on the violin and the lute in addition to singing (he became a tenor after his voice broke). He was educated at the choir school associated with the Peterskirche in Munich and later attended the Jesuit-run gymnasium, also in Munich. In both schools the old style of Renaissance polyphony (and plainsong) was still mainly in use, and so, hoping to become more familiar with newer styles of church and chamber music, he signed on as a chamber musician at the Munich Court. The Elector Max Emanuel, much more forward thinking than the Jesuits, sent Christoph to study in Rome for three years in the early eighties, where he absorbed the styles of Stradella, Corelli, Carissimi and Steffani. In 1694 Pez was employed by the Archbishop-Elector Joseph Clemens as Kapellmeister in Bonn. While there one of his best-known instrumental works, *Duplex Genius*, a set of twelve trio sonatas for two violins and continuo, was published (Augsburg, 1696). In 1701 he returned to Munich and the Peterskirche, where he rode out the War of the Spanish Succession, maintaining the choir but engaging in virtually no compositional activity. In 1706 he became Kapellmeister in the Württemberg Court at Stuttgart, where he remained until his death on 25 September 1716.¹⁷

B. Influences: the Symphonia/Sonata

Pez was exposed to the old style of Renaissance polyphony in Munich and then subsequently to the modern Italian style with all its dramatic qualities, as we have seen. And although he never visited France, he became familiar with the French style, especially during his Bonn period. In this way he came to write in both the French and Italian styles, much like his slightly older contemporary, Georg Muffat.¹⁸

The Italianate Symphonia MS that forms the basis of this project has been thought to be one of the earliest surviving hautboy treble/bass solos,¹⁹ but so far it has not been possible to establish a date of composition. The manuscript collection in which the piece appears contains twenty-nine instrumental compositions of various genres, ranging from this solo with bass to concerti grossi. It now resides in the Universitätsbibliothek Rostock. Each work is given a title page; the solo reads: Symphonia. Hautbois Solo. / Auth: / J Chrisoff Bez (crossed out) / Sig. Johann (crossed out, above which is written) Giovanni Christoforo Pez.²⁰ The copyist was anonymous and has been labeled “Pez XV” by German musicologist and online publisher Ekkehard Krüger. There are “corrections” to the music in another hand, labeled “Schreiber I.” It is now believed that Wallner was wrong in identifying this work and others in the collection as autographs, and that none of the pieces in the collection are in Pez’s handwriting.²¹ Krüger is convinced that these “corrections” were made by a member of the Württemberg-Stuttgart Kapelle, but he also acknowledged that lack of an autograph made it impossible to date any of the twenty-nine compositions in the Rostock MS.²²

The MS appears to have been intended as a fair copy that was later emended with the above-mentioned corrections. These corrections were made first in pencil, and then some of them were either reinforced or further emended in ink. At first I believed that this manuscript of the piece starts out as a violin solo and that the revisions show adaptation for the hautboy.²³ But these were not intended to change passages that would be unplayable on the hautboy - it’s all playable on the hautboy even without the revisions. Rather they must show what was considered by the redactor to be more appropriate for the hautboy (could the other hand be that of a hautboy player in the Württemberg Kapelle? My personal note: I found the redacted passages more graceful to play on the hautboy). Then I learned of another version of the same piece in a large manuscript collection of violin music.²⁴ This version (termed sonata) contains many passages that are not only violinistic but definitely not hautboyistic: notes out of the range of the hautboy using the violin g-string, frequent skips favoring violin string crossings, even an extra cadenza-like movement that isn’t in the Rostock MS. This movement would sound great on the violin but not on the hautboy. The violin piece is clearly in a different hand from the hautboy piece; this collection was brought together by a family of musicians who lived and worked in the Low Countries, and is considered to be one of the few surviving collections owned by musicians.²⁵ Unless both versions can be more precisely dated it is hard to say which version came first. Either way there’s much to be learned from comparing them, and I have concluded that we have a piece that exists in

three variant forms: one for violin and two for hautboy (the fair copy with its redactions). The edition of the Pez Symphonia presented here is the redacted version, and the ground rules for selecting other violin pieces for adaptation for the hautboy are based on two steps: violin version to hautboy fair copy, and hautboy fair copy to added corrections.

While neither MS can be dated precisely, Bruce Haynes surmises that the hautboy MS came right at the turn of the eighteenth century.²⁶ The style suggests that the piece is even earlier than that, though with Pez this may not be a good guide to finding the date of composition. We should keep in mind that Pez grew up with styles going back into the sixteenth century, and then became steeped in the music of established Italian composers like Corelli and Steffani, and only slightly later was exposed to the French music of Lully, etc. In other words he must have been comfortable writing in several styles.

The Symphonia (hautboy) or Sonata (violin) could have been written while he (Pez) was in Bonn (1694 - 1701), where he wrote his most popular published instrumental work, *Duplex Genius*.²⁷ It is not certain, however, that there were hautboy players there at the time. Haynes' list of "Hautboy players 1600 - 1760, indexed chronologically by place of work" gives only one, Philipp Salomon, with no precise dates - just "early 18th. c."²⁸ Or is it more likely that the work was written after he arrived in Stuttgart in 1706, where there were plenty of hautboy players?²⁹ At this time we can only say with some certainty that it was not written during the unproductive years of 1701 to 1706.³⁰

CHAPTER FOUR

EVIDENCE SHOWS WIND PLAYERS PLAYING FROM MEMORY

So why are there no surviving hautboy solos with bass before the Pez Symphonia, even though the instruments and capable players existed? There is very little surviving music specifically for winds from this time. But just because nothing written survives doesn't mean hautboy solos weren't performed. Throughout the seventeenth century music that was written out for strings (chamber, theater, church) was often played from memory by winds. Van Scheeweijck has pointed out that iconography shows groups of wind players playing from memory; there are numerous paintings and engravings showing wind musicians playing with no music in front of them. This is shown in Flemish, French, German, Italian, Spanish, or even Latin American representations of processions and other scenes. Neal Zaslaw, too, has alluded to "rather considerable evidence" that musicians often played for dances with no music in front of them.³¹ On this topic Alexander Silbiger says, referring to the almost non-existent solos for winds in the seventeenth century, "These differences most likely reflect not so much how often the instruments were used for solos as the extent to which their players needed written music."³² It is worth noting here that the frontispiece to Johann Walther's *Lexicon* shows no one - strings and winds alike - playing from music. Even the organist (probably J. S. Bach) isn't looking at music!³³

Iconography does show all sorts of musicians playing from music in theater orchestras,³⁴ and strings evidently did play from music on stands:

Les vingt-quatre violons jouassent de meme dans son antichambre pendant son diner... [plus tard], Mme de Maintenon, qui y étoit restée [chez le Roi], y manda les dames familières, et la musique y arriva à sept heures du soir. Cependant le Roi étoit endormi pendant la conversation des dames; ... et on renvoya la musique qui avoit déjà préparé ses livres et ses instruments.

The twenty-four violins played as usual in his ante-room during dinner. [Later], Mme. de Maintenon, who had remained [with the King], sent for the ladies of the household, and the musicians arrived there [outside his room] at seven o'clock in the evening... However, he fell asleep during the ladies' conversation... and the musicians, who had already prepared their books and instruments, were dismissed.³⁵

In France winds start showing up in opera and ballet scores during the 1660s and are mentioned later in prefaces of collections of music for (mainly) stringed instruments, as alternatives to the violin or the viola da gamba. Outside of France the hautboy isn't mentioned as intended for any treble/bass solos until well after the turn of the eighteenth century.

Not that there was any dearth of double reed, cornett and sackbut players: witness the many stadpfeifers in almost every German town of any size, or the waits in England, or the wind players in military camps; the earliest treatise for the hautboy, *The Sprightly Companion*, published in the 1690s, mentions military use of the hautboy,³⁶ and of course there were Les douze Grands Hautbois in Louis XIV's military bureaucracy of the stables.

There is some surviving music for them in the Philidor Manuscript. Otherwise, the music that has come down to us is scarce: Johann Philipp Krieger's *Lustige Feldmusik*, (Nurnberg, 1704), comes to mind and little else.³⁷ So what did these wind players play? Could they have played from memory what was generally circulating, music from the theater, church, and chamber? Perhaps many musicians were illiterate, necessitating memorization. Or did they simply improvise? Or was it a combination of improvisation and memorization?³⁸ As far back as the sixteenth century the only written or printed instrumental music was dances; much of what survives that is for a specific instrument is for lute or keyboard, and much of that had been arranged from vocal ensemble music.

CHAPTER FIVE

THE PEZ SYMPHONIA: FOUR SIMPLE GROUND RULES

This was a period of adaptations; in larger ensembles, hautboy players must have been routinely and tacitly expected to make adaptations at sight of violin parts when they had to double the same. Hautboy players today are still often faced with this task of simplifying a violin part, or of octave transposition, when the part goes out of the hautboy range or contains bowed figurations that are not graceful on the hautboy. After the restoration of the monarchy in England in 1660, every year saw the publication of incidental music from the most popular plays adapted as chamber music for home use. At the same time there were also revivals of many of Shakespeare's plays, adapted to the new taste of the times, with new music, extensively revised playtexts, and greater spectacle than Shakespeare could have imagined less than a century before. These adaptations were generally regarded as improvements!³⁹

Other kinds of adaptations have been documented as well. Heather Miller Lardin has written extensively about simplification at sight of double bass or 16' violone parts where the 16' doubling of a basso continuo line is required. Citing Michel Corrette, J. J. Quantz, and J. S. Bach, among others, she shows how selecting and playing "principal notes" of a bass part provided rhythmic stability in an ensemble and helped to clarify the harmony. It may also have made the part more comfortably playable for the largest instruments of the continuo group. We are reminded that one of the best-known characteristics of bass accompaniments in the seventeenth and eighteenth centuries is the improvisation of upper parts following figures by players of keyboard and plucked instruments. Indeed this may be the ultimate sort of adaptation: being improvised, the accompaniment is never the same, varied according to size of ensemble (even solos with bass were considered to be ensemble music), the individual quirks of the other musicians, the acoustics, the spirit of the occasion.⁴⁰

Being aware of this spirit of adaptation of any kind of work for varying circumstances makes it easier for us in the twenty-first century to understand how people viewed musical and literary works of art in the seventeenth. Sandra Mangsen points out that

The distinction between orchestral and chamber music in the seventeenth century, and indeed well into the eighteenth, must have resided not in the musical notation, nor even in the words on the title page, but rather in the occasion for which the work was being performed.⁴¹

Frederick Hammond carries this idea a step further. "Our whole idea of what constitutes a 'text' in seventeenth-century music is undergoing considerable revision." He then cites David Fuller, who, after discussing the problems of conflicting evidence in Chambonnières' music, writes,

Faced with the apparent contradictions of reports and this kind of ... heterotextuality ... what is an editor or recording artist to do? Is it possible that variability is an essential feature of the art of Chambonnières, and that because of it his works are simply not susceptible of being edited? ... If there is no single hypothetical text, what about the "final authorial intention?" And does it matter?⁴²

Then there's improvisation. Aside from the improvised ornaments and variations in instrumental solos and trios, inner voices were often made up with no guidelines other than a figured bass and perhaps a treble part.

All this leads me to conclude that we must be very careful if we wish to consider whether any edition is "definitive." Definitive of what, when there is so much more to a performance of baroque music than what any manuscript or contemporary print can reveal? N. B.: I do not claim that the present edition is definitive of anything other than following the principles outlined here. Some may consider all this a bit of a stretch because much of the evidence cited here is circumstantial, but it certainly isn't more of a stretch than some "reconstructions" that include newly composed music to fill in what is missing in parts known to have existed. The musicology of the several decades of my career seems to have been dominated by the assumption that, in every period, there is a fixed or conclusive form from which the characteristics of the age must flow. This assumption has only recently been challenged by the Historically Informed Performance (HIP) movement, and that not very clearly. At least we no longer hear that any performance is "authentic," or that, at last, the "composers' intentions" are being realized.

My objective is not only to encourage performance of the adapted examples offered here but also to guide hautboy players in assessing other early pieces that might be hautboy solo candidates. These must not be considered "modern arrangements" in the usual sense of that term. Rather they are examples of adaptations that would have been performed at sight or memorized in the late seventeenth century. I chose pieces of differing nationalities and styles to demonstrate that nationality and style shouldn't be considered barriers to what is possible.

To that end I offer four simple ground rules as an aid to thinking the way a hautboy player of that time would have thought in order to find suitable solo music. To think this way, imagine that you are a wind player in the seventeenth century. How would you choose music, down in the servants' quarters or out in the stable, faced with performance duties and no printed or hand-written music? You might have participated in one or more opera performances, from which you might try to remember how a popular aria went when the listeners' enthusiasm egged the soprano or castrato into repeating it, or perhaps you heard a famous violinist also being applauded into an encore. If you were lucky your employer might have had his copyist present you with the music that you could memorize and then perform in the camp during one of his military campaigns. You would then apply these simple rules:

- (1.) Make octave transpositions of short passages where a violin part goes out of the hautboy range or where a part is made more hautboyistic by avoiding large skips from string crossings that sound wonderful on the violin but are not always graceful on the hautboy. Large string crossings can be avoided sometimes by changing a single note as well, and there are also double stops and even chords using all four strings from which a wind player must choose the single note that will make for good voice-leading. Virtually all of the music for violin or cornett (as opposed to violin only) that I have seen from a generation or two earlier than the hautboy observes this rule, and so it is likely that that too would already have been familiar to wind players by the time the hautboy came into existence. This is in fact the practice that Muffat mentions, already cited.⁴³
- (2.) When necessary make short cuts either to facilitate breathing or to avoid passages where octave transposition doesn't help to make the passage hautboyistic. Examples will be found in the edition.
- (3.) Rules (1.) and (2.) must be immediate and obvious to an experienced hautboy player, i.e., the adaptive changes must be easy to make at sight or by ear with little reflection on the part of the player. If you have to spend very much time on how to make any of these adaptations in a given violin piece, it's best to move on to a different work. Indeed we must recognize that there is much violin solo music that is not adaptable for a wind instrument because of the above mentioned large skips involving string crossings and chords from which it is difficult to choose just one note.

Pez's biography shows that musicians had to write and/or memorize/perform a lot of music with very little preparation time. The greater output of J. S. Bach, and especially of G. P. Telemann makes this point even more persuasively.⁴⁴

It is important to understand how range issues affected the way the Rostock MS of the Pez Symphonia has come down to us. Why were the overlaid "corrections" made if the piece is playable on the hautboy without them? It may be helpful to consult Bruce Haynes on early fingering charts, especially regarding the use of "short" fingerings for the top notes.⁴⁵ Having managed to incorporate these "short" fingerings into my general technique, I can say that they work well in the Symphonia, and that the changes made in the MS reflect the use of these fingerings. I have found, for example, that tonguing the short (open) c''' right off, or skipping to it, is not at all certain, but that it is quite secure if it is approached stepwise, especially if slurred, and in fact the revisions in the second adagio and the gigue of the Symphonia appear to have been made to avoid skipping to c'''. The d''' is also avoided in the allegro movement by octave transposition. Pez (or his redactor) was not alone in this approach to making a passage more hautboyistic in this way.

J. S. Bach often made similar transpositions when recycling his music for different purposes; one example can be found in his Organ Trio No. 4, the first movement of which became the Sinfonia for oboe d'amore, viola da gamba and continuo that opens the second part of Cantata 76.⁴⁶ This treatment of c''' (and avoidance of d''', in Pez's second movement) can also be seen in two of Handel's earliest hautboy solos: the Concerto in G Minor, second movement, has an ascending scale to c''', and the Sonata in B-flat Major from the Fitzwilliam MS avoids c''' altogether. These pieces could be nearly contemporary with Pez's Symphonia.⁴⁷ Although the earliest hautboy fingering charts don't include d''' (the first mention of it isn't until 1700⁴⁸), one must read these charts with some caution, recalling that the early treatises were written for amateurs and that they don't necessarily reflect the sum total of knowledge. As early as 1535, Sylvestro Ganassi was pointing out that by experimenting one could find alternate fingerings and fingerings for higher notes not given in his chart for the recorder, and that variant fingerings were often desirable when taking into account the quirks of individual instruments, even by the same maker.⁴⁹ Furthermore, most professional wind players of the time were doublers, playing also at least the transverse flute, the recorder and the bassoon, and they probably would have used the perspective that playing these other instruments offered when seeking variant fingerings.⁵⁰ And not all early hautboy or schalmey solos avoid skips to c'''; Krieger's cantata, *Der Herr ist mein Hirt*, calls for several skips to c''' (but d''' doesn't happen). I have already noted that no instrument is specified for this piece, but that internal evidence suggests the hautboy. It is possible that the cantata was performed with a violin at first and then with a hautboy when a hautboy player became available, in which case the skips to c''' are easily adjusted if the hautboy player had a problem with them (see Note 12, also Editorial Methods).

If, then, Pez's Symphonia with its "corrections" is to be used as a template or exemplar for what was considered appropriate for the hautboy in the two or three decades before the turn of the eighteenth century, we must search for works that could have been played on the instrument with little or no alteration, but that would be more graceful if the

same kinds of revisions are made. Or, using the violin version compared with the hautboy version, we look for pieces that are easy to adapt, at sight if necessary.

- (4.) Pez shows us how to make one further adaptation to turn a violin solo into a wind solo, but not in the Sonata/Symphonia. A fourth rule is derived from his adaptation for solo recorder of Corelli's Sonatas, Op. 5 Nos. 3 and 4. These appear at the end of a collection of trio sonatas by Pez for two recorders that were published by Walsh in London in 1707. In the Corelli versions we see several passages where the violin plays several successive double/triple stops or chords involving all four strings. These have been worked out for the recorder as arpeggiations that by and large include every note that Corelli wrote. A couple of examples will suffice to show how it was done:

The image displays two musical systems. The first system, labeled 'Mm. 17-22' and 'Arpeggio', compares the original violin part of Corelli's Sonata, Op. 5, No. 3 with Pez's recorder adaptation. The Corelli part shows a series of double and triple stops, while the Pez part uses arpeggiated figures to represent the same harmonic content. The second system, labeled 'Mm. 45-50' and 'Arpeggio', shows a similar comparison for measures 45-50 of the same piece, again illustrating how Pez's adaptation uses arpeggiations to handle complex chordal passages from the original violin part.

Corelli, Sonata, Op. 5, No. 3, Allegro (2nd movement), mm. 17 - 22, with corresponding passage in Pez's adaptation for the recorder; same movement, mm. 45 - 50, both versions.

This is in contrast to the pieces in this edition where only one occasional chord, usually at the end of a phrase or section, makes the hautboy player choose the note in the chord closest to the preceding single note.⁵¹ I don't believe that Corelli's Sonatas, Op. 5, Nos. 3 and 4 are adaptable for the hautboy owing to the length of the movements (it is too difficult here to make judicious cuts). However they do show how chordal string passages that might have been thought unadaptable can in fact be made suitable for a wind instrument.

CHAPTER SIX

THE ADAPTABLE MUSIC THAT FORMS THE REST OF THIS EDITION

I had hoped to be able to compare Pez's Sinfonia and its violin version with some of his other solos, but so far I have found no other solos by Pez, for violin or for other instruments. While a majority of the violin solos by other composers of the time are not adaptable⁵², there are still numerous violin pieces that are, written in the last third of the seventeenth century and in the first decade of the eighteenth century when the hautboy was coming into use, i.e., by musicians in the generation or two before the high baroque of J. S. Bach, Handel, Telemann, and Vivaldi. No French music is included in this study because much of it was published with alternative or multiple instrumentations where necessary adaptations were assumed. I have selected four treble/bass pieces that offer no suggestion of alternative instrumentation [for hautboy] in their title pages, so none of them is listed in Bruce Haynes' *Music for Oboe*.⁵³

First, Johann Heinrich Schmelzer's Sonata Quinta, from his publication of six solos for violin and basso continuo, *Sonatae Unarum Fidium* (1664), easily adaptable for the hautboy. Schmelzer,⁵⁴ like Pez, had early training on wind instruments as well as on the violin, but later became known as a violinist. The earliest evidence of his employment was as a cornett player at St. Steven's Cathedral in Vienna as early as 1643, having played also in the court chapel since 1636.⁵⁵ He was appointed violinist in the court band in 1649, and thereafter became celebrated as one of the best violinists of his generation. He became a favorite of Emperor Leopold I and advised the emperor concerning the composition of his (the emperor's) own works. In 1679 an outbreak of plague in Vienna caused many to flee the city. Many, like Schmelzer, took refuge in Prague, but some refugees evidently brought the plague with them, for Schmelzer died there, probably of plague, the next year. Schmelzer's most important compositions were instrumental: one hundred fifty ballet suites and numerous solo and trio sonatas. The instrumentation of some of the suites calls for winds, including "piffari," probably shawms, added to the usual string band in four or five parts. The pieces in *Sonatae Unarum Fidium* are significant in that they were the first sonatas for a solo instrument with basso continuo accompaniment published in the German-speaking principalities.

Opera flourished in the Hamburg of the 1690s, and audiences must have left the theater humming the tunes just as they do today. The works of Reinhard Keiser (1674 - 1739) provided fertile ground for subsequent publications of arias and other excerpts, and young Handel didn't hesitate to borrow from Keiser for his own works. Keiser was one of the most popular and prolific German opera composers of his time and reigned supreme at the Oper-am-Gansemarkt from the mid-1690s. The hautboy players of Hamburg could well have been quick to perform adaptations themselves in private houses and in military camps. I have chosen seven pieces out of many possibilities from his *Der Beliebte Adonis*, produced in 1697. Two of the selected movements were purely instrumental: the *Ouverture* and the *Entrée der Jäger*, in four and three parts respectively, both quite workable as treble/bass pieces as well. The other five are solo arias, four of which were immediately followed by dances using the same music. In those four cases, there are actually two versions: one sung, one played, and I have conflated aspects of some of these in minor ways to arrive at the adapted version (see Critical Notes). These pieces show French influence more strongly than the ones by other composers in this edition.

Another work that is quite eligible for this treatment is a violin sonata by Daniel Purcell (?1660 - 1717), the younger brother of Henry.⁵⁶ Daniel was a chorister in the Chapel Royal and then organist at Magdalen College, Oxford. After his brother's death in 1695 he wrote incidental music for more than forty plays and published a few collections of instrumental music. The sonata that appears in this edition was first published in a set of three sonatas for the violin and three for the recorder (London, 1698). Hautboy players were known to have worked in England from 1673, so English music could well have been adapted in this way.⁵⁷ That collection includes three violin sonatas by Daniel Purcell and three, also for the violin, by Godfrey Finger. In order to arrive at what adaptive changes to make I decided, as mentioned before, that any alteration should suggest itself fairly easily; i.e., to a practiced seventeenth/eighteenth-century eye they would have been made at sight with no previously made notations on the part of the player. Once you've evaluated a few eligible pieces it's easy to look for ways to make similar adaptations as long as they aren't extensive (c.f. Handel's *Apollo and Daphne*, also early, in which there are huge skips up to d''' - but N.B., these are not solos, but double a violin part).⁵⁸ Hautboy lines in solo and other one-to-a-part music are treated differently from lines where the hautboy doubles violin(s). I've transposed the Daniel Purcell sonata up a step from F Minor to G Minor. This is something not to be gleaned from Pez, but transposition was widely practiced at the time - c.f. Hotteterre's *L'Art du Preluder* ...⁵⁹ If you are comfortable with imagining alto clef in place of treble clef it's easy to read this directly from the original.

Finally I offer Arcangelo Corelli's Sonata, Op. 5, No. 7 in D Minor.⁶⁰ I decided to skip over the also obviously adaptable Sonata Op. 5, No. 10 in F Major that Sir John Barbirolli used in his "Corelli-Barbirolli Concerto for Oboe and Strings," (except for the Sarabanda, which is from No. 7) dedicated to his wife, Lady Evelyn (Rothwell) Barbirolli in 1947 - with no preface, the source not acknowledged.⁶¹ The piece is, however, included in Appendix I. Of course

1947 was well before the mainstream of musicians had any knowledge of or inclination to understand historical performance practices, showing that sometimes intuition is later proved by scholarship. Corelli was much respected as a violinist, but he traveled little in comparison with other well-known musicians of his time, performing mostly in Rome under the patronage of Cardinals Pamphili and Ottoboni. It was largely by means of his published compositions that he became known and revered much out of proportion to the volume of his output. In fact, Corelli's music was so frequently performed, his music so ubiquitous, that his works were common currency so to speak and could well have been memorized by string and wind players alike.⁶² It is easy to imagine Corelli's music being performed on hautboys (with bassoons) in German military camps as they provided music for the officers' mess (for example) in the morning and evening.⁶³

In No. 7 I've foreshortened two passages in the corrente in the spirit of the re-written shorter passage in the *Pez allegro* movement. I found that Corelli's *da camera* sonatas (Nos. 7 - 12) work better for the hautboy than the *da chiesa* ones (Nos. 1 - 6). The study of these Op. 5 Sonatas reminds me of the comment by cornett player Michael Colver made to me in 2001, that in pre-French hautboy times (vis., pre-1660s) the cornett was mainly used in church music, and the various forms of shawm were used for dance music.⁶⁴

SOURCES

Pez: *Symphonia*, Hautboy Solo, MS Mus. Saec. XVII. 18. 38/26, Universitätsbibliothek, Rostock; Sonata, Violin Solo, MS P206 (59) in the Di Martinelli Family Collection, Louvain, Université de Louvain (Katholieke Universiteit van Leuven) (number 31 in a MS collection of 33 solos for the violin with continuo accompaniment); a modern edition of the *Symphonia*, ed. Christian Schneider (Vienna: Universal Edition, 1994) fails to fully consider or acknowledge all the variants and redactions.

Johann Heinrich Schmelzer: Sonata Quinta in *Sonatae Unarum Fidium, Seu A Violino Solo*, engraved print (Nuremberg: Michaelis Endteri, 1664), now at the National-Bibliothek, Vienna; transcribed in *Denkmäler der Tonkunst in Österreich*, Vol. 93 (Vienna: Österreichischer Bundesverlag, 1958); ed. Friedrich Cerha (Vienna: Universal Edition, 1960); another modern edition by Johann Tuveßon (no date), available online at <http://icking-music-archive.org>.

Reinhard Keiser: *Der Beliebte Adonis*, MS Mus.ms.11 480 in Musikabteilung, Staatsbibliothek Preussischer Kulturbesitz, Berlin; reprint in Roberts, John H. ed., *Handel Sources, Materials for the Study of Handel's Borrowing*, vol. 1 (New York: Garland Publishing, 1986).

Daniel Purcell: *Six sonatas or solos, three for a violin, and three for the flute, with a thorough bass for the harpsichord*, (London: John Walsh, [1698 - date not on title page, supplied by *British Union Catalog*]), prints survive at King's College, Cambridge and Christ Church College, Oxford; *Six Sonatas or Solos for the Violin with a Thorough Bass for the Harpsichord or Bass Violin Compos'd by Mr. G. Finger and Mr. D. Purcell*, (London: John Walsh, London [1707 - date supplied by *New Grove Dictionary of Music and Musicians*, 2nd ed. "Daniel Purcell"]), reprint in *Performers' Facsimiles* (New York: Broude Brothers Ltd., no date); modern performing edition for violin and keyboard of Sonata Sesta in F minor by Robert Illing (Sydney Australia: J. Albert & Son, 1973).

Arcangelo Corelli: *Sonate, Opus 5, Parte Seconda*, (Rome: Gasparo Pietra Santa, 1700; reprint, Florence: Studio per Edizioni Scelte, 1979); ed. Cristina Urchueguia, *Arcangelo Corelli: Historisch-kritische Gesamtausgabe der musikalischen Werke*, 3, (Laaber: Laaber-Verlag, 2006); *Les oeuvres de Arcangelo Corelli*, ed. Joachim, Joseph, and Chrysander, Friedrich (London: Augener, 1891) - this is the edition that has again become widely available as a reprint (New York: Dover Publications, 1992). After their first appearance in Rome in 1700, the Opus 5 Sonatas were reissued many times through the eighteenth century and indeed, after Joachim and Chrysander's edition, many more times through to the present day. For a discussion of some other editions through the eighteenth century, see Walls, Peter, "Performing Corelli's Violin Sonatas, Op. 5," *Early Music* 24 no. 1 (February 1996): pp. 133 - 142.

EDITORIAL METHODS

The first aim in this edition is to make each piece clearly readable as a reconstructed hautboy solo derived from the Simple Ground Rules listed above. To accomplish this I chose not to show the original and violin texts in the edition, but rather to place those texts that differed from the hautboy solo in the Critical Notes. For Pez's *Symphonia* the texts, hautboy and violin, are derived from the two manuscript sources. This edition offers the hautboy text with its added revisions, and the variant readings in the two MSS appear in the Critical Notes. For the other four pieces my reconstructions appear in the body of the edition and changes from the original violin versions are indicated in the Critical Notes.

Slurs, meters and key signatures are original. Dotted note values that go over a beat within or over a barline have been replaced by ties. Accidentals have been revised (eg. some flats or sharps to natural signs) to reflect current practice; where needed editorial reminders are placed in brackets. All figures and tempo markings are original except for a few that have been added [in brackets] for clarity. In the *Corrente* movement of the Corelli Sonata some rests have been added [in brackets], also for clarity. Beamings in the edition have been regularized. Performers should bear in mind that original beamings may have performance implications that have not been fully researched.

Prefatory clefs have been added at beginnings of movements where the originals depart from current practice. In addition there are two instances of internal clef changes:

1. In Keiser's *Music in Der Beliebte Adonis*, the Aria, *Nichts als ein Traum*, with its instrumental Menuet, the aria is in soprano clef, the Menuet in (modern) treble clef except for mm. 3 and 4, which are in soprano clef. Clefs are often changed to avoid ledger lines, but that isn't the case here. Perhaps, to enhance a dream affect, some instrument other than violin I played these measures.
2. In Corelli's Sonata Op. 5, No. 7 the bass line in the Preludio is in tenor clef, mm. 13 - 18, and the same part in the Giga is in tenor clef, mm. 1 - 5, 36 - 39, 59 - 63.

In the few cases where cuts have been made, measure numbers refer to the edition, not to the original. I have not attempted to add ornaments that don't appear in the original texts. Successful performance depends on the educated taste of the performer.

