RE-CONTEXTUALIZING THE EARLY FRENCH SOLO VIOLIN SONATA (C.1692-1723)

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ABSTRACT

The genre of the earliest French violin sonatas (c.1692 – 1723) has been subjected to deficiency analyses, resulting in its neglect both in the written literature and in recordings. This research challenges the received evaluation of the genre as deficient, and argues that the sources of this neglect can be traced back to early 20th century studies of the genre, which inappropriately analyzed the works according to predominantly Italian and German models.

In order to situate and investigate the genre within its cultural context, an alternative analytical approach is developed based on Dryborough's (1997) methodology, which utilizes musical structures to determine the *affect* of a composition. In this case, an analysis of *affect* in the cantatas (Books 1 & 2) of Louis-Nicolas Clérambault (1676-1749) informs the analysis of the *affect* of his instrumental works.

The resultant information, together with material synthesized in the Literature Review of rhetoric and the theory of *affects,* French dance music, and performance practice in French baroque music, has been utilized in the presentation of two recitals of early French violin sonatas. These performances have clearly demonstrated the intrinsic value of the genre.

The process of preparing and performing this repertoire through Performances A and B has been subjected to analysis. Implications both for further research and performance documentation are explored; in addition, the experiences gained are documented for the benefit of future performers of this genre.

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INTRODUCTION

1.1 Old repertoire - new perspectives

Present day performers select from a broad range of repertoire. Not only is it accepted for classical musicians to choose music from several different eras, but their repertoire is also expanding to include jazz, folk and world music. Given this expansion, why is it the case that the early French violin sonatas rarely, if ever, feature in that repertoire? Are they inherently lacking in musical appeal? If not, to what extent might they be rejected on the basis of a reputation perhaps unfairly earned? Certainly the sheer volume composed suggests that they were popular at the time of composition. As Sébastien de Brossard (1655-1730) a 17th century French organist, composer and theorist observed,

> ... At that time [1695], all the composers of Paris, the Organists above all, had the craze, so to speak, to compose *'Sonates à la manière Italienne'* (Brossard, trans. Anthony, 1997:379).

Bates (1991-92) lists thirteen composers who had composed sonatas in France by 1710, including more than one hundred solo sonatas and forty trio sonatas. Most writing on early French violin sonatas has been from the point of view of the development either of violin technique or of the sonata form itself. Apel (1990) points out that there is a tendency to focus on violin technique rather

than on the violin music *per se* in histories of the violin:

> The sources of violin music are studied almost exclusively from the viewpoint of playing - of technical requirements and achievements. *Tremolo, legato, portato, pizzicato, col legno, scordatura,* double stops, high positions: these and many other aspects of violin playing are traced to their origins and studied in their development (Apel, 1990:1).

It is indeed well documented (e.g.,Boyden, 1965) that violinists in France were less technically advanced than their Italian or Bohemian contemporaries, and that French violin compositions of the time were correspondingly less technically difficult. In fact, technical virtuosity for its own sake was considered distasteful to the French, as is illustrated by the French music critic Lecerf's comments on the style of violinist Jean-Féry Rebel (1666-1747); Newman (1966) translates Lecerf thus:

> We [the French] claim Rebel and do not do him the injustice of supposing that his sonatas would make him a hit in Italy. Rebel has indeed caught some of the flare and fire of the Italians; but he has had the good taste and sense to temper these by the wisdom and gentleness of the French (Lecerf de la Viéville, 1725 vol2:95-96, quoted in Newman, 1966:361).

Therefore, an analytical viewpoint which focuses on the technical demands is inappropriate to this repertoire, and has contributed to these sonatas being regarded as deficient.

A corresponding deficit analysis of the musical value has been applied not only to solo violin repertoire, but also to 17th and 18th century French music in general, as Tunley (1983a) has noted:

> It is not uncommon to encounter indifference, or even hostility, towards French music on the part of musicians or music-lovers brought up on the Italian and German repertory that has tended to give the *cachet* to the so-called Baroque style ... One characteristic common to the melodies of 17th-century French composers is a sensitivity towards 'shape' largely unhampered by a concern for thematicism (although this latter element crept into some later French music when it embraced the Italian style). It is perhaps unfortunate that analytical studies of Baroque and Classical music have placed such importance on the unity and concision gained through motivic organization, implying that the absence of this feature might be counted a weakness (Tunley, 1983a:543-544).

This analytical viewpoint, it is argued, devalues the main achievement of the early sonatas, which was to blend the Italian sonata with French music of the time (Bates, 1991-92).

As a result, many writers who have analyzed this repertoire from a technical and developmental perspective have judged it to be deficient (e.g., La Laurencie, 1922-1924; Boyden, 1965; Newman, 1966). Although most of these authors acknowledge that the music has some merit, the reader is left with the impression that the music is worthy neither of further investigation nor of

performance. In other words, the early French violin sonatas are the unwitting victims of ongoing deficiency analysis which has been self-perpetuating. As Davis (2000, personal communication) has argued, "...To analyze something in terms of what it is **not** is to ignore what it **is**".

In questioning the apparent neglect of the early French violin sonatas by present day performers, the domination of the literature by authors unquestioningly accepted over a long period of time has emerged as a key issue. As will be demonstrated in Chapter Two, writings on the early French sonatas have been dominated by the predominantly negative opinions of Pincherle (1911) and La Laurencie (1922-1924). While some French baroque repertoire, for example, opera and ballet composed for the court of Louis XIV, has recently been restored to its rightful position of respect, the early violin sonatas are still neglected by performers, audiences, and critics alike.

1.2 The performer's perspective

The early music revival, particularly evident during the second half of the 20th century, has brought with it an awareness that performance on historically appropriate instruments, with appropriate techniques and a knowledge of performance practice of the time can yield a much finer appreciation of the music. Ensembles such as *Les Arts Florissants*, *Trio Sonnerie*, *Les Musiciens du Louvre* and *Les Talens Lyriques*, which have specialized in performing French baroque music, have begun to change perceptions of this music through their performances and recordings. The early French sonata repertoire, however, is still relatively rarely performed or recorded, even by these groups.

Therefore it is appropriate that this music be revisited, both in writing and in performance to explore what has been ignored by those whose focus has been on the deficiencies of the repertoire.

It has been recognised that neither musicology nor performance can exist in isolation (Dunsby, 1995). Not only can performers benefit from the findings of musicologists, but can themselves contribute to the discussion of music and musical performance. As Rink (2002) has stated,

> ... it is time to recognise that performers are worth listening to by musicologists, and that means listening not only to their musical performances but also to what they have to say about their musical performances (Rink, 2002:29).

The need for interaction between the two areas has come to the fore, in particular, in the performance of historical music. Each musical era, and particularly the French baroque, has its own musical language and soundscape. However, until the beginnings of the early music movement in the early 20th century, performances of non-contemporary music updated the music to accord with and conform to contemporary expectations. For example, Mozart re-orchestrated Handel's oratorio Messiah, composed in 1741, to suit the musical taste of Vienna in the 1780s (Buelow, 1993). In contrast, the early music approach to the performance of old music is characterized by an attempt to "...render it in accordance with the period during which it was composed." (Harnoncourt, 1982:14).

This approach has required musicians to become informed about performance

practice at the time of composition, appropriate instruments and instrumentation, and the context in which the music was composed and performed.

In recent years a great deal of debate has taken place regarding the issue of authenticity in performance (e.g., Dreyfus, 1983; Taruskin, Leech-Wilkinson *et al*., 1984; Haskell, 1988). The critics of historically informed performance have attacked not only the label *authentic* performance, a term which is generally abhorred by musicians themselves, but also the lack of expression which characterised some early music performances. Harnoncourt (1982) sums up the need to combine musicological research with skilled performance:

> Musicology should never become an end in itself, but rather provide us with the means to make the best rendition, since a performance is only faithful to the original when a work is allowed to come most beautifully and most clearly to expression, something which happens only when knowledge and a sense of responsibility ally themselves with the deepest musical sensitivity (Harnoncourt, 1982:16).

With the rediscovery of baroque performance practices came a certain expectation regarding the *correct* approach, rather than attempting a creative performing approach to the music. There can be a danger of simply switching on a certain style, whether it be French baroque, or Italian baroque, and playing it *correctly*. However, more recently, there has been a trend towards more creative, idiosyncratic performances which move beyond the *rules* of performance practice in the interest of extending the boundaries of early

music performance. It is therefore important for musicians to become partners in the re-creation of the music and, in order to achieve this aim, it is necessary to be involved in exploring the era in which it was originally created. As Dunsby (1995) states,

> ... it is becoming increasingly evident world-wide, however, that considerable factual knowledge is needed in order to perform music effectively. To take the most obvious example, the more an authenticist approach becomes to the taste of audiences and of professional 'fixers' (agents and so on), the more important it is for the student to learn to research the historical and stylistic aspects of different repertoires which will, in the end, allow professional standards to be attained and maintained, and personal artistry to flower (Dunsby, 1995:19).

The arguments for historically informed - indeed researched - performance can far outweigh the negatives (Harnoncourt, 1982), and, as a consequence, this approach underpins this thesis.

Why is there such a need for performers to be involved in research? During the Baroque era many performance conventions were not written in the score, but were assumed to be known by any performer with good taste and knowledge. The score was more like a musical sketch which required filling out by a skilled performer. Fuller (1989) describes this process as similar to that of a modern day jazz performer:

> The closest modern parallel to the gap between Baroque notation

> and the sounding product is to be found in jazz. Like the Baroque player of chordal instruments, the jazz musician must be skilled at 'realizing' a chord shorthand, and like Pasquini's *partimento* player, or the players in Agazzari's 'improvising orchestra', he must be able to improvise melodic solos or take his part in an ensemble with nothing but such a shorthand to guide him (Fuller, 1989:117).

Musicological research into performance practice of the Baroque era (e.g., Donington, 1963; Mather and Karns, 1987; Brown and Sadie, 1990; Anthony, 1997) has accumulated an expansive volume of data on these conventions, including information on how to realise the figured bass, appropriate ornamentation, articulation, and the selection of an appropriate tempo. In addition, research into the physical properties of original instruments, and the use of appropriate pitch, temperament and tuning, has contributed a great deal to the rediscovery of distinctive sonorities of French baroque music, as modern performances which take these factors into account have demonstrated (e.g., Lully, Campra *et al*., 1995; Couperin and Rebel, 1997; Clérambault, 1998; Lully, de Lalande *et al*., 1999).

Certainly such scholarly research can establish a framework of parameters for a particular style or period or, indeed, for the works of a particular composer. However, there are inevitably gaps in the knowledge which need to be filled by the performer, utilizing a mixture of intuition and imagination. To this end Dikmans (1991) identifies the need for research into performance practice to be undertaken by experienced performers. He argues the necessity

> ... for specialized and critical study of historical performance practice undertaken by experienced exponents of specific repertoire using appropriate instruments. This approach is embodied in the ideal of the scholar-performer who can bring both objective and subjective insights to such a study (Dikmans, 1991:ix).

Sadler (1993a) describes the interaction between musicologists and performers in relation to the rediscovery and recreation of the French baroque style over the past few decades thus:

> Musicology alone could never have achieved the breakthrough. It has come about through the happy interplay of three main elements - scholarship, period instruments and, above all, inspired musicianship. We have been lucky in having so many fine performers who have not only digested what is known about the idiosyncratic French conventions but - more important - have had the imagination to translate that knowledge into performances of real insight and authority (Sadler, 1993a).

With the exception of Bates (1991-92), Vogel-Beckmann (1993), and Walls (2004), the literature on the early French violin sonatas dates from before the revival of a French baroque style of performance in the 1980s and 90s. The resultant deficiency analyses of the majority of these works in the literature reflect this essentially uninformed view of the repertoire. In order to take a fresh look at old music, it is critical that the music be brought to life through performance. A similar point in respect of the reading of literature has been

made by Rosenblatt (1970) who argues cogently for the centrality of this interactive process:

> ... A novel or poem or play remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols (Rosenblatt, 1970:25).

Equally, the interplay between musical text, performer and audience is a dynamic relationship. The music psychologist Narmour (1988) explores this interaction further in relation to music:

> ... the temporal materialization of a musical artwork emanates not from the composer alone or from the performer alone but from a triarchical interrelationship among composer, performer *and* listener. The composer produces a score, a kind of syntactical roadmap based on a highly efficient but therefore limited symbol system whose interpretation even in the relatively highly specified notation of Western culture is indisputably still partly dependent on oral tradition. The performer attempts to bring that score to life, in the process modifying it to fit with his or her own aesthetic beliefs, stylistic experiences, and tradition of learning. And listeners complete the interpretation by <u>actively</u> bringing to bear their own peculiar cognitive expectations based on their own idiosyncratic learning of the style (Narmour, 1988:318).

As Minkowski (1991) observes, studying only the written score gives an incomplete impression of the music. "If one plays Lully as written," writes Marc

Minkowski (1991) "without ornaments, without declamatory energy, it can very quickly lead to deadly boredom" (quoted in Anthony, 1997:14). William Christie, the director of the well-known French early music ensemble *Les Arts Florissants* comments that,

> For French music to come alive it has to be linked with language - not only the vocal music, but a good deal of instrumental music as well (Christie, 1993:263).

As a performer, the current researcher has spent more than fifteen years performing on original instruments, including three years studying baroque violin with Lucy van Dael, and has performed under the direction of leading exponents of the French style, William Christie and Christoph Rousset. Initial experiences in exploring the early French sonata repertoire were strongly directed by the literature - in the belief that the early sonatas were something to use as a stepping stone to greater things. On revisiting the repertoire, after having identified firstly the deficiency analysis to which they had been subjected and therefrom judged as inadequate, and secondly with a broader knowledge of the style, the author now believes that many of these early sonatas are indeed of significant musical value. Rather than being inadequate imitations of the Italian sonatas of the time, or inferior precursors to the sonatas of Jean-Marie Leclair (1697-1764), they have their own distinct language and sonority, and deserve to be restored to their rightful place in the violin repertoire.

1.3 Contexts of performance

What might the French composers of sonatas have been aiming for in their

compositions? Certainly there was a conscious effort to blend the French and Italian styles to create a new style, often termed *les goûts-réunis*, rather than merely to imitate the Italians (Anthony, 1997). The freedom to write in a new style is described by Mangsen:

> For Brossard (Dictionaire, 1703) the sonata was 'to all sorts of instruments what the cantata is to the voice', and was designed 'according to the composer's fancy', free of the constraints imposed by dance, text or the rules of counterpoint (Mangsen, 2001).

This exploratory approach to composition, and freedom to experiment is evident in the great diversity found in the earliest sonatas, as Bates (1991-92) observes:

> ... no one approach completely represents all the pioneer French composers of sonatas for solo instruments. Indeed, the multiplicity of approaches evident between 1692 and 1710 underscores the searching nature of their endeavours (Bates, 1991-92:94).

Additionally, for violinist-composers, there must have been a sense of excitement that their instrument, the violin, was finally considered worthy of solo concert repertoire. In fact, the 18th century saw the violin family taking over from the viol family in popularity in France.

In seeking to re-contextualize the early French sonata, two key elements emerge as worthy of further investigation - the dance elements, and the rhetorical language of the music. Both the areas of early dance (e.g., Harris-Warrick, 1986; Little, 1986) and of rhetoric as it relates to music and dance

(e.g., Ranum, 1986; Duncan, 1989; Dryborough, 1997; Schwartz, 1998) have been the subject of much research in recent years. It is timely to synthesize both information on performance practice of French baroque music, as well as data relating to dance and rhetoric of the period, and to apply this contextual documentation to analysis and performance of the early sonata repertoire.

As was stated in 1.2, some early music performances have been criticized for a certain lack of expression. The process of rediscovering or recreating an expressive language free from romantic traditions of performance, e.g., continuous vibrato, excessive rubato, automatic slowing at the end of a piece, resulted in performances which sounded rather unemotional. However, baroque music was certainly not intended to be purely intellectual; it was intended, rather, to engage the listener emotionally. In fact, as Henshaw (1998) states,

> ... The communication of emotion was a priority in most Baroque art forms and methods were sought to project it without ambiguity (Henshaw, 1998:34).

The search for expressive means which are appropriate to the music and its era has led to a renewed interest by music scholars and performers in rhetoric and the doctrine of *affects*[1], as they were understood and utilized by theorists and composers of the Baroque era. As Mellers (1987) notes,

> In the past thirty years we have learned a great deal about authenticity in the performance of baroque music; yet I suspect that we have still unveiled only the tip of the iceberg. We may

> never know what were the precise relationships between conventions of musical expression, rhetorical device and verbally intelligent language; but we do now know that there were such relationships, and the likelihood is that we will discover more about them (Mellers,1987:364).

Authors (e.g., Bukofzer, 1947; Opper, 1973) have, in the past, maintained that the so-called doctrine of affections, or *Affektenlehre,* consisted of a universal mechanical formula for composition. Opper (1973) quotes Bukofzer's (1947) explanation of this point:

> ... ‘feelings were classified and stereotyped in a set of so-called affections, each representing a mental state which was in itself static.' It was the responsibility of the composer to match the desired emotion with the corresponding musical formula, for 'according to the lucid rationalism of the time, the composer had at his disposal a set of musical figures which were pigeonholed like the affections themselves and were designed to represent these affections in music' (Opper, 1973:72).

Whilst Buelow (1980) agrees that the rationalist theories of philosophers such as Descartes (1596-1650), strongly influenced musical composition of the Baroque, he argues against the mechanical model of composition described above, and refutes the existence of a standardized set of stereotypical musical figures to portray specific emotions. Buelow (1980) argues that

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[1] a*ffect* – mood, passion protrayed in music.

> ... It has been assumed incorrectly ... that composers worked with stereotyped musical-rhetorical figures - analogous to the Wagnerian *Leitmotif* - in order to create a predetermined form of tone-painting ... More recent research has clearly shown that a concept of stereotyped musical figures with specific affective connotations never existed in the Baroque composer's mind or in theoretical explanations (Buelow, 1980:800).

The alternative view proposed by Buelow (1980) is that

> ... Musical-rhetorical figures were devices meant only to decorate and elaborate on a basic affective representation and to add dramatic musical stress to words and poetic concepts. They functioned in music just as figures of speech function in oratory - as part of the *decoratio* (Buelow, 1980:801).

Since, as Buelow (1980) argues, there was no standard system of musical figures, it is necessary to examine the use of rhetorical devices and *affect* in the context of the works of individual composers. An example of this type of study is found in Dryborough (1997), in which Handel's musical expression is analysed by "creating a musical vocabulary; that is, aligning musical structures with a specific *Affekt*" (Dryborough, 1997:36).

How might knowledge of rhetorical theory and the doctrine of *affects* as found in 17th century treatises translate into present day performances of music of that time? Henshaw (1998) comments on the problems faced in this area recognizing that

> ... the modern performer must recognize that during the Baroque the communication of emotion was influenced to a great extent by informed and stylized instinct and spontaneity, and was modified at will by an amalgamation of experience and habits of thought that we can never fully recover (Henshaw, 1998:42).

Although it may be difficult at times to determine exactly what emotion a particular musical phrase was intended to convey to the listener, it is certain that each phrase was intended to convey something! In order to project an emotional *affect* to the listener convincingly, it is necessary for the performer to be emotionally attuned to the music. The clearer the image of the intended *affect* is in the performer's mind, the more clearly that *affect* might be projected to the listener, resulting in a more convincing performance. The 18th century composer Carl Philipp Emanuel Bach (1714-1788) describes the process thus:

> A musician cannot move others unless he too is moved. He must of necessity feel all of the *affects* that he hopes to arouse in his audience, for the revealing of his own humor [sic] will stimulate a like humor [sic] in the listener... thus will the expression of the piece be more clearly perceived by the audience (Bach, 1753:152).

Consequently, the study of the music in terms of *affect* and rhetorical devices can contribute substantially to the success of a performance. This success relies on the audience as well as the performer being familiar with the musical conventions of the era in which the music was composed and, in the 21st century context, this is unlikely to be the case on most occasions. However, to a

certain extent, program notes and pre-concert talks can be utilized to overcome this problem and can serve to contextualize the music. Although most educated people of the 17th century would have studied rhetoric, it is interesting to note Saint-Lambert's (1702) comment that listeners of that era may not have consciously identified the rhetorical parts of music. Saint-Lambert (1702) states that

> ... these divisions in the melody are not perceived by all who hear music sung or played on some instrument. One must be trained in music in order to be aware of them, except for some which are so glaring that everyone understands them (Saint-Lambert, 1702:33).

The dance elements in the early sonata repertoire have, in the past, either been dismissed, or treated as a limitation on the development of the form by writers on the subject. Boyden (1965) views the dance tradition as a restrictive influence on musical and technical development:

> The French were mainly interested in dances, although they exhibited some interest in the sonata after 1690. This preoccupation with dance music tended to inhibit the development of the violin idiom although, at the same time, it required a highly mannered bowing discipline to satisfy the rhythmic requirements of different dances (Boyden 1965: 212).

Contrary to Boyden (1965), however, it is the contention here that performances of music, synthesizing data relating to the dance tradition from which it has evolved, change our perception and evaluation of the music itself. In a study of

French bowing traditions, which are derived from dances, as applied to dance movements within the violin duos of Jacques Aubert (1689-1753) and Leclair, Ramirez (1998) concludes that "... applying traditional bowing rules enhances the style of the performance"(Ramirez, 1998). As Castellengo (1995) argues,

> A knowledge of the characteristics of the various dances not only affects our approach to dance music and ballet, it also leads us to reconsider our interpretation of much of the musical repertory (Castellengo, 1995:28).

From studying the literature it becomes clear that the influence of rhetoric permeated all art forms of the Baroque era, including dance and music, which thus necessitates the study of these areas in conjunction with the music. Consequently, when studying the dance elements in a baroque violin sonata, e.g., structure, tempo, characteristic rhythms, the rhetorical meanings of these elements need also to be considered (Mather and Karns, 1987). For example, to study the dance elements in a movement of a sonata to determine the correct tempo, but to overlook the possible musical *affect* suggested by the composer in the choice of keys, and rhythms, is to ignore the character of the work, and has the potential to create a significant bias in performance.

1.4 Rationale for and aims of the research

Since the literature demonstrates that the early French violin sonatas are even now being judged within a deficiency analytic model, way of understanding this music. Potentially such research can also increase our understanding of the violin repertoire in general by providing a context for the compositions of

contemporaries of other nationalities, and for understanding the works of later French composers. Additionally, one would hope that more performers would see the value in performing early French violin sonatas. A study which focuses on the musical and interpretive aspects, rather than on the exhibition of technical skills, can be valuable in making this repertoire more accessible. Indeed, because the sonatas are not technically difficult, they can be enjoyed by amateurs and students, as well as by professionals.

As was noted in 1.2, there is a need for performers to be involved in researching the repertoire which they are performing in order to provide a sound historical basis for performance, for the renewal of ideas, and to be able to contribute practical insights to the ongoing discussion on performance practice. As a consequence, the performances integral to this study will be worked on in tandem with the written sections.

This study, therefore, aims:

a) to investigate the early French violin sonata repertoire (c.1692-1723) in its cultural context, exploring the dimensions of rhetoric and dance, and their influence on the music of the time.

b) to investigate a selection of the repertoire from a 21st century performance perspective, utilizing

i) analysis;

ii) synthesis of information relating to performance practice

iii) perspectives on rhetorical theory as it related to musical composition of

the time

iv) reflections by performers;

and

c) incorporating data from (i)-(iv) above, to conduct ongoing exploration of this repertoire in performance.

1.5 Organization of the thesis

Given that this thesis questions the received evaluation of the early French violin sonatas as deficient, the literature needs to encompass both traditional sources and those which have been largely ignored in this context (e.g., notes accompanying compact discs, prefaces to modern editions of music). Hence, Chapter Two examines the literature on the early French violin sonatas, and demonstrates the over-reliance on the writings of Pincherle (1911) and La Laurencie (1922-24) in evaluating the musical value of these works.

Chapter Three examines the literature on rhetoric in terms of its influence on compositional theory of the late 17th and early 18th centuries, and the evidence for rhetorical structure in dances of the time.

Chapter Four surveys the literature on research into French dance music of the 17th century, and examines its implications for the performance of the early French violin sonatas in terms of articulation, bowing, tempo, and phrasing, as well as encompassing ornamentation and the elusive aspect of good taste.

Chapter Five sets out the methodology for the study, consisting of three

strands-(a) the synthesis of information from Chapters Three and Four, which informs (b) the score analysis of elements used to determine *affect* in the cantatas and sonatas of Clérambault, and (c) the methodology used in developing and preparing Performances A and B.

Chapter Six gives a brief account of the life and compositions of Louis-Nicolas Clérambault (1676-1749). In 6.2 Clérambault's first two books of cantatas are analyzed in terms of elements which are significant in determining the *affect*. In 6.3 these data are compared with the *affects* suggested by the texts of the cantatas in order to determine whether or not there is a correlation between the composer's actual use of musical elements and contemporary theories. The results (6.3) form the basis of an analysis of the instrumental works of Clérambault. Similar analytical constructs to those applied to the cantatas are used to map the *affects* of the instrumental works.

Chapters Seven and Eight discuss Performances A and B respectively, including the planning and rehearsal stages, the performances, reflections on and perceptions of performance. The process of applying the theoretical knowledge gained from study of the literature to the preparation of a live performance is discussed, as are the outcomes of the performances.

Chapter Nine concludes the thesis with a discussion of the outcomes, and implications for further research and performances, and for the deficiency hypothesis which has formed the departure point for the current research.

Chapter 2

PERSPECTIVES ON EARLY FRENCH VIOLIN SONATAS (C. 1692 – 1723)

2.1 The arrival of the sonata in France

The late 17th and early 18th centuries saw something of a revolution in both violin composition and performance in France. The function of the violin in France during the 17th century was primarily as an instrument to accompany dance. In fact, many violinists had a dual role as both musician and dancing master. Unlike the harpsichord, lute and viola da gamba, there is virtually no solo repertoire written specifically for the violin before the 1690s. Boyden (1965) quotes Trichet (c.1631) who noted that

> The violins are principally used for the dance, balls, ballet, *mascarades*, serenades, *aubades*, feasts and other joyous pastimes, having been judged more appropriate for these types of recreations than any other sort of instrument (Boyden, 1965:137).

Musical life revolved around the court of Louis XIV (1638-1715), where the violinist, composer, and dancer Jean-Baptiste Lully (Giovanni Battista Lulli, 1632-1687) exerted a powerful influence for most of the second half of the 17th century. This monopolization of French court music by Lully had consolidated a distinct French musical style to the exclusion of other influences, in spite of the

fact that Lully was himself Italian born. This style was closely linked with the dances of the court and opera, as is evidenced in particular by the close correlation between the characteristic rhythms of music for the various dance types and the step patterns of that dance (Mather and Karns, 1987).

The role of the violin in France during that period is described by Boyden (1965) thus:

> Besides dance music, the violin was employed in sacred music and especially in the operas of Lully, where the strings were used to play in such pieces as overtures, dances, ... music for interludes, and descriptive pieces ... Instrumental *ritournelles* were sometimes used in connexion [sic] with vocal solos, and instruments sometimes doubled the choral parts or furnished accompaniments, including obbligatos, for soloists (Boyden, 1965:228).

In 17th century Italy, although the violin was used to accompany dance, it had also emerged as the preferred instrument for the developing instrumental form, the sonata (Mangsen, 2001). The term *sonata* was used to describe a broad range of instrumental compositions from as early as 1561. The first sonatas using the instrumentation of solo and *basso continuo*, or two treble instruments and *basso continuo*, appeared around 1610 in Italy (Newman, 1966) and, by the time the Italian sonata was imported into France in the late 17th century, these had become established as the two standard instrumentations for the sonata (Mangsen, 2001). The term *sonata* encompassed both instrumental works of an abstract nature and collections of dances, which may have been

intended for accompanying dance (Allsop, 1998). The distinction between the *sonata da chiesa* and the *sonata da camera*, and the establishment of four movements as the standard format in both, is often credited to the Italian composer and violinist Arcangelo Corelli (1653-1713). However, these generalizations require much qualification (Mangsen, 2001).

A combination of two main factors allowed a relaxation of the limitations on French composers towards the end of the 17th century - the death of Lully in 1687, and the decline of the reign of Louis XIV. The focus of artistic life shifted from the court at Versailles to the Parisian salons (Tunley, 1974). There was an increasing demand for intimate music in the homes of nobility, rather than the grand and expensive courtly entertainment of the ballet and opera. This environment fostered two Italian forms in particular, the sonata and the cantata.

The earliest sonatas performed in France were those by the virtuoso Dresden violinist J.P. Westhoff (1656-1705), who had performed his solo sonata and suite in the French court in 1682 to royal acclaim (Newmann, 1966), and by Marc-Antoine Charpentier (c.1645-1704), who composed an ensemble sonata in 1686 (Sadie, 1979). Early ensemble works by Louis Couperin (c.1626-1661), Sainte-Cloude (composed c.1680), and Marin Marais (1650-1728) anticipated the new form (Borroff, 1966).

However, it was the sonatas of Corelli which generated a craze for this type of music in France (Newman, 1966), and inspired the French to write sonatas after their model. Although Corelli's works were not published in Paris until 1701, they had certainly been performed there by 1692, when Couperin (i.e., François Couperin *Le Grande* (1668-1733)) published his first trio sonatas

(Newman, 1966). Some measure of Corelli's influence at the time can be gauged from the number of editions of his first set of trio sonatas, *Sonate a trè, doi Violini, e Violone, ò Arcileuto, col Basso per l'Organo* (1681). Apel (1990) documents this phenomenal success: "... Between 1681 and 1700 it was reprinted about ten times, and by the end of the nineteenth century it had almost 100 new editions" (Apel, 1990:238).

Corelli's *Opus 5*, his first publication of solo sonatas, was first published in Paris in 1701 (Anthony, 1974), having been initially published in Rome in 1700 (Apel, 1990). Tunley (1974) quotes Corrette's (1753) views on the influence these had over violinists:

> The Duke of Orleans ... wished to hear Corelli's sonatas, but unable to find a single violinist in Paris capable of playing chords, he was obliged to have them performed by three singers. But this dearth of violinists didn't last long; everyone worked day and night to learn these sonatas, so that after a few years three violinists emerged who could play them - Châtillon, who was also an organist, Duval and Baptiste; the latter afterwards heard them in Rome played by the composer (Tunley, 1974:14).

The first publication of solo sonatas by a French composer in France did not appear until 1704, with the publication of violin sonatas by François Duval (1672 or 73 - 1728). However, unpublished solo sonatas by Jean-Féry Rebel (1666-1747) and Elisabeth-Claude Jacquet de La Guerre (1664-1729) had been composed as early as 1695 (Bates, 1991-92).

The period from c.1692 until 1710 has been identified in previous studies (Newmann, 1966; Bates, 1991-92) as the era during which the direct influence of Corelli was most clearly evident. Composers who wrote sonatas during this era were: Louis-Nicolas Clérambault (1676-1749), François Couperin (1668-1733), Sébastien de Brossard (1655-1730), Jean-François Dandrieu (c.1682-1738), Louis-Antoine Dornel (c1680-after 1756), François Duval (1672 or 73-1728), Michel de la Barre (c 1675-1743 or 1744), Charles-François-Grégoire de la Ferté (1666-1746), Elisabeth-Claude Jacquet de La Guerre (1664-1729), Joseph Marchand (1673-1747), Michele Mascitti (1663 or 1664-1760), Jean-Féry Rebel (1666-1747), and Jean-Baptiste Senaillé (1687-1730).

From 1710 onwards the Italian influence came from a range of sources, both through students of Corelli, such as Baptiste, and through Italian composers who lived and worked in Paris. In 1713 it was reported in the *Mercure de France* that

> ... cantatas and sonatas spring up under our very feet, a musician no longer arrives without a sonata or cantata in his pocket, and there are none who do not wish to write a work and have it engraved and beat the Italians at their own game (Sadie, 1993:152).

Composers who composed and published violin sonatas in France under this broader Italian influence until 1723 were Jacques Aubert (1689 - 1753), Gabriel Besson (1689 - 1765), François Bouvard (1683 - 1760), Martin Denis (late 17th century - mid-18th century), Louis Francoeur (1692-1745), François Francoeur

(1698-1787), and Giovanni Antonio Piani (1678 - after 1759), as well as several of the earlier composers.

The new forms were not accepted without contemporary criticism, expressed by various parties as another aspect of the long-running public debate about the relative merits of French and Italian music, a subject which has been covered in detail by Cowart (1981). However, in spite of this opposition, the sonata flourished in France. By 1723, when Leclair published his first book of violin sonatas, this form was firmly established in France with around 400 sonatas having been composed. The extent of this flurry of compositional activity is demonstrated by the list of composers and their sonatas during this period as set out in Table 2.1.1. Since the titles of these collections are often quite lengthy, they have been summarized in terms of date, sonatas, quantity, instrumentation, and Opus number.

Table 2.1.1 Extent of Violin Sonata Composition - c.1692-1723

COMPOSER	YEAR	COMPOSITIONS	Number
Aubert	1719 1721 1723	sonatas [10] vln and bc Op1 sonatas [10] vln and bc Op2 sonatas [10] vln and bc Op3	30
Besson	1720	sonatas, vln and bc	10
Bouvard	1723	sonatas [8] vln and bc	8
Brossard	1695	sonatas [2] 2 vln, vle obl, bc sonatas [2] vln and bc (unfinished) Sonata a 3 instrs (unfinished)	2
Clérambault	1714 or earlier	sonatas [7]	See table 6.2.1
Couperin	c1692-1695	sonatas [5] 2 treble inst and bc, 1 'sonade en quator'	6
Dandrieu	1705 1710	sonatas [6] en trio sonatas [6] vln, vc and bc	12
Denis	1723	sonatas [12] vln and bc	12
Dornel	1709 1711 1713	sonate [1] en quator Op1 sonatas [4] vln and bc Op2 sonatas [8] 2fls/ vlns/ob and bc	13
Duval	1704 1706 1707 1708 1715 1718 1720	sonatas vln and bc Op1 sonatas 2 vln, bc Op2 sonatas vln and bc Op3 sonatas [8] vln and bc Op4 sonatas vln and bc Op5 sonatas vln and bc Op6 sonatas [6] vln and bc Op7	

Table 2.1.1 (cont.)

COMPOSER	YEAR	COMPOSITIONS	Number
Francoeur, F.	1720	sonatas [10] vln and bc	10
Francoeur, L.	1715	sonatas [8] vln and bc	8
Jacquet de La Guerre	c1695 c1695 1707	sonatas [2] vln, vle obl and bc sonatas [4] 2 vln, bc sonatas [6] vln, bc	12
La Ferté	1707	sonatas [12] vln and bc	12
Leclair	1723	sonatas [12] vln and bc	12
Marchand	1707	sonatas [7] vln and bc	7
Mascitti	1704 1706 1707 1711 1714 1722	sonatas [6] vln, vle/hpd, sonatas, [6] 2vln, vc, and bc sonatas [15] vln, vle/hpd Op2 sonatas [12] vln, vle/hpd Op3 sonatas [8] vln and bc Op4 sonatas [12] vln and bc Op5 sonatas [15] vln and bc Op6	68 solo, 12 trio
Piani	1712	sonatas [12] 6 for vln and bc, 6 for fl/vln and bc Op1	12
Rebel	1705 1712 1713	sonatas [3] vln and bc sonatas[12] 2 vln, vle and bc sonatas [12] vln and bc	27
Senaillé	1710 1712 1716 1721	sonatas [10] vln and bc sonatas [10] vln and bc sonatas [10] vln and bc sonatas [10] vln and bc	40
vn - violin, bc - basso continuo, hpd - harpsichord, vle - viola da gamba, obl - obligato, vc - cello			

The French were poised to become the leading school of violinists. As Stowell (1990) argues:

> The French acceptance of Italian idioms, styles and forms initiated dramatic developments in string performance, and these were further encouraged by the flourishing concert activity (Stowell, 1990:239).

There is virtually universal acknowledgment that the 18th century saw France taking over from Italy as the leading school of violin playing (Boyden, 1965).

Rousseau's (1768) quotation of the 18th century French author Fontenelle's remark "*Sonate, que me veux tu?"* (Mangsen, 2001) (Sonata, what do you wish of me?), epitomizes both the controversies surrounding the introduction of the

Italian sonata form into France in the late 17th century, and the challenges for present day performers of this repertoire.

2.2 The shape of the terrain

Scholarly interest in French baroque music in general has lagged behind that of German and Italian music. In his editorial to an issue of Early Music devoted entirely to French music, Sadler (1993a) points to the influence of writer Dr Charles Burney's dismissive remarks on French music, which were reproduced uncritically by 19th century writers. Sadler (1993a) draws attention to the disproportionately small amount of space devoted to the French baroque, particularly in English language music histories. Recent interest in the period has improved matters, but Sadler also points out that it was "... not until 1973 that there was even a standard book on the period - James R. Anthony's path-breaking French Baroque Music " (Sadler, 1993a).

The recent revival of interest in French baroque music has tended to focus mainly on the grand entertainments of the court of Louis XIV, leaving the chamber music, including the early violin sonata repertoire, still relatively neglected. Performances and recordings of French baroque music have increased greatly since the 1980s but, with the exception of sonatas by Rebel (1666-1747), Couperin and Jacquet de la Guerre (1664-1729), the early violin sonatas have tended to be neglected, or relegated to use as student *études*.

The acceptance of Italianisms by the French, combined with the viewing of these works principally from the point of view of the development of string technique, and as a precursor to later sonatas, can be argued to have had a

negative impact on the attitudes of musicologists towards this repertoire. In effect, the works have tended to be described in terms of what they are **not**, resulting in a deficiency analysis.

2.2.1 Survey Texts

In establishing the evidence for a deficiency hypothesis in respect of this repertoire, it is important first to examine the literature which broadly surveys the early French violin sonata, and then the specialist texts which focus on the works of one particular composer.

A number of writers survey the terrain of French baroque violin repertoire, including Pincherle (1911), La Laurencie (1922-24), Boyden (1965), Newman (1966), Anthony (1973), J. A. Sadie (1978), and Bates (1991-92).

Pincherle's (1911) work and the three volume study by La Laurencie (1922-24) dominate the literature on the early French violin sonata. Pincherle (1911) commences his exposition with examples of the most virtuosic violin music of the 17th century by Italian and German composers, such as Carlo Farina (c.1600-c.1649) and Heinrich von Biber (1644-1704). This sets up a comparison in which the French composers/performers must necessarily come off second best. It is interesting to note that Biber, whose nationality for most of the 20th century was described as German, is now more accurately located as Bohemian (Sadie and Tyrrell, 2001).

The La Laurencie (1922-24) volumes represent a landmark study, particularly valuable in synthesizing all the available information on the French violin school, and in documenting the history of the sonata and instrumental music in

France. La Laurencie systematically documents each composer's life, and then discusses their works in terms of morphology, themes and compositional techniques, as well as evidence of violin technique. In spite of Brook's (1969) statement that this work was virtually unknown outside of France until the 1960s, and the fact that it has never been translated into English, it has formed the basis for most subsequent writing on this repertoire and this fact alone has had a significant effect on the critical assessment of the repertoire. Indeed, it may be argued that La Laurencie's "... preoccupation with a morality of technical progress" (Nutting, 1964:506) has created some blind spots both for research in, and performance of, this repertoire. As Borroff (1966) observed with regard to La Laurencie's (1922-24) evaluation of the sonatas of Jacquet de La Guerre,

> La Laurencie speaks also as a violinist who sees little in the sonatas [of Jacquet de La Guerre] which advanced the technique of his instrument ... he looks for originality of materials and finds disappointingly little, for it is in the juxtaposition and combination of materials that Jacquet de La Guerre's secret lay (Borroff, 1966:157-158).

La Laurencie's viewpoint is similar in regard to the other composers studied. Such a deficiency analysis of the majority of early French sonatas by writers has, as yet, not been questioned: surely it must be open to challenge.

A study of the current literature shows that, in spite of the recent interest in music of the French baroque, subsequent views of the early violin sonatas are, with a few exceptions (e.g., Borroff, 1966; Sadie 1978; Walls 2004) predominantly restatements of those of La Laurencie (1922-24). After

Pincherle (1911), La Laurencie (1922-24) is like a line drawn in the sand, as far as investigation of these works is concerned. It is recognised that this may have been due to difficulties of access to source material, however, recent facsimile reprints make music from the early 18th century more easily available and affordable to performers and scholars. We can now more readily study these works ourselves and form our own opinions of them.

A focus on a developmental or evolutionary approach to music history seems to have led to a relative neglect of the early French sonata repertoire. In his 1959 book, revised in 1966, it is interesting that Newman (1966) appears to have been aware of the shortcomings of this approach:

> To trace the rise (and fall?) of a single principle tends to focus all sonata history on a single peak. Then, no other development has validity except as it leads to or from the consummate masterpieces of Beethoven, or Mozart, or Brahms, or any other composer regarded as exemplifying this peak... On the other hand, to trace the developing meaning of a term permits each composer to be taken at his own word (Newman, 1966:6).

In attempting a new angle, Newman (1966) has taken what he terms a semantic approach - studying all works entitled *Sonata*. Even though Newman (1966) specifically attempts to avoid the evolutionary or developmental approach, his frequent references to writings by La Laurencie (1922-24) militate against his resolution. If mention is made of the quality of the music, it is usually negative, often paraphrased from La Laurencie (1922-24). For example,

> Unfortunately neither these facts nor such titles as '*Fugue gay'* and '*Allemande comique*' can cover the banality of Dornel's ideas and their mechanical treatment, as evaluated by Laurencie (Newman, 1966:371).

His own comments on the sonatas tend to damn with faint praise:

> Both Duval's contemporaries and some later writers have pointed to a certain mediocrity and dullness in his sonatas. But Laurencie does call attention to the suppleness and variety of his rhythms and to technical advances notable in France at the time, if not for Italy or Germany... The few available examples by Duval reveal charming tunes, simple but effective harmony, fluent rhythm, and a generally light yet dignified style that is not without individuality for all the lack of unusual or exceptional traits (Newman, 1966: 365).

Boyden's (1965) The History of Violin Playing from its Origins to 1761, first published in 1965 and reprinted in 1967, 1974 and 1990 is arguably the definitive work on baroque violin repertoire, technique and development of the instrument and bow. In this influential book, Boyden (1965) discourages the reader from investigating any sonatas composed before about 1720 through statements such as these:

> Isolated 'sonatistes' such as François Couperin, Rebel, and Jacquet de La Guerre appeared in France in the last years of the 17th century, but it was not until the time of Leclair about 1720

> that the French really began to follow the model and lead of the Italian sonata (Boyden, 1965:214).
>
> The halting French essays in the violin sonata at the end of the 17th century ... were followed by pieces of genuine vitality and interest in the early 18th century when composers of the stature of Couperin, Leclair, Mondonville, and Guilleman became interested in Italian violin technique and began composing after the manner of the Italian sonata and concerto (Boyden, 1965:344).

One of the reasons that Boyden (1965) is dismissive of this repertoire is because it is not technically advanced, and he views its association with dance as a restriction:

> This dance style still displayed the modesty of its origins, and contributed little to the new violin technique except an articulated style and a mannered bowing discipline (Boyden 1965:213).

However, the French dance style dismissed by Boyden was, in fact, a highly developed and sophisticated art form which became an important influence on the music of the high Baroque. The French influence on the music of Johann Sebastian Bach (1685-1750), for example, has been the subject of several articles (e.g., O'Donnell, 1979; Schulze, 1985). Bach's *Partita* for solo violin (BWV 1006) is, apart from the first movement, based entirely on French dance movements, and uses French titles for the movements as well as characteristic French dance rhythms. However, Boyden's (1965) description of the *Partitas* (BWV 1002, 1004, and 1006) omits any reference to the French influence on

these works:

> In the evolution of violin music these sonatas represent an extraordinary blending of the German and Italian tradition of the past (Boyden 1965:348).

Boyden's attitude perpetuates the pattern set by La Laurencie - the development of an instrumental idiom is evaluated in terms of technical achievements, such as the use of double-stopping and of the use of high positions on the violin fingerboard. In fact, on the contrary, it can be argued that the mannered bowing discipline and articulated style which was developed by the French was an integral part of the violin's idiom, since from its origins the violin had been closely associated with dance. Although Boyden devotes a section of his book (Boyden, 1965:312-316) to refuting the evolutionary attitude to music history, his disregard for the French violin composers before Leclair necessarily undermines his argument.

In the revised edition of his earlier 1973 book, Anthony (1997:9) notes that "... a veritable explosion of interest in French Baroque music has taken place" since his earlier editions. However, this "explosion of interest" would appear not to have had any impact on the chapters devoted to the instrumental sonata, which remain virtually unchanged since the earlier editions. The implicit hierarchy of composers as established by La Laurencie (1922-24) has been endorsed by subsequent authors, including Anthony (1997). Couperin and Leclair are viewed as "... the two pillars of the Baroque sonata in France" (Anthony 1997:388), almost immune from criticism, whilst all others are relegated to the status of minor masters. Most of the information on the sonatas is derived from La

Laurencie (1922-24) and Newman (1966). However, Anthony (1997) does cite Borroff's (1966) study of Jacquet de La Guerre, in which she takes issue with La Laurencie's (1922-24) comments that "One can hardly understand how the King ... could feel any surprise in hearing this innocent music." (Anthony, 1997:387). Borroff (1966) notes that:

> ... she [Jacquet de la Guerre] used strong materials from the modern style of her own day, presenting them with taste and assurance and wielding them into effective forms with a power and style both personal and representative of the best of that remarkable generation of which she was an honored member (Borroff, 1966:158 cited in Anthony, 1997:387).

A significant book on this repertoire which may frequently be overlooked by violinists because of its title is Julie Anne Sadie's (1978) study The Bass Viol in French Baroque Chamber Music (Sadie, 1978). As the title suggests, the author explores the repertoire, which includes many early solo violin sonatas, from the point of view of instrumentation and texture, in particular examining the composer's use of the bass viol. The study highlights the chamber music aspects of many early violin sonatas, rather than the musical structures such as the organization of motifs, or the technical demands. The author discusses sonatas which incorporate solo recitatives for the viol, and those which demonstrate trio textures within a solo sonata, as well as other chamber music works of the era. She also points out that the use of the viol, a recognized solo instrument, in the new genres of sonata and cantata assisted the acceptance of these forms. "The artistry of the players invested the latest works with

something of the familiar and cultivated, which in turn assured the music of acceptance" (Sadie, 1978:xi). Perhaps this book will encourage performance of the violin sonatas by generating enthusiasm amongst the associate performers rather than the violinists themselves!

Yet recent research directly related to repertoire is still overshadowed by the implicit canon established by La Laurencie (1922-24). Bates (1991-92) demonstrates the considerable diversity within the earliest French violin sonatas, and also clarifies it thus:

> ... the sonata's incorporation of several characteristically French features, its indebtedness to certain Italian practices, and its establishment of a number of compositional trends that significantly influenced the ultimate nature and direction of the French sonata. (Bates, 1991-92:72).

Although Bates's (1991-92) study establishes useful terms of reference for future work, the author is nevertheless content to refer the reader to the previous analyses which, as has been argued, present a deficiency analysis of this repertoire:

> The compositional and technical aspects of the music have already been explored thoroughly by Lionel de la Laurencie and Marc Pincherle and therefore require but little mention here (Bates, 1992:72).

Walls (2004) continues this line of structural investigation, comparing publications of sonatas by Anet (1676-1755), Duval, L. Francoeur, and F.

Francoeur, Marchand *le fils,* Mascitti, and Rebel with Corelli's *Opus Five* sonatas. Walls clearly demonstrates that these early 18th century French violinists were eager to "assimilate its [Corelli's Op.5] structural and technical lessons" (Walls, 2004:27), and indeed, by the late 1720s and the 1730s, there is the

> … emergence of a new sonata style that, on the one hand, is distinctively French, while, on the other hand, it incorporates the structural lessons and technical advances of Italian composition – a genuine instance of *goût réunis* (Walls, 2004:42).

Finally in this section, mention must be made of two recent publications of facsimiles of French violin sonatas, Castellani (1983), and Adas (1991), and one modern edition, Meyn-Beckmann (1991), all of which contain informative prefaces. These publications are important in making this repertoire more widely available. Vogel-Beckmann, editor of one such collection of early sonatas (Meyn-Beckmann, 1991), discusses the differing viewpoints of the musicologist and the editor in a later article (Vogel-Beckmann, 1993). According to Vogel-Beckmann (1993) not only does the selection of works need to show the various musical aspects of the genre, such as influences, form, phrasing and articulation, and a range of tonalities, but also needs to cater for the predominantly amateur market for such a publication. This selection for playability would tend, unfortunately, to reinforce the viewpoint of these early sonatas as deficient in terms of their technical demands.

2.2.2 Texts focussing on individual composers and their works

In addition to the survey texts already discussed, several texts focus on the works of individual composers from the period in question. A small number of the early French sonatists (Couperin, Jacquet de la Guerre, Brossard) have received significant research attention, as outlined below. These tend to be composers who wrote in a wide range of genres, rather than those who wrote almost exclusively for the violin (e.g., Duval), with the exception being Leclair. Table 2.2.1 illustrates this tendency.

Table 2.2.1 Articles on Early French composers of sonatas

COMPOSER	NUMBER OF ARTICLES		
	Pre 1950	1950-1980	1980 -2003
Aubert			1
Besson			
Bouvard			
Brossard	1	1	4
Clérambault		1	
Couperin	3	4	8
Dandrieu	1		1
Denis			
Dornel			
Duval			
Francoeur, F.			
Francoeur, L.			
Jacquet de la Guerre	1	3	3
La Ferté			
Leclair		6	3
Mascitti		1	
Piani			
Rebel	1		
Senaillé		1	

Couperin, in particular, has been the subject of much research attention. As early as 1926, books had been published on the Couperin family (Tiersot, 1926) and François Couperin himself (Tessier, 1926b); and these have been followed by Brunold (1949), Mellers (first published in 1950, and substantially revised in 1987), Beaussant (1980), and Tunley (1982), as well as by numerous articles

on various aspects of Couperin's compositions. An extensive bibliography can be found accompanying Higginbottom's (2001) article on Couperin in The New Grove Dictionary of Music and Musicians.

Meller's (1987) book on Couperin is particularly distinguished by its approach to the music within its cultural context. Unusually, Meller (1987) assesses Couperin's achievements in relation to his social and musical background. A whole chapter is devoted to Couperin's sonatas, allowing an atypically (for early French sonatas) in-depth discussion of this music. Interestingly also, in the conclusion to this chapter, Mellers (1987) restates the value to Couperin of the French musical tradition:

> Couperin had behind him the organists, the lutenists, (*and)* the ballet, and the theatre music of Lully... *(and)* had merely to modify in a contemporary manner a tradition that was already there (Mellers, 1987:116).

In the revised publication, an addendum to that chapter discusses the rhetorical meanings within a particular sonata. One of his early sonatas, *La Visionnaire* (1692), is analyzed in terms of its theatrical representation of civilization. It appears that, by approaching the music in context, Mellers (1987) has moved away from the previous models of analysis of French sonatas.

Couperin's contemporary, Elisabeth-Claude Jacquet de La Guerre, was recognized in her time as one of the pre-eminent composers of her generation (Borroff, 1966). The relegation of her status to that of a minor figure after her death may well have been gender related, however, this thesis looks at her

neglect within the context of the neglect of a whole generation of composers. It was not until the publication of Borroff's (1966) study, which synthesizes earlier information and provides a detailed discussion and analysis of Jacquet de la Guerre's music, that she received any significant research attention (Borroff, 1966). This volume re-establishes Jacquet de la Guerre as one of the leading composers of her era, and challenges the evaluation of her work by La Laurencie (1922). Since then, further dissertations by Bates (1975), Griffiths (1992) and Cessac (1994), and articles by Rose (1980), Mills (1986), and Cyr (2004) have further developed the interest in Jacquet de la Guerre.

Table 2.2.2 Jacquet de la Guerre

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Wallon	1957	article	will	
Borroff	1966	book	life and works	"... the unpublished sonatas ... are remarkable works for a composer of her generation, incorporating a diversity of native, imported, and personal facets into successfull forms" (Borroff, 1966:95). "perhaps the outstanding characteristic of these sonatas [published 1707] is the imaginative and constantly varied exploration of the parts in their full potentials, as a whole and in their separate characters" (Borroff, 1966:136).
Bates	1975	thesis	instrumental music	
Rose	1980	article	secular cantatas	
Griffiths	1992	thesis	opera	"Stylistically, the music owes much to Lully, but significant departures exist. The chorus, for example, is much less dramatically integrated throughout. The avoidance of «divertissement» and spectacle in the final scenes anticipates the settings of Campra and his contemporaries. Jacquet de la Guerre's biggest innovation is her use of intentional silence for dramatic effect within the context of a genre dedicated since its inception to the ideal of continuous music."
Guthrie	1992	thesis	cantatas	
Cessac	1994	thesis		

Table 2.2.2 (cont.)

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Sadie	2001	New Groves Online		"While deeply indebted to Lully, La Guerre infused her music with a new degree of virtuosity, and added violin accompaniment to many of the *airs*. Her achievements were acknowledged by Titon du Tillet, who accorded her a place on his 'Mount Parnassus', next to Lalande and Marais, and just below Lully"
Cyr	2004	article	cantatas	

The remaining composers of violin sonatas fall into two broad categories - firstly, those who, like Couperin and Jacquet de La Guerre, composed works for a range of instruments and genres, including Jacques Aubert (1689 - 1753), Bouvard, Brossard, Clérambault, Dornel, Dandrieu, François Francoeur (1698-1787), and Rebel, and secondly, those who composed almost exclusively for the violin, including Besson, Denis, Duval, Louis Francoeur (1692-1745) Mascitti, Marchand, la Ferté, Piani and Senaillé. Since this study focuses on violin sonatas, La Barre, whose sonatas were written for the *flûte traversiere*, falls outside this category. However, composers have been included whose compositions have less specific instrumentation, but nonetheless would probably have been played on the violin. For example, the only instrumentation indicated in the original manuscript of Clérambault's Sonatas and simphonies (c.1710) is for *Simphonia* V^{a} (C.55) – "*a Violino Solo con B. cont."* (Clérambault, c.1710). The other solo sonatas in the manuscript have no designated instrumentation.

The composers will be examined in alphabetical order within each of these groups (See Tables 2.2.3-2.2.18). The principal source of information on these

less well-known composers, in addition to La Laurencie (1922-1924), is The New Grove Dictionary of Music and Musicians (Sadie and Tyrrell, 2001) and its more recent online updated versions (Sadie and Tyrrell, 2001), which provide a brief summary of the life and works of most of the composers. A small number of composers have been the subject of dissertations and, considering the scarcity of information on these composers, it is worth including the often well-researched notes which accompany sound recordings, and the prefaces to printed music scores in this review of the literature.

Of the first group of multi-genre composers referred to above, the fact that violin sonatas form only a small portion of their total output means that these works usually receive barely a mention, although their work may be well documented overall. Critics (e.g., Beecher, 1997) have observed that those who were primarily keyboardists tended towards a more contrapuntal, learned style of composition, distinguishing them from those who were primarily violinists, and also increasing their chances of being regarded favourably by music historians. Beecher writes of Clérambault that "... this partiality for polyphony may have much to do with his training as an organist" (Beecher, 1997).

Aubert is notable as the first to publish violin concertos in France, and several authors (e.g., La Laurencie, 1906; Paillard, 1955; Brofsky, 1966) have studied his contribution to this genre. Dissertations on styles of bowing during the Baroque era by Seagrave (1958) and by Ramirez (1998) cover this aspect of some of Aubert's works in detail. The remaining references, Meyn-Beckmann (1991), Lescat (1999) and Saint-Arroman (1999), are found as notes within editions containing music by Aubert.

Table 2.2.3 Aubert

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
La Laurencie	1906	journal article	concertos	
Paillard	1955	journal article	concertos	
Seagrave	1958	thesis	bowings	
Brofsky	1966	journal article	concertos	
Ramirez	1998	thesis	violin duos	
Lescat	1999	preface to music score	biography	
Saint-Arroman	1999	preface to music score	sonatas	comparison of 1721 edition of sonatas with 1737 edition of same works
Keitel and Signorile	2001	New Groves Online		"... more than a composer of salon music or an imitator of the Italian style. While he accepted the basic concerto and sonata form from the Italian school, and their belief that the violin should be more than an instrument *pour faire danser,* he retained many French elements in his music, the most characteristic being the use of the gavotte, menuet, or other dance form as the slow middle movement and the fully written-out melodic embellishment of the solo pieces."

In spite of the large body of work composed by Bouvard, there is scant material published about him.

Table 2.2.4 Bouvard

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Fajon	2002	New Groves Online		"Bouvard's large body of work is notable for its diversity and the sudden breaks in his composing activity .... he is an interesting representative of French musical society in the first half of the 18th century."

Brossard is of importance to this study both as a composer, and as a collector of music scores. He composed many sacred works, some airs, and sonatas. In 1687 he was made master of the chapel at Strasbourg Cathedral, where he founded an academy of music. In 1699 he became Master of the Chapel at Saint-Etienne de Meaux. He accumulated a unique collection of music treatises

and scores, which he left to the *Bibliothèque du Roi*, and for which he had written a valuable Catalogue. A passionate theorist, his great work was the *Dictionnaire de musique* (Brossard, 1703). This broad range of activities has been documented by several authors including Brenet (1896), Sajak (1973), Krucker (1989) and (1992), Brossard (1987) and Duron (1996).

Table 2.2.5 Brossard

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Brenet	1896	article	overview of life and works	
Sajak	1973	thesis		
Brossard	1987	book	overview of life and works	
Krucker	1989	thesis	religious works	
Krucker	1992	article	overview of life and works	
Duron	1996	book	thematic catalogue	
Brossard	2002	New Groves Online		"While he drew inspiration from contemporary French composers ... , Brossard borrowed certain technical and expressive formulae from Italian music, which he greatly liked, and sometimes also employed the contrapuntal musical language of German-speaking countries, thus providing an example in his own way of the blending of styles, the *goût réunis*"

Clérambault, and in particular, his cantatas, have been documented in several articles by Tunley (1966), (1976), and (2001), dissertations by Foster (1967), and Kauffman (1994), and in prefaces to editions and CD recordings by Saint-Arroman (1987), Tunley (1990), Beecher (1997), and Patte (1998).

Table 2.2.6 Clérambault

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Tunley	1966	article	cantatas	
Foster	1967	thesis	cantatas	"... the Italian [influence] is exemplified by da-capo arias, driving rhythms, and occasional bizarre traits, and the French by slow arias and *airs gracieux*, profuse ornamentation, and Lullian recitatives."
Tunley	1976	article	overview	
Saint-Arroman	1987	preface to music score	cantatas, bk 2	
Tunley	1990	preface to music score	cantatas	" ... it was the fusion of the two styles [Italian and French] that fired Clérambault's expressive gifts"
Kauffman	1994	thesis	liturgical music	
Beecher	1997	preface to music score	instrumental works	See quote below in 6.3
Patte	1998	notes to CD recordings	instrumental works, cantatas, suites for harpsichord	[in the sonatas] "... he found a modern echo of the old suites and gave the Italian model his personal touch .... here again Clérambault's style, with its combination of dance melodies, comes near to the high style of 'French' writing .... It is particularly in these sonatas that the very structured writing of Louis-Nicolas Clérambault comes to the fore, testimony to his training as an organist."
Tunley	2001	New Groves Online	life and works	"This [Italian influence] is particularly marked in his unpublished set of solo and trio sonatas for violin(s) and continuo ... Whereas their technical demands are fairly conservative in comparison with similar Italian works of the period, and even with some of those from the new French violin school, the music itself is clearly indebted to the sonata style of Corelli, particularly in the relentless passage-work and nimble bass lines of the fast movements. The slower ones are less overtly italianate."

Dandrieu's works have also been documented by several authors - (François-Sappey, 1974; Hugon, François-Sappey *et al*., 1979; Mills, 1986; Beechey, 1989).

Table 2.2.7 Dandrieu

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Dufourcq	1973	preface to music score	harpsichord works	"one of the most scholarly composers of the early years of the reign of Louis XV"
François-Sappey	1974	book		
Hugon, François-Sappey and Dufourcq	1979	article	*Noëls*	
Mills	1986	thesis	*characters de la guerre*	
Poole	1987	article	*brunetes*	Dandrieu's settings of the 'Brunetes' demonstrate the use of tonal, rather than modal harmonic practices.
Beechey	1989	article	harpsichord works	
Fuller	2001	New Groves Online	life and works	"the most striking witness to Dandrieu's talent is his two sets of string sonatas (1705 and 1710), which show an astounding mastery of imitative counterpoint and tonally directed harmony, italianate rhythm and disjunct melody. Rarest of all for a French composer, however, was his ability to achieve continuity and drive by delaying or avoiding cadences or maintaining the rhythmic flow through them."

The 1981 facsimile reprint of Dornel's violin sonatas, *Opus 2*, is hidden away in a series devoted to flute music (Dornel, 1981). The publishers must have assumed that the market for flute suites was more promising than that for violin sonatas, but the edition does contain an informative preface (Castellani, 1981). Excerpts from Dornel's *Opus 2* have been published in modern editions, often as arrangements for recorder or oboe (e.g., Dornel, 1985; Dornel, 1988; Dornel, 1993).

Table 2.2.8 Dornel

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Castellani	1981	preface to music score	sonatas and suites of Op 2	Comparison of the sonatas and suites, with a discussion of the Italian and French influences in both.
Higginbottom	2001	New Groves Online		"Dornel is certainly a minor figure, and his music is uneven. But at its best ... it reveals a competence and imaginativeness approaching that of Clérambault."

Francoeur's two collections of violin sonatas appear small in the context of his contribution to opera, which is discussed in Fajon (1986). One sonata has appeared in a modern edition (Francoeur, 1968), and his works have been included in the collections mentioned above.

Table 2.2.9 Francoeur, F.

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Fajon	1986		opera	
Fillion and Cessac	2001	New Groves Online		"Francoeur's style is more modern in his chamber music, however, which bears comparison with contemporary Italian sonatas"

Rebel seems to have captured a degree of interest in recent years, particularly in the many recordings of his choreographic symphonies, particularly *'Les élémens'*, with its strikingly dissonant opening, and *'Les caractères de la Danse'*. Having an evocative name may also have helped his cause - in fact, an early music group is named after him (Ensemble Rebel). However, the interest shown in the number of recordings of music by Rebel is not reflected in the published literature.

Table 2.2.10 Rebel

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Aubry	1905	book and music edition	choreographic symphonies	
La Laurencie	1905-6	article	life	
Medlam	1985	preface to music score	Sonatas, 1713	
Cessac	1993	article in sound recording	choreographic symphonies	"... even if neglected by the wider public, he remains one of the leading composers of the first half of the 18th century."
Martin	1994	preface to music score	Sonatas, 1713	
Kunzmann	1994	thesis	Instrumental works	
Gwilt	1998	preface to music score	Suites	
Kunzmann	2001	New Groves Online		

The usual image of a baroque or classical composer is that of an all-rounder, such as J.S.Bach, or G.F.Handel, writing for a wide variety of genres. It is not until the romantic era that we find recognized and respected composers, e.g., Chopin, composing exclusively for one instrument. This expectation of all-round compositional skill may have contributed to the neglect of the following group of composers, who published music exclusively for the violin.

All were violinists themselves and, of these composers, Duval, Mascitti, and Senaillé were extraordinarily prolific. There are no further references to La Ferté beyond the survey texts already discussed, and The New Grove Dictionary of Music and Musicians (Sadie and Tyrrell, 2001), is the only source of articles on Besson (Keitel and Bardet, 2001), Denis (Zaslaw, 2001), Duval (Zaslaw, 2001), Louis Francoeur (Fillion and Cessac, 2001), and Marchand (Fuller and Gustafson, 2001), as shown in Tables 2.2.11 - 2.2.15. In the case of Marchand this amounts only to one line.

Table 2.2.11 Besson

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Keitel and Bardet	2001	New Groves Online		"The violin part doesn't go beyond the 3rd position, but Besson employed the entire technical range of the period, with arpeggios and double-stops."

Table 2.2.12 Denis

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Zaslaw	2001	New Groves Online		"Denis described his sonatas as *sonates allemandes* but, far from exhibiting German influence, they are in the French-Italian idiom cultivated in the sonatas of Anet [Baptiste], Senaillé and Leclair. The influence of Corelli is frequently evident."

Duval published seven books of sonatas, including, as has already been noted, the first sonatas published in France by a French composer. In spite of the prolific nature of his publications, the work of Duval, has received scant attention.

Table 2.2.13 Duval

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Zaslaw	2001	New Groves Online		"His music, although not technically advanced when compared to that of Vivaldi or of the slightly later generation of Locatelli, Geminiani, Veracini or Leclair, shows a full grasp of the idiomatic possibilities of the violin as found in the works of such Italians as Corelli and Torelli."

Table 2.2.14 Francoeur, L.

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Fillion and Cessac	2001	New Groves Online		[his sonatas] "... are generally in five movements of contrasting character, ranging from fast contrapuntal allegros, showing the influence of Corelli, to slow movements with highly ornamented melodic lines and a rich harmonic language. The technical demands, especially the frequent arpeggiation, testify to his skill as a violinist"

Table 2.2.15 Marchand

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Fuller and Gustafson	2001	New Groves Online		"A collection of *Suites de pièces mêlées de sonates* ... shows the composer hesitating between the old and new forms, mixing a variety of movement types under one designation or the other."

Table 2.2.16 Mascitti

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Dean	1970	thesis	solo sonatas	"Mascitti's musical style and the violin technique required in his sonatas are most conservative. His compositions, particularly those in the earlier collections are obviously influenced by Corelli. Some of Mascitti's distinguishing characteristics include a relatively extensive use of the G string of the violin, a tendency to employ change of mode within movements, and the frequent employment of qualifying terms in his tempo markings."
Talbot	2001	New Groves Online		"Mascitti became a figurehead of Italian instrumental music in France, where he was regarded as the peer of Corelli and Albinoni .... Mascitti's published works offer a competent reproduction of Corelli's style lightly retouched to conform to French taste"

The *avertissement* to Piani's 1712 publication of violin sonatas (Piani, 1993) contains unusually detailed directions for interpretation, increasing its interest to musicologists and publishers, and has resulted in two modern reprints with prefaces, one a modern edition (Jackson, 1975), and the other a facsimile edition (Columbro, 1993). As with Dornel's sonatas, this facsimile edition of Piani's sonatas is published in a series on flute music but, whilst the Dornel volume actually contained flute suites as well as violin sonatas, the Piani sonatas are specifically for the violin; they do not lie within the flute's range, and contain other violinistic devices, such as double-stopping, which are impossible on the flute!

Table 2.2.17 Piani

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Jackson	1975	preface to music score		
Columbro	1993	preface to music score	sonatas	" ... an essential document of European musical culture. This work created the link with the future style of Leclair, Boismortier and Blavet."
Zaslaw	2001	New Groves Online		"This work [op.1] is of considerable historical importance: by means of an extended preface and unusually thorough markings in the music itself, Piani offered detailed information about dynamics, fingering, bowing, ornamentation and indications of tempo and character"

From studying contemporary comments on Senaillé, Gwilt (2002) concludes that

> ... the two leading violinists in France at the beginning of the 18th century were Anet [Baptiste] and Senaillé, and it is interesting that contemporary opinion held that Anet was the superior

performer, Senaillé the superior composer; (Gwilt, 2002).

Table 2.2.18 Senaillé

AUTHOR	DATE	PUBLICATION TYPE	FOCUS	EVALUATIVE COMMENTS
Kish	1964	thesis	life, time and music	
Gwilt	2002	preface to music score (Senaillé, 2002)	Sonatas, Book 1	"... Ironically it is in this, his first book of sonatas published in Paris before he went to Italy, that this blending of styles is most successful."
Walls	2001	New Groves Online		"... a composer of the *goûts réunis*. Although virtually all of his sonatas conform to the Corellian four-movement slow-fast-slow-fast template, most of the individual movements are based on French dance forms .... From a violinistic point of view the sonatas are only moderately difficult, though they do represent a significant step forward in the technical demands of French violin music."

It can be seen from Tables 2.2.2-2.2.18 that recent comments on the individual composers are less damning than the generalizations found in the survey literature. Although some composers have attracted less documentation than others, this is not necessarily reflective of the quality of their works.

2.3 The soundscape of the early French violin sonatas

Performance is integral to the study of music. Ultimately, music must be performed in order to be appreciated. A survey of recorded performances of the early French violin sonatas indicates the relative number of performances of works by each composer.

Table 2.3.1 The extent of early French violin sonatas in commercial sound recordings

COMPOSER	NUMBER OF RECORDINGS	
	1950 – 1980	1981 - 2005
Aubert		
Besson		
Bouvard		
Brossard		1b
Couperin	3b, 2c	3b, 3d
Clérambault		1b, 3d
Dàndrieu	1b	
Denis		
Dornel		1b
Duval		1b
Francoeur, F.		
Francoeur, L.		
Jacquet de la Guerre		1a, 2b, 1d
La Ferté		
Leclair	1a, 4b	2a, 6b, 7d
Mascitti	1b	1b
Piani		
Rebel	1b	5b, 4d
Senaillé	3b	1b, 2c
1 movement – a 1 sonata – b several sonatas - c complete recording devoted to works by one composer - d		

The results in Table 2.3.1 are similar to those of Table 2.2.1 above, which summarized the written attention given to each composer, and confirm that the superior status which has been granted to Couperin and Leclair in the written literature is reflected in the more numerous recordings of works by these composers, thus supporting the hypothesis that a deficiency analysis of the works of most early French sonatists has resulted in a relative neglect of their works in performance.

It is interesting to note that several of these recordings are actually repeats of the same work. Couperin's sonata *La Steinquerque* appears six times in this survey, and his *Apothéosis de Corelli* is recorded five times. While it is valuable to be able to compare different interpretations of a work, it seems counterproductive to concentrate so much recording effort on a few works

by a restricted number of composers, when other composers are completely unrepresented in extant recordings.

2.4 Performance practice in French baroque music

French baroque music, with its subtleties and lack of dazzling virtuosity, suffers more in the hands of uninformed performers than the more familiar baroque repertoire (e.g., Vivaldi's Four Seasons). As was argued in 1.2, research into performance practice in early music, together with performances synthesizing this information, has had a profound influence on the manner in which this music is appreciated. Not only did it become recognized that historically informed performance of baroque music enhanced the appreciation of 17th and 18th century music but, as the era was studied in more detail, it was also recognized that there were significant differences between music of different geographical regions and eras, e.g., early Italian, Restoration England, French, Spanish, etc, within the Baroque era. Performance with a sense of baroque style moved well beyond the dogmatic formula of playing with absolutely no vibrato, and starting all trills on the upper note and on the beat. A thorough knowledge of performance practice needs to be combined with musical instinct in order to create a vibrant and convincing performance. Fuller (1989) points out the limitations in simply applying rules of performance practice to real performance:

> ... They are encouraged by manuals and ornament tables (genuine Baroque as well as modern) which set forth rules of seemingly universal applicability into which the score need only be

> plugged to set their music aglow with authenticity ... draw near and the rules collapse in disorderly reality (Fuller, 1989:117).

Recognition of further differences in instruments, playing techniques, and style of performance, lead to the emergence of performers and musical ensembles which specialized in particular baroque repertoire e.g., The Parley of Instruments (English music), *Les Musiciennes du Louvre* (French), *Ensemble Aurora* (17th century Italian), and many more.

Although a distinction between the various national styles, and between the styles of different periods within the Baroque, has come to the fore since the 1980s, these issues were foreshadowed in the pioneering works of Borrel (1934), Donington (1963), and Dart (1967) (first published in 1954). Since the 1980s there has been an increase in research interest in the performance practice of French baroque music, as evidenced in Cohen (1988) The Performance of French Baroque music: a report on the state of current research. This article shows the large volume of research and its scope, including many publications on French baroque dance. In 1993 the magazine Early Music devoted two consecutive issues to French baroque music, "... a symptom, surely of the widespread interest on the part of performers, scholars and listeners in this fascinating repertory " (Sadler, 1993a:338). As Sadie (1978) noted, there is also a wealth of information on performance practice of French baroque music to be found in the prefaces to music scores. Key areas in the performance practice of French baroque instrumental music include pitch,

tuning and temperament, *inegalité*[2]; dance styles, ornamentation, and instrumentation, which are discussed in detail in Chapter 4.

Pitch can be used as an example of a performance practice which varied widely throughout the Baroque era. Whilst A = 415hz has become a convenient standard pitch since the early music revival, with higher pitches used for 17th century Italian music (A = 440hz or A = 465hz), and lower for French music (A = 392hz), these were by no means universal during the Baroque era. Research into pitch, including the pitches of organ pipes and of surviving original woodwind instruments combined with contemporary accounts, suggests that pitches "to within 5 Hz on either side of A-460, A-410 and A-390" were the most commonly used (Karp, 1990:163). Organs were usually tuned to a high pitch, often referred to as *choir-pitch*, and chamber music was usually played a tone lower. Pitches used in France during the 17th and early 18th centuries were lower than those used in most other European centres. Two pitches were in use, one for chamber music, and a lower one for opera, probably ranging overall between A5 = 392 and 420 (Cyr, 1992:64).

These pitch variations make a discernible difference to the timbre of instruments and voices, thereby affecting the overall sound of a composition. Practical considerations mean that it is unsatisfactory to change pitch during a concert, and even during rehearsals. In the case of stringed instruments it may be possible simply to retune the strings higher or lower, but players may also need to restring their instrument with a heavier or lighter gauge of string.

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[2] *inégalité, Notes inégales* – the uneven performance of evenly written note values.

Harpsichords are often built so as to be transposable, but the process of transposition is quite time-consuming, and the instrument also needs to be then re-tuned to the correct temperament.

The outlay for wind players who wish to play music at different pitches can be significant! For some flutes it is possible to substitute different joints of the instrument in order to transpose, but this creates complications of fingering, and affects the internal tuning of the instrument. A flautist who specializes in early music may thus need three or four instruments, which can become very expensive, both in terms of the outlay, the maintenance, and in the time spent practising several instruments. This exemplifies how the practical application of research into performance practice tends to lead to further specialization.

Even today, players on instruments without fixed pitch, e.g., stringed instruments, tend to adjust the temperament towards pure intervals, rather than using equal temperament, where all intervals are slightly out of tune. This preference for pure intervals is given by Cyr (1992) as one of the reasons for using non-equal temperaments:

> Even though non-equal temperaments restricted the player to fewer keys, they were preferred throughout the Baroque era by most performers because they incorporated more pure intervals than equal temperament did, and because modulations and dissonances sounded markedly different (Cyr, 1992:65).

The effect of non-equal temperament on key characteristics is discussed in 3.4.

Chapter 3

LOOKING BEYOND THE MUSICAL TEXT

3.1 The musical language of the Baroque

The Baroque era, usually viewed by music historians as beginning in approximately 1600, was marked by the emergence of the use of *basso continuo*[3] - vocal solo accompanied by figured bass, and the invention of opera (Bianconi, 1987). Composers of the Florentine *Camerata* sought to recreate music according to the principles of Greek oratory. In setting text to music, they sought to project the words with greater clarity by rejecting the complex polyphony of the renaissance in favour of simpler, more homophonic textures. Whilst vocal music continued to be regarded as the ideal vehicle for musical expression, the 17th century also saw the rise of independent instrumental music.

As discussed in 1.3, a knowledge of 17th century scientific theories of musical rhetoric and the doctrine of *affects* is fundamental to an understanding of the musical language of the Baroque era:

> In the early 17th century, as composers returned to the homophonic, word-based style of the ancient Greeks, classical

[3] *Basso continuo* – often refers also to a group of bass line players wihin an ensemble.

> thinkers related both vocal and instrumental music to rhetoric, the art of oratory (Mather and Karns, 1987:7).

The application of rhetorical principles to music can be traced as far back as Gregorian Chant (Buelow, 1980), but

> ... not until the Baroque period did rhetoric and oratory furnish so many of the essential rational concepts that lie at the heart of most compositional theory and practice (Buelow, 1980:793).

Buelow (1993) observes that

> The resulting theories of musical expressivity established a basic criterion for music, affecting composers across the whole spectrum of European culture. The unanimity of viewpoint found among writers of the 17th and 18th centuries runs as a unifying thread through many treatises, prefaces to musical works, essays and other instructional documents (Buelow, 1993:30).

As Buelow (1993) explains further,

> Music became a language of identifiable emotions, and from the beginnings of the Baroque, composers and writers on music reflected their commitment to this new goal by constantly discussing it (Buelow, 1993:30).

Donington (1963) provides many examples from primary sources to illustrate this point, for example, Mace's (1676) view that,

> ... as in *Language*, various *Humours, Conceits*, and *Passions*, (of

> All sorts) may be Exprest; so likewise in Musick, may any *Humour, Conceit* or *Passion* (never so various) be Exprest; and so significantly, as any *Rhetorical Words*, or *Expressions* are able to do *(Donington, 1963:112)*.

while the music theorist, Mattheson (1713) notes that:

> Through the skill of composer and singer each and every Affectus can be expressed beautifully and naturally ... for not only are Operas expressed in words, but they are helped along by appropriate actions and above all interpreted by heart-moving music (Donington, 1963:113).

Composers were advised to imagine text, *affect* and gesture, even when writing purely instrumental music. For example, D'Alembert (1758) complains that he

> ... counts for nought the prodigious quantity of sonatas we receive from the Italians. All this purely instrumental music, without intention or object, speaks neither to the mind nor to the soul and deserves to be asked Fontenelle's question [See 2.1]. Composers of instrumental music will produce nothing but vain noise as long as they do not have in their heads ... an action or an expression to depict (Girdlestone, 1969:533).

D'Alembert (1758) states further:

> In general, one feels the full expressiveness of music only when it is linked to words or dancing. Music is a language without vowels; it is for action to supply them ... The eyes, always in agreement

> with the ears, must be for ever acting as the interpreters of instrumental music (Girdlestone, 1969:533).

The close association between text and music in compositions of the time was also noted by Rameau (1722):

> The words we set to music always have a certain expression, whether sad or gay, which must be rendered in the music by means of melody and harmony as well as by movement. He who does not take words as his guide always imagines a theme which holds him in much the same subjection (Rameau, 1722:178-179).

3.2 Philosophical underpinnings

In France the philosophy of the ancient writers was transformed by music theorists of the 17th century to serve the purposes of the state. Isherwood's (1973) view is that

> They politicized the concept of the universal harmony and the doctrine of the effects by tying opera to the harmony of the state, by equating morality with loyalty to the monarchy, and by converting Plato's ideas on the importance of music to the guardian and to the Republic into a grand justification of music's role in embellishing the grandeur of the state and the heroic image of the monarch (Isherwood, 1973:46).

According to Mellers (1987), this musical representation of the state is evident in Couperin's early sonata *La Visionnaire*, as was mentioned in 2.2.2. In a study

of the role of dance in the operas of Lully, Harris-Warrick (1999) also notes that

> ... the dancers and members of the chorus, with whom they are identified, are representing the subjects of a powerful being, under whose orders they are either opening their mouths or springing into motion .... Thus these divertissements repeatedly enact for us the spectacle of both the proper and improper uses of authority (Harris-Warrick, 1999:199).

Rhetorical theories, particularly as stated by the French philosophers Marin Mersenne (1588-1644) and René Descartes had a profound impact on the development of music theory in the late 17th century. They drew on the ideas of the ancients, but their interpretations of these ideas were distinguished by the quest for a scientifically empirical basis for theories of music, the properties of sound, and its effect on the passions.

Although Descartes is typically credited with exerting the greater influence, his theories on the passions had been presaged by his colleague Mersenne in *Harmonie Universelle* (Mersenne, 1635-36) who, in turn, probably derived his explanation from the Renaissance writer Galen (Duncan, 1989). As Duncan (1989) explains,

> Mersenne puts forward a mechanical hypothesis to explain the genesis of emotions and how music exercises dominion over them ... More exactly, the potency of music, rhythm and meter in particular, springs from the physical resemblance of its sound waves to bodily effluvia that induce passionate states of mind.

> Passionate behaviour is a commonplace matter of anatomical hydrostatics and pneumatics (Duncan, 1989:160).

Descartes' philosophical work *Les Passions de l'âme* (Descartes, 1649) was, according to Buelow (1973), "... perhaps the single most influential philosophical work of the 17th century in relation to musical theory and aesthetics" (Buelow, 1973:252). Buelow (1980) argues that

> ... This resulted from the belief that he had discovered a rational, scientific explanation for the physiological nature of the passions and the objective nature of emotion (Buelow, 1980:801).

Descartes' influence extended not only to music, but to aestheticians in general, as Houle (1987) states:

> From Descartes' *Les Passions de l'âme*, French aestheticians of the 18th century inherited the belief that every emotion had an observable character and that it could be expressed in an artistic work. The conventions based on this belief seem to have been well established. Humanist artists and scholars employed different conventions but shared the belief that emotional character could be conveyed by artistic devices (Houle, 1987:76).

According to Descartes (1649), the six fundamental passions are these: wonder, love, hatred, desire, joy and sadness. "All the others are either composed from some of these six or they are species of them" (Descartes, 1649:353). Descartes' description of the passions, as summarized by Dryborough (1997) appears in Appendix A.

In his earlier work, *Compendium Musicae* (1618), Descartes writes

> ... regarding the different passions that music can excite in us by its various measures, I say in general that a slow measure produces slow passions in us, such as languor, sadness, fear and pride, etc.: and that a fast measure, on the other hand, gives rise to fast and more lively passions, such as joy and gladness, etc. (Descartes, 1618:79).

His later analysis of the effect of the various passions on the pulse is summarized in Table 3.2.1.

Table 3.2.1 The Effect of the Passions on the Pulse (Descartes, 1649:363)

PASSION	EFFECT ON PULSE
love	a regular beat, but much fuller and stronger than normal
hatred	irregular, weaker and often quicker
joy	regular, faster than normal, but not so strong or full as in the case of love
sadness	weak and slow, and we feel as if our heart had tight bonds around it, and were frozen by icicles
desire	agitates the heart more violently than any other passion

No doubt these particular theories exerted considerable influence on many composers regarding their choice of time signature, metrical feet, and tempo. Regardless of whether or not we agree with Descartes' reasoning, his theories exerted a strong influence on composers of the time, and are therefore important in giving a philosophical framework to the analysis of *affect* in music of the era. Locke (1935) concludes that the influence of Descartes' ideas on 17th century music was pervasive:

> The standardization of musical forms, the acceptance of the major-minor tyranny, the emphasis on symmetrical

> phrase structure, a general objective attitude towards the use of tonal materials -, all these fit so well the aesthetics of Descartes that one cannot avoid considering the music of the 17th-century as a very definite expression of those principles that motivated man's thoughts and actions in the Age of Reason (Locke, 1935:431).

Opper (1973) supports Locke's view, arguing that

> Descartes' role in the formulation of the doctrines of affections, and the implementation of this doctrine in the musical practice of the Baroque, clearly illustrates that music is inseparable from the Cartesian world view and its abstract rationalistic epistemology (Opper, 1973:75).

Although Descartes' theory of the bodily fluids and passions certainly is no longer supported by the 21st century knowledge of the human body, nevertheless the study of his theories contributes to a further understanding of the expressive nature of 17th century music.

3.3 Rhetorical structures

The concept of music as oratory influenced musical composition on many organizational levels. Mather and Karns (1987) describe rhetorical proportions thus:

> Rhetoric is the art of oratory and, by extension, the art of speaking and writing effectively ... Among other rhetorical devices, an orator

> employs members (the clauses of oratory), periods (its sentences), and parts (the structural units that include one or more periods). On the highest level of organization, the parts are joined to form the whole speech (Mather and Karns, 1987:79).

The basic structure of an oration consisted then, as now, of three parts: beginning, middle and end. The 17th century rhetorician, Bernard Lamy (c.1640-1715), used the terms *proposition, intrigue,* and *denouement* to refer to these three parts in poetry. The *proposition* is where the subject is introduced; in the *intrigue* the case is argued; and finally, the *denouement*, is the summing up. These three sections can also be further divided. Mather and Karns (1987) note that the *proposition* is often

> ... preceded or replaced by one or two parts. In the *exordium* the orator rises and addresses the listeners, alluding subtly to the coming theme. The *narration* adds a few details or tells a story, before the main proposition fully states the theme (Mather and Karns, 1987:88).

The central section can be divided into the *confirmation* and the *confutation*. Mather and Karns (1987) describe their qualities thus:

> In the *confirmation* the orator tries to convince the audience with various proofs .... In the *confutation* the orator aggressively counters all opposing arguments; here the discourse reaches its highest emotional peak (Mather and Karns, 1987:88).

The *peroration* is the equivalent of the *denouement*. According to Buelow

(2002) classical rhetorical structure, including that set out by Mattheson (Mattheson, 1739), consisted of six parts. In addition to the parts described by Mather and Karns (1987), he includes the "*divisio* or *propositio* (forecast of main points in speaker's favour)" (Buelow, 2002) between the *narration* and the *confirmation*. This overall formal structure is illustrated by Figure 3.3.1 below.

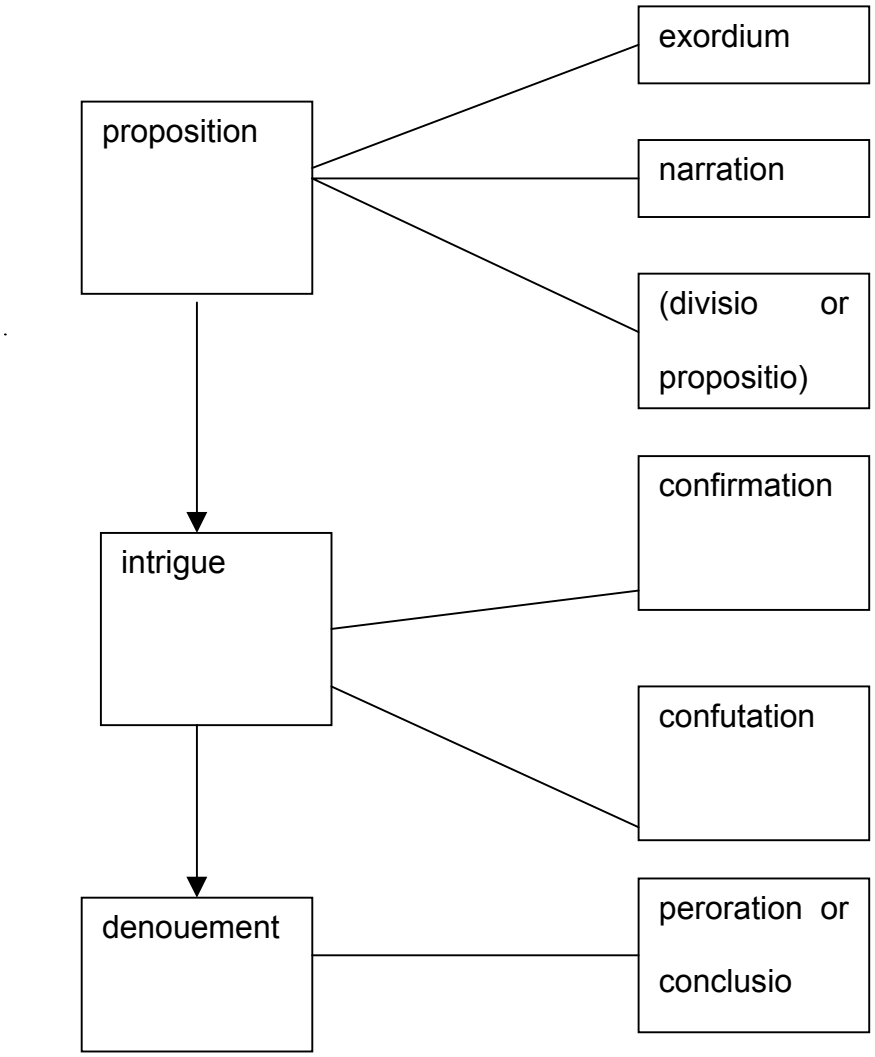


Figure 3.3.1 Structures of Oratory

Buelow observes that

> ... While neither Mattheson nor any other Baroque theorist would

> have applied these rhetorical prescriptions rigidly to every musical composition, it is clear that such concepts not only aided composers to a varying degree but were self-evident to them as routine techniques in the compositional process (Buelow, 2002).

The manner in which rhetorical principles were applied to musical composition during the Baroque era has been examined by numerous authors (e.g., Butler, 1980; Dreyfus, 1985; Farnsworth, 1990). Analyses which focus on French baroque compositions include those by Ranum (1986), Mather and Karns (1987), and Schwartz (1998). This overall structure can be found in both large-scale works, such as the *Passacaille* from Lully's opera *Armide,* which is 149 bars in length, and short works such as the menuet song from Lully's opera *Psyché,* which consists of only 24 bars.

In the early 18th century the French theorist and teacher Saint-Lambert (fl. Paris, c.1700) clearly describes how smaller musical structures such as phrases and cadences also correspond to the parts of an oration. Saint-Lambert (1702) states that

> ... just as a piece of rhetoric is a whole unit which is most often made up of several parts, ... so the melody of a piece of music is a whole unit which is always composed of several sections. Each section is composed of cadences which have a complete meaning and are the sentences of the melody. The cadences are often composed of phrases, the phrases of measures, and the measures of notes. Thus the notes correspond to the letters, the measures to words, the cadences to sentences, the

> sections to parts, and the whole to the whole. (Saint-Lambert, 1702:32-33).

Mather and Karns (1987) emphasize the importance of these smaller divisions thus:

> The most important structural unit in classical rhetoric and also in French Baroque dance music is the sentence, complete thought, or period. Two or more members make up each period of a dance piece; one or more periods make up the large rhetorical parts; usually three to five parts make up the complete composition (Mather and Karns, 1987:80).

Mather and Karns (1987) provide numerous examples to illustrate this aspect of musical structure. It was argued that music could not only be pleasing to the ear, but could also be persuasive. Regular phrasing is associated with pleasing rhetoric, irregular phrasing with passionate and persuasive rhetoric.

3.4 The affective associations of musical elements

Musical *affect,* which was discussed in 1.3, was also associated with rhetorical theory. Buelow (1980) states that

> The association of rhetoric with the concept of the Affections can be found almost continuously in the history of music from at least the end of the 15th century. It is explored in most of the major treatises on Baroque music (Buelow, 1980:801).

In addition to influencing the structural elements discussed in 3.3, rhetorical

theory also influenced the choice of almost every aspect of a composition, such as key, tempo, time signature, metrical feet, harmony, rhythmic figures and ornamentation. That tessitura and melodic shape are also used to create specific *affects* is evidenced by Mather and Karns's (1987) quotation from Grimarest (1760) on the tone of voice of a singer: "Hope is expressed in exclamatory, high-pitched, and precipitous tones" (Mather and Karns, 1987:162). These musical elements combined to create the overall emotional mood or *affect* of a piece of music.

As discussed in 1.3, theorists usually identified the affective implications of a musical element in terms of advice as to its possibilities, rather than as a set formula, e.g., "Sweetness and tenderness are sometimes expressed well by prepared minor dissonance" (Rameau, 1722:155). Rameau also acknowledged that "Melody has no less expressive force than harmony, but giving definite rules for its use is almost impossible" (Rameau, 1722:155). This chapter focuses on the elements of key, rhythm and metre, harmony and modulation, according to advice given in treatises of the time.

3.4.1 Key characteristics

Marais (1989) writes in the Preface to his Pieces for One and Two Viols (1686) that he prefers them played in their original keys rather than transposed because "... one finds something much more telling in the keys I have chosen for them" (Gammie, 1989:3), thereby indicating that he was aware of key characteristics.

The development of a theory of key characteristics - the association of keys with

particular *affects,* has its roots in the Renaissance, in the "numerous definitions of the modes according to their affective nature" (Buelow, 1980:801). Poole (1987) states that "The 17th century was a period of transition from the modal to tonal systems" (Poole, 1987:189), although, by the early 18th century, the modes in use had been reduced to two - the major and minor modes. Steblin (1983) states that

> The first lists of key characteristics, as distinguished from modal characteristics, appeared in French treatises at the turn of the 18th century: Jean Rousseau's *Méthode claire* (1691), M.-A. Charpentier's *Règles de composition* (ca. 1692), Charles Masson's *Nouveau traité des règles* (1697), and Jean-Philippe Rameau's *Traité de l'harmonie* (1722) (Steblin, 1983:31).

Steblin (1983) summarizes these key characteristics in a table, reproduced below (Table 3.4.1), and notes that, while the composers do agree to some extent on the characteristics of various keys, the inconsistencies suggest a subjective approach by each composer to the allocation of particular *affects* to the keys. Steblin comments that "... the major-minor system of tonality was not yet fully developed and thus [the lists] still show signs of modal thinking" (Steblin, 1983:31).

Table 3.4.1 Key Characteristics according to Rousseau, Charpentier, Masson, and Rameau (Steblin, 1983:40)

KEY	J. ROUSSEAU (1691)	CHARPENTIER (CA.1692)	C. MASSON (1697)	RAMEAU (1722)
C	Gay things and grandeur	Gay and militant		Songs of mirth and rejoicing
c	Complaints and lamentation	Gloomy and sad	Plaintive	Tenderness and plaints
D	Gay things and grandeur	Joyful and very militant	Pleasant, joyful, bright Songs of victory	Songs of mirth and rejoicing; Grandeur and magnificence
d	Serious subjects	Serious and pious	Gravity mixed with gaiety	Sweet and tender
E♭		Cruel and hard		
e♭		Horrible and frightful		
E		Quarrelsome and clamorous		Grandeur and magnificence; Tender and gay songs
e	tenderness	Effeminate, amorous and plaintive		Sweet and tender
F	Devotional pieces or church songs	Furious and quick tempered	Gaiety mixed with gravity	Tempest and furies
f	Complaints and lamentation	Gloomy and plaintive	Sad and lugubrious	Tenderness and plaints; Mournful songs
G	tenderness	Sweetly joyful	Gay and brilliant	Tender and gay songs
g	sadness	Serious and magnificent	Sweet and tender	Sweet and tender
A	Devotional pieces or church songs	Joyful and pastoral		Songs of mirth and rejoicing; Grandeur and magnificence
a	Serious subjects	Tender and plaintive	Fervent prayers and requests	
B♭		Magnificent and joyful		Tempests and furies
b♭		Gloomy and terrible		Mournful songs
B		Harsh and plaintive		
b		Lonely and melancholic		Sweet and tender

The influence of modal theory is evident in the overall pattern of key characteristics. Steblin (1983) observes that

> ... it is noticeable that the more sharps or flats a key possesses, the more disagreeable or harsh its characterization... This implies that the distance of a key from C major is of more significance than the basic generalization of major equals happy, minor equals sad (Steblin,1983:36).

There may be a link between 17th and 18th century unequal tuning systems, discussed in 2.4, and the theories of key characterization. Theoretically, when equal temperament is used, all keys should sound equally well in tune. When unequal tuning systems are used, the keys with fewer sharps or flats sound much better in tune than those with more sharps or flats, hence the harsh characterization observed by Steblin (1983).

Unequal tuning makes a significant difference to the sound of the early French violin sonatas. In these works, it is typical for a theme to appear several times in various keys, without significant thematic development taking place. The works as a whole are often criticized for this lack of development and, when studied on paper, or performed using equal temperament, this repertoire can seem very bland or rather simple. When performed using unequal temperament, however, and with an appreciation of the possibilities of different character depending on the key to which the music has modulated, it has greater impact. Through the use of transposition the theme is presented in subtly different ways each time it is played, similar to an object which is unchanging, but appears different when

viewed from a different perspective or under different lighting. Therefore, the application of a knowledge of key characteristics to the early French sonata repertoire results in a greater appreciation of the compositional approach of the composers of that era.

3.4.2 Time Signatures, Rhythm and Metre

During the Baroque era, metrical schemes were based on a factor of two or three (Opper, 1973). The influence of Cartesian thought is evident in this area, as Opper (1973) observes:

> Descartes ... notes that it is easiest for us to perceive duple or triple time (and multiples thereof), while temporal divisions which go beyond these proportions, as for example when 'five notes of equal value' are placed 'against one single note,' are most difficult to comprehend. He notes further, 'from these two kinds of proportion in time have come the two measures that are used in music: division into triple and duple time' (Opper, 1973:84-85).

The observations of Mather and Karns (1987) confirm this analysis:

> The meter signs used in French dance music of the *grand siecle* (the reign of Louis XIV), fall into five categories: They signify measures consisting of two beats of two pulses; four beats of two pulses; essentially one beat of three pulses; two beats of three pulses; and three beats of two pulses. From the 1670s, the signs

> Lully used most often in dance music were 2, 3 and 6/4 (Mather and Karns, 1987:57).

However, the metre of music had further implications during this era:

> By the end of the seventeenth century, *la mesure* had replaced the various rhythmic movements, not only as a primary building block of dance music but also as a leading regulator of the passions. Jean Rousseau's voice tutor of 1678 pointed out that the meters 'serve mainly as a means toward the different kinds of movement that are the pure spirit of the music' (Mather and Karns, 1987:56).

"That rhythms and melodies could excite various passions is a belief dating back at least to Aristotle" (Mather and Karns, 1987:12). Houle (1987) discusses *rhythmopoeia*, the musical equivalent of poetic feet, and the manner by which they were linked with the passions. Both Mersenne (1636) and Isaac Vossius (1673) describe the passions which particular metres could incite in the listener, as shown in Table 3.4.2 below.

Table 3.4.2 Metrical feet and the passions by Mersenne (1636), and Vossius (1673)

RHYTHMS: LONG-L, SHORT - S	PASSIONS (MERSENNE) (MATHER AND KARNS, 1987:12)	PASSIONS (VOSSIUS) (Houle, 1987:73)
pyrrhic (SS) and *tribrach* (SSS)		light and voluble, as in dances of satyrs
spondee (LL)	tranquillity and peace	
spondee (LL) and *molossus* (LLL)		grave and slow
trochee (LS)	more turbulent (than LL)	
trochee (LS) and sometimes the *amphibrach* (SLS)		soft and tender
iamb (SL)	more turbulent (than LL), warlike	fierce, vehement
anapest (SSL)	anger	violent , and warlike

Table 3.4.2 (cont.)

RHYTHMS: LONG-L, SHORT - S	PASSIONS (MERSENNE) (MATHER AND KARNS, 1987:12)	PASSIONS (VOSSIUS) (Houle, 1987:73)
dactyl (LSS)		cheerful and joyous
antispast (SLLS)		hard and rugged
anapest (SSL) and, still more powerful, the 4th *paeon* (SSSL)		furious and mad

As with the various key characteristics shown in Table 3.4.1, these are a general indication rather than a prescriptive formula. Houle (1987) states that Mersenne's (1636) "... discussion of *rhythmopoeia* was an attempt to widen the horizons of composers of his day, not to reduce music to narrow rules of practice." (Houle, 1987:66). Although Mersenne and Vossius agree in most cases, there are discrepancies, e.g., the different meanings given to the trochee (LS). For Mersenne, the unevenness of the trochee, with one of the units twice as long as the other, is the deciding factor in describing it as "more turbulent", whereas Vossius describes it as "soft and tender" (See Table 3.4.2).

The sources also disagree on which are the basic metrical feet, and which are variants of these. Printz (1696) limits the basic metrical-feet to six - *iamb, trochee, enantius* (SLL or SLS), *spondee* and *syncopaticus*, the rest being variants.

> Printz suggested seven techniques by which the basic six sound feet are varied and ornamented. These are: *incitati* (the addition of a dot to long notes), *dilatario* (delay), *contractio* (abridgement), *commutatio* (alteration), *decurtatio* (shortening, by leaving out a

> note or part of a note), *prolongatio* (increasing the duration of a note), and *expletio* (adding a note) (Houle, 1987:70).

In contrast, Mersenne (1636) gives examples of twenty-seven metrical feet (Houle, 1987:67), which could also be varied by division, e.g., by changing an L into SS, or into a dotted note followed by a shorter note (Mather and Karns, 1987).

The identification of the underlying metrical feet in a composition is of particular usefulness in the study of dance music. In many cases "... The melody is sufficiently decorated that the dance meter may not be evident without the clarification of *rhythmopoeia*" *(Houle, 1987:67).*

However, the identification of the metrical feet within a composition is not a straightforward matter. There are two aspects to consider: firstly, the method by which this metre is analyzed in relation to the bar, and secondly, deciding which voice of a composition contains its characteristic metre. As Houle (1987) points out, the various sources on *rhythmopoeia* differ on how to reconcile the theories of strong and weak beats in the bar with the ideas of metrical feet:

> The chief problem in theories of *rhythmopoeia* was the relationship of measures, with their time signatures and regular bar lines, to the various and changing phrases made up of 'musical feet' (Houle, 1987:77).

According to Houle's (1987) analysis of Mattheson's (1739) writings and examples on *rhythmopoeia*, Mattheson notes that " ... in describing the menuet each measure is considered to be an individual 'sound-foot' "(Houle, 1987:68),

and that "One is to consider the duration of the notes regardless of their position in the measure" (Houle, 1987:70). In contrast, Printz (1696) argues that the note on the downbeat or *thesis* is intrinsically long because of its place in the bar, regardless of its actual duration (Houle, 1987). Therefore, identification of the metrical feet in a composition depends on which of these two approaches is adopted.

Mather and Karns (1987) suggest that the characteristic rhythms of dance music of the *grand siècle* are to be found in the accompaniment rather than in the melody:

> During the early 17th century, the greatest number and most prominent rhythmic movements appeared in the highest voice of a dance piece..., while those in the bass usually contrasted with those in the top part. During the *grand siècle,* however, the natural rhythms of speech or the more elaborate writing in concert pieces sometimes masked the rhythmic movements in the highest voice; and those in the bass line or harmonic rhythm often substituted for those missing from the top part. In fact, accompaniment rhythms may follow one of the rhythmic movements that characterize a particular dance or may contrast with its typical form. When divisions or other variations camouflage the rhythmic movement in the melody, the characteristic movement of the accompaniment often preserves the spirit of that dance (Mather and Karns, 1987:47-49).

3.4.3 Harmony and Modulation

Of the 18th century French theorists, Jean-Philippe Rameau (1683-1764) offers the most detailed advice regarding the affective associations of harmony. That chords and harmonies were deliberately used to create a particular affect is made clear in *Traité de l'harmonie* (Rameau, 1722):

> Harmony may unquestionably excite different passions in us depending on the chords that are used. There are chords which are sad, languishing, tender, pleasant, gay and surprising. There are also certain progressions of chords which express the same passions (Rameau, 1722:154).

Rameau's advice for the affective uses of harmony are summarized in Table 3.4.3, together with data from recent research by Garden (1993).

Table 3.4.3 The Affective uses of Harmony according to Rameau (1722) and Garden (1993)

AFFECT-Rameau	*AFFECT* - Garden	HARMONIC DEVICE
Cheerful and pompous music		Consonance
Sweetness and tenderness		Prepared minor dissonances
Tender lamentations		Dissonances by borrowing and supposition
Languor and suffering		Chromaticism; Dissonances by borrowing and supposition
Despair and all passions which lead to fury or strike violently		Unprepared dissonances, particularly in the treble; modulation by means of an unprepared major dissonance
	emotional conflict	a change from the major to the parallel minor and vice versa
	the supernatural	a change to the key of VI in relation to the preceding minor key

Garden (1993) also highlights the role of harmony in determining the musical *affect* in early 18th century French music. In a study of the cantatas of French

composer André Campra (1660-1744), Garden (1993) has shown that, in action scenes, it is the change of key rather than the key characteristic which determines the *affect*. However, she observes that

> ... Campra nonetheless conformed to Lully's usage - and the theorists' recommendations - in reserving keys with more than one accidental (other than D major and B♭ major) for moments of heightened emotion (Garden, 1993:401).

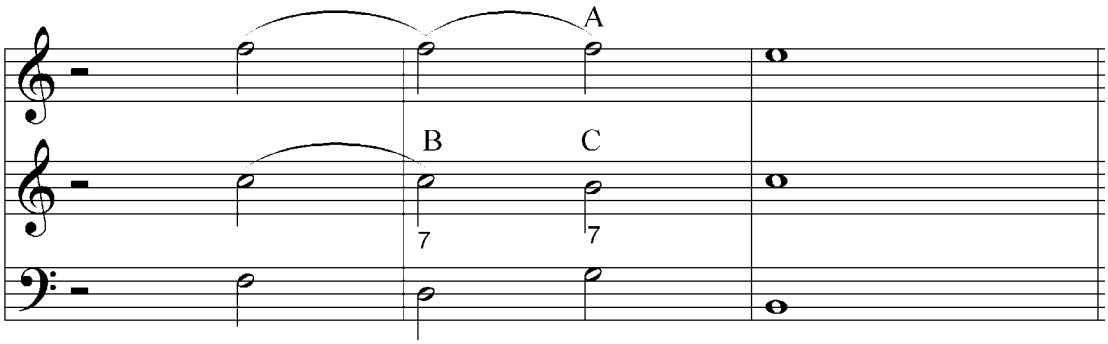
Garden (1993) identifies, however, that in contrast to the Italians, the French were conservative in their frequency of modulation and tended rather to achieve emotional contrasts within a particular key (Garden, 1993).

In order to apply the results of Table 3.4.3 to a contemporary analysis of 18th century music, it is necessary to investigate Rameau's terminology. In some cases Rameau uses familiar terms, such as *dissonance* and *modulation*, although not necessarily with the same meanings as today. Terms such as *borrowing* and *supposition* are not used nowadays and, in fact, were idiosyncratic to Rameau. Rameau's numerous examples of these progressions, both as vocal harmony and as figured bass, help to clarify his descriptions. Rameau (1722) explains dissonance at the beginning of his Treatise (1722) thus:

> ... All dissonances are characterized as major or minor, just as the thirds from which they are derived and whose properties they consequently follow. The leading tone is the origin of all major dissonances. The major dissonance is such only when the minor

is joined to it. The seventh is the origin of all minor dissonances (Rameau, 1722:xliii).

Ex. 3.4.1 Major and minor dissonance (Rameau, 1722:100)



Rameau explains that Ex. 3.4.1 shows: "A and B. Prepared minor dissonances. C. Major dissonance that cannot be prepared." (Rameau, 1722:100). It would appear that at A and B he uses the term "prepared" in the same sense as modern usage.

Rameau used the term *modulation* both in the modern sense, meaning a change of key, and also in the earlier sense, meaning the definition of the mode by the range and emphasis on important notes within the mode (Verba, 1978). However, in the context of Table 3.4.3, it appears that the word *modulation* is used in the modern sense.

Christenson (1993) points out that Rameau's theories of *borrowing* and of *supposition* are an attempt to explain the formation of all dissonant chords as alterations of the dominant seventh chord. According to Rameau's (1722) theory, the diminished seventh chord is formed by *borrowing,* or raising the

fundamental of the dominant seventh chord by a semitone (See Ex 3.4.2, bar 3).

> *Borrowing*. This term is new to practical music. It is used to characterize a certain type of chord which can only be used in minor keys (Rameau, 1722:xxxix).
>
> ... the diminished seventh chord and its derivatives borrow their fundamental from the lowest sound of the seventh chord of a dominant-tonic [dominant seventh] (Rameau, 1722:93).

As Gossett (1971) has pointed out in his notes to the translation of Rameau's *Traité* (Rameau, 1722:326), Rameau's use of the term *supposition* is atypical in the context of 18th century French theory. Verba (1978) agrees that the "… *'accord par supposition'* involves one of Rameau's most unusual and controversial harmonic interpretations" (Verba, 1978:474n25). Rameau's definition of *supposition* from the beginning of his Treatise (1722) is:

> *Suppose, Supposition*. This term has been applied until now only to sounds used as melodic ornaments. We say that they are admitted only by supposition, since they do not harmonize with the other sounds of the chord in which they are found. The term should be applied more specifically, however, to those sounds which, when added to chords, alter the perfection of those chords by making them exceed the range of an octave (Rameau, 1722:liii).

Rameau (1722) observes that

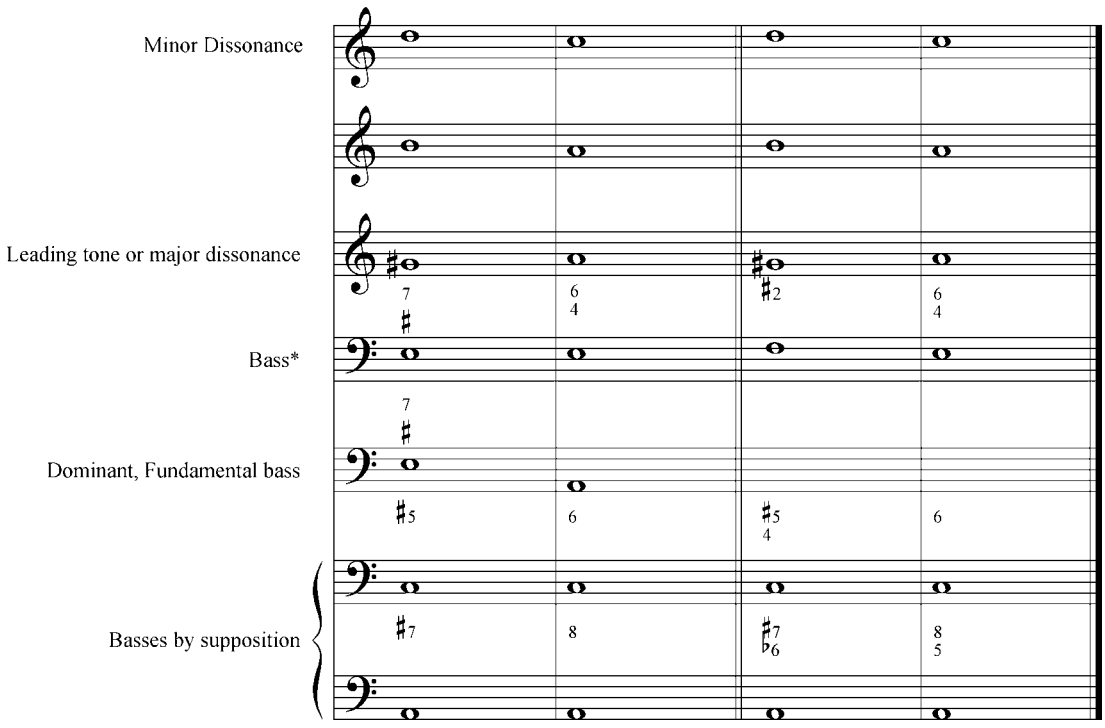
> ... There are only two chords by supposition, the ninth and the eleventh, from which the chords of the augmented fifth and of the augmented seventh are derived (Rameau, 1722:419).

Christenson (1993) explains Rameau's argument thus:

> Since, by the axiom of octave replication, any chord exceeding the boundary of the octave represents a compound, Rameau argued that these ninth and eleventh chords cannot be fundamental; they are actually seventh chords with thirds added *beneath* the fundamental bass that 'suppose' the true fundamental (Christensen, 1993:99).

Rameau's examples of perfect cadences (Ex. 3.4.2) demonstrate this approach:

Ex. 3.4.2 Borrowing and supposition (Rameau, 1722:94)



In Ex. 3.4.2, the *fundamental bass* indicates the bass line which is the foundation of the harmonies. *Basses by supposition* indicates alternative bass lines. In Bar 1, Rameau's bass figures only indicate the raised seventh of the chord, but the chord above the *basses by supposition* is actually a ninth (C bass) or an eleventh (A bass) according to standard figured bass practice. It is important to understand that the upper voices of the chord in Bar 1 can be inverted, and therefore would not necessarily appear in a figured bass as a ninth or eleventh. In fact, the *augmented* intervals, the raised fifth or raised seventh are the vital clues in identifying the chords by *supposition* in a composition. The line labelled Bass* in Ex. 3.4.2 demonstrates Rameau's theory of *borrowing,* raising the bass note by a semitone to create the diminished seventh chord (Bar 3).

3.5 Dance as an expression of rhetoric

"During the *grand siècle*, rhetorical proportions were applied to the composition of poetry, music, and the dance" (Mather and Karns, 1987:79). Recent research into the relationship between music and dance has examined the connections between musical structures, step patterns and rhetorical meaning. Not only is there much evidence for dance as an expression of rhetoric, as identified by recent authors (e.g., Ranum, 1986; Mather and Karns, 1987; Berman, 1993; Schwartz, 1998), but Butler (1984) goes so far as to state that "... It is of dances [dance music] that the clearest [a]ffective analyses appear in theoretical sources" (Butler, 1984:206). In order to gain a more detailed understanding of

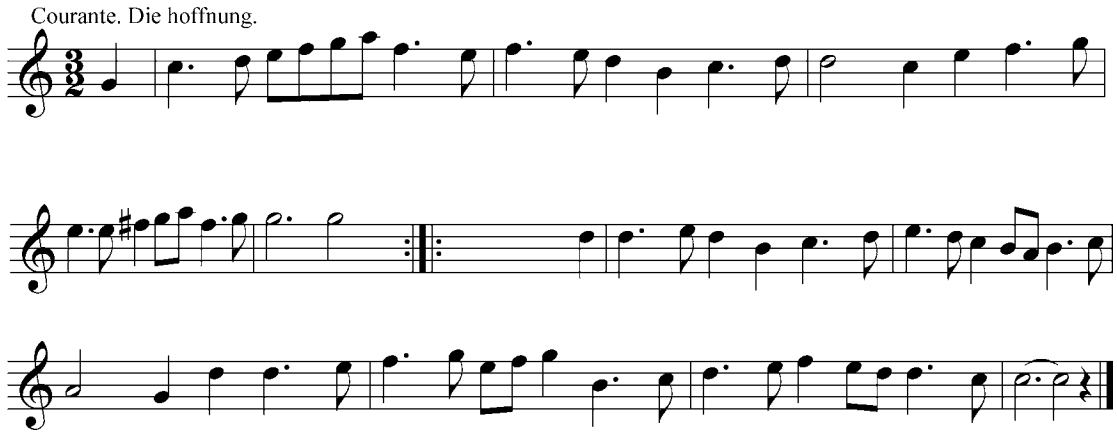
affect in dance music, Butler (Butler, 1984) examines Mattheson's (1739) analysis of the courante:

> The passion or emotion which ought to be expressed in a courante is sweet *hope*. For there is found something courageous; something yearning, and also something joyful in this melody; the pure elements out of which hope is composed (Butler, 1984:204).

Through an analysis of Mattheson's musical example (Ex. 3.5.1), Butler clearly demonstrates the use of the musical elements of motion (ascending or descending), range, tessitura, and size of interval in expressing these *affects*. For example, the opening phrase which, according to Mattheson, expresses courage, also shows a

> ... preponderance of rising motion. This is the only period in which there is a strong leap in the upbeat figure initiating the period (here an ascending perfect 4^{th} from dominant to tonic). In the space of less than one bar there is a vigorous, almost precipitous ascent of a major 9^{th}, giving this period by far the largest range of the four. The predominance of quaver motion in this upward rush is important: there are more consecutive quavers in this passage (five) than in any other periods in the piece. An almost equally precipitous descent of a minor 7^{th} is followed by a strong rise to the cadence. Taken as a whole, these compositional features effectively project the intended *affect* of courage (Butler, 1984:205).

Ex. 3.5.1 Courante (Mattheson, 1739)



Ranum (1986) examines a description by the 17th century rhetorician Father François Pomey of a *sarabande*, and concludes that the structure of the dance correlates with that of a rhetorical discourse:

> That the mute rhetoric of the dance and the audible rhetoric of the singer are both founded upon the principles of public speaking is confirmed by comparing the wording of Pomey's definition of *Sarabande* ... with the definition of the 'Art of Rhetoric' by his contemporary, René Bary (Ranum, 1986:24).

Duncan (1989) agrees that there could be a rhetorical structure underlying much early dance:

> Mersenne (1635-36) describes how dance, too, could be used as a universal language and implies that the postures, gestures, and steps of dance might benefit by rhetorical collocation. Like the music that accompanies it, dance is a form of communication

> whose effectiveness depends on the correct disposition of its components, chief among them, rhythmic perambulations (Duncan, 1989:161).

While it is difficult to pinpoint the exact correlations between the musical expression and the dance, Ranum's (1986) landmark study concludes that

> ... balanced phrases go hand-in-hand with assertive, exclamatory statements, while unbalanced phrases usually express tender, plaintive thoughts - or imply hemiolas (Ranum, 1986:26).

Mather and Karns (1987) further explore the links between the speech rhythms of an orator, and the phrasing of French dance songs. In substantiating their argument Mather and Karns (1987) quote Ranum (1985) who

> ... points out that the passion of four-measure lines that divide equally tends to be majestic and placid. In other words, these lines are balanced in their expression as well as in the length of their hemistiches ['half-lines' in lyrics]. In contrast, lines that divide unequally are more emotional and tender, that is, unbalanced. Ranum explains too that the shorter of two hemistiches in a line is by nature the more intense. In dance songs, the first hemistiche is usually the shorter (Mather and Karns, 1987:69).

Within these large phrase structures, the speech rhythms determine the emotional character. Ranum (1986) states that they

> ... are the passionate rhythms that create the *movement* of a French Baroque dance song. They *move* the audience by arousing a variety of passions, and they create the effect of changing the *tempo* at which the words are sung within the inflexible musical beat. They are the key to the performance of all French Baroque music, for they are inseparable from the figures of speech and the body gestures of the art of rhetoric (Ranum, 1986:27).

Mather and Karns (1987) sum up the many connections between dance and music thus:

> Composers, librettists, choreographers, and performers of the *grand siècle* used the word *mouvement* for many different aspects of dance rhythms. Following the tenets of ancient Greece, they balanced the 'five real and natural qualities of beauty - uniformity, variety, regularity, order, and proportion' - with a mixture of passionate expressions called 'movements of the animal spirits'... By combining all the above aspects of movement, [metre, tempo and *affect*, articulation of the dance rhythms] French composers and performers were able to express the spirit and soul of every measure, phrase, and piece of dance music (Mather and Karns, 1987:201-202).

Baroque dance and dance music have been shown to express rhetorical meaning, conveying emotion through the combination of rhetorical elements in both movement and music. Rather than being limited or diminished by their

connection to dance, the early French sonatas are enhanced by their inclusion of dance elements. Therefore, the criticism of the early French violin sonatas on the basis of their dance music influence seems unwarranted.

Chapter 4

DANCE AND THE EARLY FRENCH SONATAS

4.1 The integration of music, dance and theatre

The evolution of the French musical style is intrinsically linked with the works for the stage by Lully, the grand *tragedie-lyriques* and the *comedie-ballet*. However, this link between music and the stage has not always been viewed as a positive. According to Harris-Warrick (1999),

> ... dance in opera is generally seen as a disruption, a decorative element with no dramatic function. Conductors often omit the dances altogether, and too many musicologists merely nod in their direction before settling down to the serious business of the opera - the sung drama (Harris-Warrick, 1999:187).

Harris-Warrick (1999) identifies dance in French opera as fulfilling the roles of firstly advancing the plot and, secondly, making visible the thoughts of the main characters - an external projection of an internal state. Schwartz (1998) describes the interaction between a dancer and the music in an opera by Lully as

> ... part of the musical ensemble, using the human body as a musical instrument ... the dancer becomes a captivating, at times dominating personality, sometimes leading, sometimes following,

> but always remaining part of the musical ensemble (Schwartz, 1998:301).
>
> ... the interplay of both rhythm and gestural relationship between the dance and the music adds levels of conflict and resolution, tension and release that affect the rhetorical outcome of the work ... Additional layers of rhythm, phrasing and articulation emerge from the counterpoint of sound and movement, modifying the observer's perception of continuity, of accent, of arsis and thesis (Schwartz, 1998:318).

Contemporary writings remind musicians to envisage a theatrical element to music, even that which is not written specifically for the stage. Roger North, writing in Musicall Grammarian, at the end of the 17th century,

> ... describes a Corelli trio sonata as 'Sociall Musick', comparing the *grave* opening to a 'solemne dancer's entry, with his lofty cutts, and no trifling stepps, which soon follow after fast enough'. Similarly he says of Lully, 'the prefect of French music, how stately are his Entrys!'. And he reminds us of the context in which most of Lully's music, and much of Couperin's was performed - 'the Theatre, where sits the Sovereigne authority of musick'. In the instrumental lines, he points out, no less than in 'magnifick opera entrys', '*they seem to argue and declaim'. ....* the opening of a trio sonata 'ought to come forward as a noble *colonata* is seen in front of a mighty fabrick' (Mellers, 1987:363-364).

The French tradition, although primarily dance oriented, also included dramatic elements, such as storms and tempests, pastorals, laments and plaints etc., which were evident in the opera-ballet, and which continued in the cantata. Tempests and storms, for instance, are often suggested by the use of fast semiquaver passages, with repeated notes. It is likely that these dramatic elements, which can be easily recognised by their particular musical styles, should also have continued in the purely instrumental works of the time. It is important therefore that, in performing French baroque instrumental music, "... we as performers should think of ourselves, in playing this music, as actors singing and dancing onstage" (Mellers, 1987:363).

4.2 Dance styles in the early French sonatas

Anthony (1997) observes that, in the imported Italianate *sonata da camera,* "… An alliance between sonata and dance suite had already been accomplished" (Anthony, 1997:321). Authors (e.g., La Laurencie, 1922; Bates, 1991-92) agree that, in the early French violin sonatas, there are many movements based on dance rhythms, some also with dance titles. However, in studying the literature, it is difficult to locate exact references to, or examples of the dance elements within the sonatas. It appears that the dance influence, for which the early sonatas have been criticized, has yielded little documented comment, and so has virtually disappeared from the discussion of the music.

Since Couperin's music as a whole has received much critical attention and acclaim by authors (e.g., La Laurencie, 1922-1924; Beaussant, 1980; Mellers, 1987; Bates, 1991-92; Anthony, 1997; Higginbottom, 2001), and also

considering that his works are some of the few that are actually discussed in some detail, it is interesting to examine the extent of the discussion by the above authors on the dance elements within Couperin's early sonatas. Although his set of four sonatas and suites, *Les Nations,* was not published until 1726, most of its sonatas were actually composed much earlier. The earliest sonatas (c.1692) were, *La Pucelle* (later *La Françoise*), *La Visionnaire* (*L'Espanole*), *L'Astrée* (*La Piémontoise*), and *La Steinquerque*, followed by (c.1695 or later) *La Sultane* and *La Superbe,* and (c. 1715) *L'Impériale* (Mellers, 1987). General comments by music historians on the dance elements in Couperin's earliest sonatas are tabulated in Table 4.2.1.

Table 4.2.1 Evaluative comments on the dance elements in Couperin's early sonatas - overview

AUTHOR	DATE	EVALUATIVE COMMENTS
La Laurencie	1922	L.L. categorizes the types of sonata movements as "*Airs de danse"*, "*Pièces à désignation agogique*" and fugues(La Laurencie, 1922:49), and gives a description of the character of each dance type. "... each sonata is, in effect, followed by a series of dances, *Allemande, Courante, Sarabande, Chaconne* or *Passacaille*, etc., forming a Suite" ("... chaque sonate y est, en effet, suivie d'une série de danses, Allemande, Courante, *Sarabande*, *Chaconne* ou Passacaille, etc., formant Suite" (La Laurencie, 1922:65).
Newman	1966	"Dance traits do appear, of course - for instance, those of the saraband (e.g., *L'Impériale*, third movement), gigue (e.g., finale of *La Piémontoise),* or minuet [*L'Impériale*, fourth movement]. The master of the French dance and follower of Lully could do no less. However, Couperin's sonatas are generally serious pieces, with considerable use of polyphony, as in several complete fugues (e.g., the finale of *L'Espanole)*, and in numerous movements that reveal expressive depth and broad lines" (Newman, 1966:358).
Beaussant	1980	"Couperin was to make an immoderate use of the gigue in this series of sonatas" (Beaussant, 1980:162) Beaussant notes that the movements in marked *Air tendre* are in fact typically French *brunettes*, ... "merely a short song for solo voice. Couperin was later to find this form a bit meagre, thus he added this second part to it."(Beaussant, 1980:165).
Mellers	1987	*Les Nations* consists of "... a series of diptychs analogous to the Bach violin sonatas and partitas" (Mellers, 1987:97).
Anthony	1997	"Couperin placed the Italian sonata and French dance suite in apposition" (Anthony, 1997:323)
Bates	1991-92	Each of Couperin's early sonatas includes at least one air. Despite their comparative harmonic simplicity and their generally symmetrical construction, these movements add significantly to the sonatas ... resembling as they do the dance songs in the stage music of Lully (Bates, 1991-92:75).

Table 4.2.1 (cont.)

AUTHOR	DATE	EVALUATIVE COMMENTS
Higginbottom	2001	Couperin's earliest sonatas which were re-used in *Les Nations* "... were seen by Couperin ... to serve merely as preludes or *'espèces d'introductions'* to the ensuing *ordres* specially composed for *Les Nations*. If this seems to minimize the importance of the *sonata da chiesa* ... it accurately reflects the greater length of the *ordres*" (Higginbottom, 2001).

Bates (1991-92) notes the distinctively French quality of the movements entitled 'Air' or 'Aria', and their stylistic links to Lully's dance songs:

> The air originated in 17th-century French stage music where it was used to accompany dancing. Like their counterparts in the stage repertory, the airs in the early French sonata literature exhibit considerable metrical and formal diversity (Bates, 1991-92:75n13).

Table 4.2.2 below sets out comments referring to specific sonatas, and their dance elements. Couperin prefaced his 1726 publication with the statement that he had originally circulated three of the sonatas of *Les Nations* under an Italianized *nom de plume*, showing his desire to emulate the Italian style.

Table 4.2.2 Evaluative comments on the dance elements in Couperin's early sonatas – individual sonatas.

SONATA TITLE(s)	MOVEMENT	EVALUATIVE COMMENTS
La Pucelle (*La Françoise)*	*Gigue*	"The final gigue, on the contrary, is perfection in itself, with its virtuoso cello part, very skilfully written and as Italian as it could be" (Beaussant, 1980:162).
La Pucelle (*La Françoise)*		"The other movements ... A simple, quasi-operatic air half-way between Lully and Corelli, two measured *grave* interludes, and a couple of very Corellian gigues (the second of which has an agile bass part), are all beautifully made but compared with Couperin's finest work are lacking in character"(Mellers, 1987:99).
La Visionnaire (*L'Espanole)*		"It is absolute music" (Beaussant, 1980:164).

Table 4.2.2 (cont.)

SONATA TITLE(s)	MOVEMENT	EVALUATIVE COMMENTS
La Visionnaire (*L'Espanole)*	*Gigue*	"A brisk, rather 'harmonic' and Handelian gigue" (Mellers, 1987:100).
La Visionnaire (*L'Espanole)*	*La Visionaire,* final movement	"Most notable is the concluding *'Vivement et marqué'* of *L'Espanole* which is a skilful cross between a *chaconne* and a fugue ... *Chaconne* merges with fugue as the bass line is transferred to the second violin and becomes subject. The counter-subject is so distinctive and consistently carried out that it is even possible to consider this as a *chaconne*-double fugue combination" (Anthony, 1997:323-324).
La Visionnaire (*L'Espanole)*	*La Visionaire,* final movement	"an attempt to suggest clear formal structures while in fact avoiding them: the piece constantly alludes to the *chaconne* but remains free of the strict ground bass-structure" (Higginbottom, 2001).
L'Astrée (*La Piémontoise)*	final *Gigues*	La Laurencie (1922) notes the influence of the music of Corelli.
	Gigue	"... a simple Corellian gigue, charming, but not especially significant"(Mellers, 1987:101).
L'Impériale	*Chaconne*	"... contains a minor [section] from which contrasts of nuances and the varieties of interjections emitted alternatively by the violins give a striking aspect." (... *contient un 'mineur' auquel des oppositions de nuances et les sortes d'interjections émises alternativement par les violons confèrent un aspect saisissant")* (La Laurencie, 1922:67).
La Steinquerque		"Its form is a free descriptive version of the *sonata da chiesa*, with a strong dance influence" (Mellers, 1987:98).
La Sultane		"... the gigue has some typical harmonic acridities and rhythmic surprises. It provides, in any case, an appropriately festive note to conclude this most beautiful work"(Mellers, 1987:104).
La Superbe		"The *canzona* and final gigue are sprightly and well developed but have not the closely wrought texture of Couperin's best work in this manner." (Mellers, 1987:104)

It can be seen from the comments in Tables 4.2.1 and 4.2.2 that, since the sonatas profess to be in the Italian style, greater critical praise is given when they do indeed fulfil this aim, whilst the dance elements within the sonatas, mostly showing a French influence, tend to be dismissed. There is little detailed analysis of dance styles, or of the manner in which they were incorporated into the sonatas.

Beaussant's (1980) comments on *La Visionnaire* (see Table 4.2.2) indicate that his evaluation is approached through a search for thematic development, showing a distinct preference for so called absolute music over music which uses dance styles. Beaussant (1980) finds perfection in dance movements when they fit the Italian model, as in the case of *La Pucelle* (see Table 4.2.2), but tends to dismiss them when they are merely French. Newman (1966) (Table 4.2.1) does note that the finale of *L'Espanole* is also dance-based.

Given that there is more written material on Couperin's music than on that of any other composer of the period, there is likely to be even less detail on the works of other composers. There are many generic statements and restatements of the fact that dance music pervades the early French sonatas, but there is little deeper examination of this aspect of the music. It remains for the performers of this music to identify the dance elements and perform the works with an appropriate style, based on a knowledge of preceding dance styles as evident in the music of Lully.

4.3 The identification of dance movements within sonatas

As mentioned in 4.2, dance movements in the early French sonatas are not always given dance titles by the composer. However, in order to perform these works stylistically, it is important to recognize and respond to these as dances:

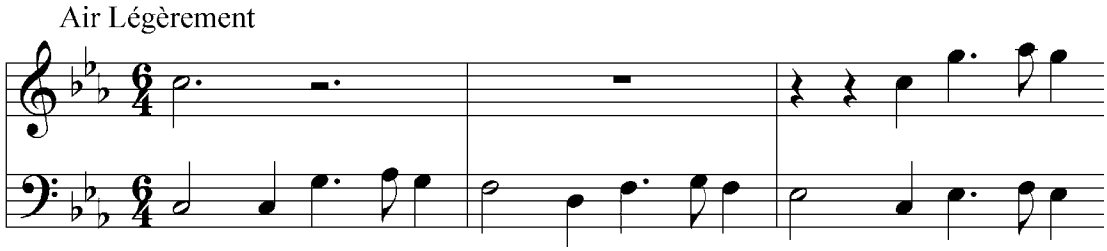
> If readers recognize the most characteristic practices in the music they play, they will be able to perform dance music as dance music - a *sarabande* as a *sarabande*, a rhythmic subject as a

> rhythmic subject - as well as to identify and bring out the features that make one dance piece, *sarabande*, or rhythmic subject different from another (Mather and Karns, 1987:ix).

The most important key to the identification of dances is the characteristic rhythm of each dance. As discussed in 3.4, whilst in early seventeenth century French music these rhythms were often in the melody line, by the reign of Louis XIV they may have been masked by variations and ornaments or, in the case of vocal music, by the tendency to set lyrics to natural speech rhythms. Therefore, the characteristic dance rhythms of the early sonatas are more likely to be found in the bass line. The whole of Part II of Dance Rhythms of the French Baroque, (Mather and Karns, 1987) is devoted to the exploration of the rhythmic characteristics of fifteen dance types: *Allemandes, Bourrées, Canaries, Chaconnes, Courantes, Folies, Forlanes, Gavottes, Gigues, Loures, Menuets, Passacailles, Passepieds, Rigaudons,* and *Sarabandes*, and is, therefore, frequently referenced in this section.

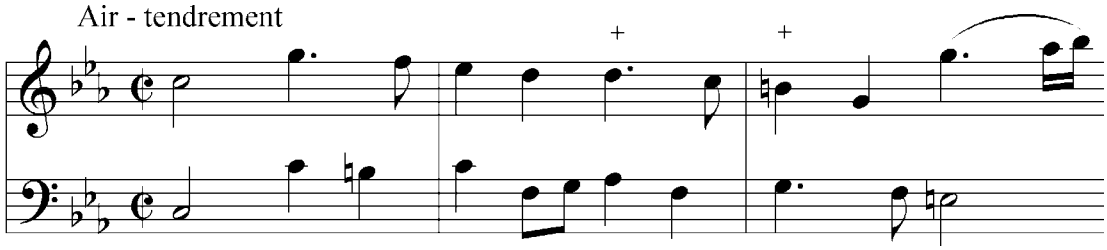
Couperin's sonata *La Visionnaire* contains several unlabelled dance movements, and can be used to demonstrate the process of identifying these dances using the information already synthesized by Mather and Karns (1987). In this work, all movements follow on from each other without break, often overlapping the ending of one phrase with the beginning of the next.

Ex. 4.3.1 Couperin *La Visionnaire* - 3rd mov't (c.1692)



If the first minim of Ex 4.3.1 is regarded as the final note of the previous section, the rhythmic movement fits that of a *Loure,* described in Mather and Karns (1987) as "… *antispasts* that straddle a barline (SL|LS)" (Mather and Karns, 1987:264). The time-signature is also characteristic of a *Loure*.

Ex. 4.3.2 Couperin *La Visionnaire* - 4th mov't

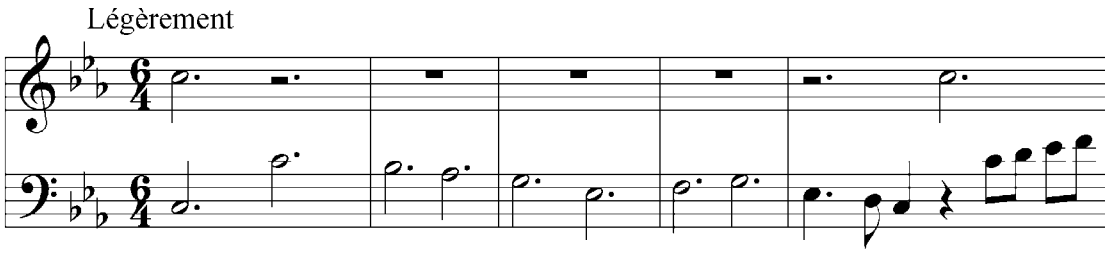


As in the previous example, the first note of Ex 4.3.2 is actually the final note of the previous movement, and the new movement begins halfway through bar 1 of Ex 4.3.2, as in a *gavotte* - "During the late 17th and early 18th centuries, ... French *gavottes* started on the second half of the measure" (Mather and Karns, 1987:252). The time signature, note grouping, and rhythmic subjects also fit those of the late 17th and early 18th century *gavotte* which "... have the sign ¢

and contain four quarter-note pulses in the measure, grouped 2+2." (Mather and Karns, 1987:252).

The final movement of *La Visionnaire* is not so clear-cut in its use of dance models as the previous two examples, but nonetheless is closely based on a *Chaconne*.

Ex. 4.3.3 Couperin *La Visionnaire* - final mov't



It opens with a bass-line progression which is typical of a *chaconne* - a couplet, (scale degree numbers) 1,7,6,5, which is answered by 3,4,5, (3)1. This bass-line progression forms the subject of a fugue, moving through all three instrumental voices, whereas in most *chaconnes* this progression remains in the lowest voice. The time signature is not typical of the *chaconne*, or of the closely linked *passacaille* - "Most *Chaconnes* are marked 3, and their measures contain three quarter-note pulses" (Mather and Karns, 1987:225). "All *passacailles* of the *grand siècle* are marked 3; measures contain three quarter-note pulses" (Mather and Karns, 1987:279). Rhythmic movements in *chaconnes* are so variable that there is not one easily recognizable pattern.

It can be seen from these examples that the use of dance elements within a sonata may be obvious, as in Ex 4.3.1 and 4.3.2, or may be quite subtle, as in Ex. 4.3.3. However, the implications for the performer of these works are profound, since it influences the overall *affect*, choice of tempo, phrasing, bowing, and articulation of the music.

4.4 Articulation and bowing of dance rhythms

The need for performers to use articulation to enhance the rhetorical impact of music has been identified in 3.1. Articulation is also of primary importance in projecting the dance rhythms and, in the case of violin music, is intrinsically linked with the choice of bowing, as Mather and Karns (1987) explain:

> The popularity of the violin in 17th century France and Italy for accompanying dancing paralleled that of the Spanish guitar in 16th century Spain. The variable strengths of the strokes on the violin and guitar - and in particular the difference between their upward and downward strokes-made these instruments especially suitable for bringing out the important pulses of dance rhythms (Mather and Karns, 1987:143).

The manner of holding the bow in 17th century France, with the thumb under the frog and at times even pressing directly on the bow hair, gave a directness of attack to the note. Combined with the use of a short, tapered bow, this gave a clarity of phrasing and articulation which is more difficult to achieve with a longer bow.

The most detailed historical source of information regarding the bowing of French baroque music comes from the German composer, Georg Muffat (1653-1704). Muffat (1698) described in detail the *rule of down bow*, which was formulated by Lully in order to give uniformity to his orchestra. Essentially, Muffat's (1698) observation was that each bar of music should begin with a down bow, unless it begins with a rest. In bars with even numbers of notes, this

happens as a matter of course. Muffat (1698) gives musical examples and commentary in order to clarify how this should be achieved in bars with uneven numbers of notes, for different dance rhythms and tempi, by retaking the bow, slurring two or more notes in one bow, or bowing two notes in the same direction. These choices influence the overall phrasing of the music which, in turn, derives from the dance step patterns. Boyden (1965) notes that Muffat's (1698) bowings for the minuet serve to highlight its two bar phrase structure, a fact also confirmed by a study of the dance steps.

The *rule of down bow* has been regarded by authors, both ancient and modern, (e.g.,Geminiani, 1751; Boyden, 1965; Mather and Karns, 1987; Mellers, 1987; Ramirez, 1998) as both a useful key to the performance of French baroque music, and as a musical straightjacket when applied indiscriminately. In his violin tutor, Francesco Geminiani (1751) advises that when playing scales the student should

> ... execute them by drawing the Bow down and up, or up and down alternately; taking care not to follow that wretched Rule of drawing the Bow down at the first Note of every Bar (Geminiani, 1751:4).

In contrast to Geminiani's opposition to the *rule of down bow*, Mellers (1987) advocates its use when musically appropriate. Regarding the application of Muffat's (1698) bowing patterns to later music which continues the French dance tradition, Mellers (1987) observes that:

> Couperin's *Concert Royaux* are directly in the Lully tradition; so Muffat's comments on bowing may be taken as relevant to the performance of Couperin's concerted music also (Mellers, 1987:354).

Mellers (1987) qualifies this statement by advising that the context of the music needs to be considered as well when deciding how to bow the music:

> Muffat finally gives an example of a passage bowed according to the French and Italian conventions. This illustrates clearly the dependence of the French rules on the association of the opening beat of each bar with the down bow; and the more crisply defined rhythm achieved by the French method .... The Lullian principles of bowing should probably be observed in the performance of Couperin's string parts, but not too rigidly. One should remember that Lully's technique was evolved in music intended for the dance; Couperin's chamber music is in dance forms but is not meant to be danced to. Probably a mixture of French and Italian technique is appropriate to Couperin's more lyrical movements (Mellers, 1987:355-6).

Mather and Karns (1987) also support the application of this principle to early French sonatas:

> Violin concert solos with a figured-bass accompaniment, which were introduced into France by Italian virtuosi in the early 18th century, unfortunately include no bowings other than the slurs and

> staccato indications of other Italian music of the period. However, dance rhythms at the start of many of these concert pieces should probably be stroked like their bowed counterparts in French tutors, but Italian figurations and articulations (such as runs of staccato or slurred notes) can deviate more from the rule (Mather and Karns, 1987:150).

Ramirez (1998) demonstrates the usefulness of applying traditional bowings to dance movements found in the duos of Aubert and Leclair, and also concludes that it enhances the performance of these works. On a practical note however, Ramirez (1998) writes that

> ... many note figurations in the duos do not conform to simple Lullian dance patterns. Since the duos were not meant to be danced to, their patterns are often more elaborate and virtuosic ... In such cases it is necessary to use bowings which enable the player to realize those passages in an unencumbered way (Ramirez, 1998:26-27).

Ramirez (1998) observes that movements can be categorized as predominantly French or Italian in style, and should therefore

> ... be interpreted in the corresponding French or Italian style. Thus when playing an *adagio* or a serious slow movement, the sustained, lyrical phrasing typical of Italian music must be employed. When playing a [French] dance movement, one needs

> to lighten the stroke and strive to produce the airy, resonant sound more characteristic of the French style (Ramirez, 1998:52).

Mather and Karns (1987) give Muffat's bowings together with bowings from violin treatises by Montéclair (1711-12), Dupont (1718) and Corrette (1738), as they relate to particular dances. Mather and Karns (1987) also show equivalent bowings from *viola da gamba* sources.

4.5 Dance and tempo

The choice of an appropriate tempo of performance is crucial in order to convey the *affect* of a piece of music, and its dance character successfully. It would seem logical that, by studying baroque dance, an absolute tempo for each dance type could be given, as Mather and Karns (1987) appear to suggest:

> Dance pieces by Lully and his contemporaries have few descriptive words at their start, but the tempo and *affect* of each dance were more or less standard and everyone who had danced a *menuet* or *gavotte* knew well their gay and lively natures (Mather and Karns, 1987:126).

However, through an examination of the historical information on the tempi of French baroque dances (Mather and Karns, 1987), it can be seen that there is, in fact, a range of tempi for each dance type. There are several reasons for this variation. Firstly, the differences between dancers, both in their interpretation of the choreographic sources, and their physical differences have an influence on the tempo, as Little (1975a) points out,

> The few modern interpreters of the notation are, in fact, in some disagreement on the question of tempo. The problem arises from differing views about the amount of bend to be taken in the *plié;* a deeper bend requires a slower tempo, while a slight bend permits one to dance faster (Little, 1975a:118n5).

Secondly, the instrument on which the dance music is being performed, and the context, are also important. Castellengo (1995) quotes organist André Raison (1688) on the performance of dance music on a church organ:

> You must observe the (time)-signature of the piece that you are playing and consider whether it relates to a *sarabande*, *gigue*, *gavotte*, blacksmith's rhythm [SL] (etc.) and give it the same character that you would give it on the harpsichord, except that it should be taken a little more slowly on account of the sanctity of the place (Castellengo, 1995:28-29).

Thirdly, the level of ornamentation, in both the choreography and in the music score, influences the tempo, as Mather and Karns (1987) describe:

> ... soon after Lully's death many changes in musical and dance practices influenced the tempos and *affects* of dance music. Choreographers came to ornament and divide the dancers' steps to the point that the choreographies of different types of character dances were indistinguishable, and musicians added a multitude of embellishments, divisions, and variations to the typical rhythms

> of concert pieces with dance titles. (Mather and Karns, 1987:126-127).

Usually the more ornamented the dance, the slower the tempo. As a general trend, most dances slowed over time:

> Dances new at court, such as the *menuet* in the 1660s, were described as gay and lively; but after they became established - for instance, the courante in the 1690s and the court *menuet* in the 1790s - they were usually depicted as slow and solemn (Mather and Karns, 1987:128).

Mather and Karns (1987) state that an unusual metre sign, or descriptive words at the start of a piece may also indicate a tempo different from the standard one. Therefore there is no one correct tempo for each dance type. Present day performers need to take the historical tempi as a useful guideline, but also take into account the *affect* of the dance, the context of performance, the instrumentation, and the level of ornamentation when choosing the tempo of a dance piece.

4.5.1 Time signatures and descriptive words

Time signatures during this era were in a state of transition between the older proportional notation, e.g., C or ¢, and the newer fractional notation which is standard today. At times the two were combined: "C before a numerical fraction identified the beat as slow quadruple time, and ¢ before a numerical sign

identified the beat as fast quadruple time." (Houle, 1987:36). In general, time signatures with a smaller note value as the beat, e.g., 3/8, had a quicker beat than those with a larger note value, e.g., 3/2. At times, 2 is used to indicate ¢, and 3 for 3/4 (Houle, 1987).

Although Rameau (1722) argued for the relative note values to indicate the tempo, eliminating the need for terms such as *allegro* and *andante,* scholars (e.g., Donington, 1963; Sawkins, 1993) agree that French time-words were used to indicate the tempo as well as to indicate the mood or *affect*. Donington (1963) quotes Saint-Lambert's (1702:25) observation that

> The Signs (time-signatures), then, only indicate the tempo (*mouvement*) of the Pieces very imperfectly; and Musicians (therefore often add) certain of these words, *lentement, gravement, legereement* (sic), *gayement, vite, forte vite*, and the like, to supplement thereby the powerlessness of the Sign, to express their intention (Donington, 1963:391).

Donington (1963) lists time words as found in various 17th and 18th century treatises, of which the comments by Brossard (1703) are particularly relevant to the repertoire in this study:

> LARGO ... VERY SLOW, as if *enlarging* the measure and making the main beats often unequal, etc.
>
> ADAGIO ADAGIO means very slow.

ADAGIO .. comfortably, *at your ease, without pressing on*, thus almost always *slow* and dragging the speed a little.

LENTO means SLOWLY, *heavily*, not at all *lively* or *animated*.

AFFETTO, or *con Affetto*. This is the same as *Affettuosò* or *Affettuosamente*, which means FEELINGLY *tenderly* and thus nearly always *Slow.*

ANDANTE ... *to stroll with even steps*, means above all for Basso Continuos, that all the Notes must be made equal, and the Sounds well separated.

ALLEGRETTO diminutive of *Allegro*, means RATHER GAILY, but with a gracious, pretty, blithe gaiety.

ALLEGRO ... always GAY, and *decidedly lively*; very often quick and light; but also at times with a *moderate* speed, yet *gay* and *lively*.

ALLEGRO ALLEGRO marks an intensification of *gaiety* or of *liveliness*, etc.

PRESTO means FAST. That is to say the speed must be pressed on, by making the beats very short. (Brossard, 1703) quoted in (Donington, 1963:388).

Sawkins (1993) argues that,

Although terms such as *lentement* and *vite* are unambiguously indicative of tempo, many other expressions commonly found in

> French Baroque music which may appear at first sight to have no definitive connotations of tempo were commonly understood as tempo indicators at the time (Sawkins, 1993:368).

Through deriving metronome markings from the duration of movements in the works of Lalande, and tabulating these together with time-words, Sawkins (1993) demonstrated, at least for Lalande, that each time-word could be related to a certain tempo range as shown in Table 4.5.1.

Table 4.5.1 Lalande's time-words and timings compared (from Sawkins, 1993:371)

Time-word	Time sig.	H400D Te Deum	Lutz MS Veni Creator	Lutz MS Cantate	H387 Miserere	Rés. 1363 D. regnavit
a) Movements in duple time (figures correspond to minim M.M.)						
Vivace/(Très) légèrement	¢	100				
Vite/Vivement	¢	88				
Légèrement	¢		60		80	
Gracieusement	¢	69			46	
Rondement and marqué	¢			59		
Point vite, mais marqué	¢	56				
Gracieusement sans lenteur	¢		54	42,46,44		
Rondement	¢		50			
Gravement	¢	48		24	42	40
Doucement	¢	32.38.44	36,39,40	40		
Lentement	¢	41			25	
b) Movements in triple time (figures correspond to crotchet M.M.)						
Légèrement	3	138,144	148	113,120	108	150
Léger et gracieuse	3	138				
Sans lenteur	3		104			

Table 4.5.1 (cont.)

Time-word	Time sig.	H400D Te Deum	Lutz MS Veni Creator	Lutz MS Cantate	H387 Miserere	Rés. 1363 D. regnavit
Gracieusement sans lenteur	3					103
Rondement and piqué	3				96	
Rondement	3/2	𝅗𝅥 = 92				
Gracieusement	3	82,93	78	74		
Modéré	3	76				

Through analysis of Table 4.5.1, Sawkins (1993) derives the following tempi:

> *... doucement* for a slow tempo corresponding to *gravement* or *lentement,* and *légèrement* for a swift nimble tempo, only one stage below that of a *vivement* or *vite* (Sawkins, 1993:368).

Saint-Arroman (1987) concurs with Sawkins, stating that "... Clérambault used the term *doucement* to refer to the tempo and not to the nuances" (Saint-Arroman, 1987:7). According to Sawkins (1993), *gracieux* (or *gracieusement)* was "... the commonest means of indicating a moderate tempo" (Sawkins, 1993:368), and *rondement* was used to indicate "... a moderate pace with some forward movement" (Sawkins, 1993:369).

4.6 Good taste

Unifying and overriding all the elements affecting the performance of baroque music is the concept of *good taste*. Rousseau (1767) states, "Of all natural gifts, taste is that which is most felt and least explained" (Rousseau (1767) in le Huray, 1988:90). Quantz (1752) advises his readers that " ... one should

remember that it would take too long, at times it would be impossible, to give demonstrative proofs of matters that nearly always depend on taste." (Quantz, 1752:8). For present day performers of baroque music, lacking direct access to 17th and 18th century performance models, *good taste* will always be an area of conjecture and controversy. In fact, during the Baroque era, there was much debate over the issue of *good taste* in music, particularly evidenced in the quarrel over the relative merits of French and Italian music. As Cowart (1981) explains,

> French music was seen by its partisans as the ideal embodiment of reason and the rules, the perfect imitation of *belle nature* and of ancient music drama, while Italian music was praised for its sonorous appeal to the senses, its manifestation of creative genius that could be apprehended through feeling rather than through knowledge (Cowart, 1981:88).

For some French critics, the Italian sonatas and cantatas were seen as lacking in taste:

> A musician no longer arrives here without one or the other in his pocket.... Cantatas are suffocating us here. What has become of good taste? Must it expire under the welter of all these cantatas? (Cowart, 1981:90)

Whilst the composers of the early sonatas aimed to unite both styles, (*Les goûts-réunis),* in their works, the question remains for the performer, when performing French music written after Italian models, whether to approach it in

the purported French style, with restraint and moderation, or in a more extroverted Italian manner. As with the choice of bowing patterns discussed in 4.4, this could be decided according to the characteristics, whether French or Italian, shown in each movement.

Perhaps an over-exaggeration of the need for restraint and moderation in the performance of French music by modern performers has even contributed to the neglect of the early French sonatas which, in many cases, are more Italian in style than French. Kroesbergen and Wentz (1994) question the present day characterization of most baroque sounds as refined, subtle and decadent. They argue that French music, while softer overall than Italian music of the time due to the instruments used, in fact, was more strident in tone, and highly expressive:

> At the beginning of the century François Raguenet, in his *Paralèle des Italiens et des François* (1702) could still praise Italian violinists for playing louder than the French, who had thinner strings and shorter bows than their southern counterparts. By mid-century, however, the French had caught up .... This powerful style of performing French music was part and parcel of the expressive music-making for which the French were famous (Kroesbergen and Wentz, 1994:490).

4.6.1 Notes inégales

Integral to performance with *good taste* was the knowledge of how and when to add ornaments, and when to apply *inégalité.* These two important elements of

French musical style were often unwritten, relying on the taste of the performer. *Notes inégales* is usually defined as "... the uneven performance of evenly written note values" (Fuller, 2001), lengthening the first and shortening the second note of each pair of notes. The two main areas of controversy regarding *inégalité* are the extent to which it existed outside of France (see Fuller, 1980; Neumann, 1982; Fuller, 1989; Neumann, 1989; Hefling, 1993; Fuller, 2001), and the repetition by many 20th century authors (e.g., Borrel, 1934; Donington, 1963), of inaccurate or unsubstantiated rules.

According to Neumann (1989), "... the purpose of the convention was ornamental. The rhythmic lilt was to add grace and elegance to a musical line without impairing its structural guideposts." (Neumann, 1989:67). Treatises of the 17th and 18th century often listed the note values which would be subjected to *inégalité* within various metres and time signatures. Neumann's (1982:24-25), tabulation of "... this broad consensus concerning meter and inequality" (Hefling, 1993:7), has been reprinted with further comments and corrections by Hefling (1993:8-9). It shows that *inégalité* was usually applied to the notes of the smallest time value within each metre, and that it was a standard practice in all French music from 1690 to the Revolution.

According to Hefling (1993), the sources also agree that "... French inequality was applied to passages moving predominantly in conjunct motion, and was virtually always trochaic (long-short)" (Hefling, 1993:142). Regarding the degree of inequality, Hefling (1993) writes that, "In general, it would seem that *inégalité* was mild - less than the 3:1 ratio occasioned by a dotted note, and in no case exceeding 3:1" (Hefling, 1993:16). Hefling (1993) also notes, however, that the

sources are not unanimous on this issue, and while there is consensus that the degree of *inégalité* was mild, it was "certainly variable" (Hefling, 1993:20).

The problems of applying the principles of *inégalité* to actual performance arise with discrepancies amongst sources regarding the contraindications to *inégalité,* and the contradictory meanings of terms such as *marqué, piqué* and *mesuré* (Hefling, 1993). Hefling (1993) states that " ... despite the relatively systematic approach of so many French writers, taste remained the ultimate touchstone in matters of rhythmic alteration" (Hefling, 1993:32). Fuller agrees that "... there are many references to how hard it was to give general principles (e.g., Bailleux, 1770) and to the fact that style and taste were the final arbiters" (Fuller, 2001). There is no simple summary of rules as to when not to use *inégalité.* Many signs and terms were idiosyncratic to one theorist or composer, leading to contradictory instructions. As with many aspects of musical notation in music of this era, much was left to the performer, and "... Only the most careful composers made their intentions clear regarding exceptions to the metrical rules" (Fuller, 2001).

Fuller (2001) notes the few instances where one can be sure that the notes should be played equally:

> The symbol for equality was dots over the notes (hereafter 'equality dots'); strokes meant equal and staccato. The simplest written directions were *'notes égales'* or *'croches égales*' to cancel inequality, and *'pointé'* (sometimes qualified) to ensure it. Most other terms are ambiguous (Fuller, 2001).

Equal notes could also be indicated by detached articulation (*notes détachées)*, (Fuller, 2001) and, by implication, disjunct motion (Fuller, 2001). Fuller also states that "... the long slur seems at times to be intended to cancel pairing and to suggest to the player that only the first note should be emphasized" (Fuller, 2001). Fuller (2001) clarifies many longstanding misunderstandings on *inégalité:*

> ... modern discussions of inequality often list additional contra-indications which are either based on a single, sometimes dubious source or are outright fabrications: the presence of syncopated notes (Lacassagne, 1766, as reported in Borrel, 1934); the presence of rests of the same value as the notes in question (Borrel); the fact that the notes are in an accompanying part (Emy de l'Ilette, *c*1810, as reported in Borrel); allemandes (Dolmetsch's misreading of the sources, 1915); repeated notes, slurs over more than two notes, and motion that is too fast (Quantz, 1752, as reported by Borrel and others); motion that is too slow (Saint Lambert, 1702, as reported by Donington, 3/1974). None of these has the force of a rule and most are refuted by sources. (Fuller, 2001).

For most of the repertoire relevant to the current study, the context of dance can also serve to clarify the use of *inégalité,* as Hefling (1993) argues:

> Needless to say, inequality that clashes with the elegant pulse of *demi-coupé* and *pas de bourrée* is almost certainly inappropriate (Hefling, 1993:143).

The question of whether or not to apply *inégalité* to French sonatas which are written in an overtly Italian style hinges on the long-running debate on the use of *inégalité* outside France (see Donington, 1963; Neumann, 1982; Fuller, 1989; Neumann, 1989; Hefling, 1993; Fuller, 2001). On the one hand, Neumann (1982; 1989), has argued that *inégalité* is a uniquely French practice, whilst several other scholars, including Dolmetch (1915), Donington (1963); O'Donnell (1979), and Fuller (1980), argued that it was used at times throughout Europe. There is still no consensus amongst scholars on the issue (Fuller, 2001). French sources of the 18th century were themselves inconsistent in their recommendations for the use of *inégalité* in Italian music (Fuller, 2001), and therefore Fuller (2001) concludes that "... The uncertainty about foreign music must have reflected a diversity of practice among musicians in Paris" (Fuller, 2001).

4.6.2 Ornamentation

The greatest distinction between the ornamentation of French and of Italian music is the degree of freedom given to the performer to improvise ornaments. Ornamentation of the Baroque era was categorized by Quantz (1752) into two broad categories: *wesentlichen* (essential) and *willkürlichen* (extempore or arbitrary) ornaments. *Wesentlichen* ornaments were indicated by symbols, which were a musical shorthand for a certain pattern of notes, (e.g., trills, turns,

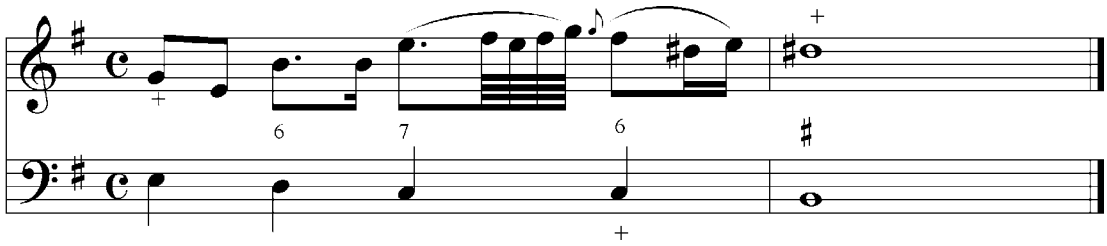
mordents etc.), whereas *willkürlichen* ornamentation allowed the performer freedom to improvise extensive embellishments, e.g., the embellished versions of Corelli's *Opus 5* violin sonatas (Boyden, 1972).

French composers tended to favour the *wesentlichen* style of ornamentation over the *willkürlichen* style, which was an essential ingredient of the Italian style. With the influx of Italian violinists into France, it would seem likely that some French violinists adapted their performance style to include *willkürlichen* ornamentation. The fact that Lecerf (1725) praised Rebel for abstaining "... from those frightening and monstrous cadenzas that are the delight of the Italians" (Lecerf de la Viéville, 1725:96) indicates that this style of ornamentation existed in France at the time. Monteclair (1736) writes that this type of ornamentation, which he calls *passages*

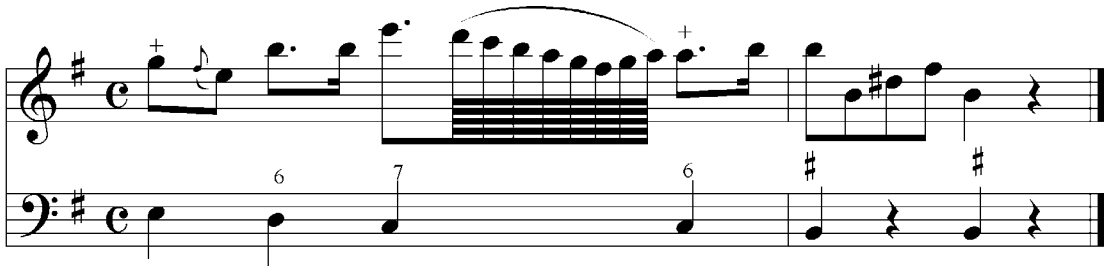
> ... are practised less in vocal music than in instrumental music, especially at present when, to imitate Italian taste, instrumentalists disfigure the nobility of simple melodies with variations which are often ridiculous (Montéclair, 1736:86).

Interestingly, Aubert republished his (1721) violin sonatas with substantial changes in 1737 , demonstrating this tendency towards the *willkürlichen* style of ornamentation in France (see examples 4.6.1 and 4.6.2).

Ex 4.6.1 Aubert (1721) Sonata 1, 1st mov't ending



Ex. 4.6.2 Aubert (1737) Sonata 1, 1st mov't ending



In most French music, ornaments were written into the score in detail although, to a limited extent, the performer could add further ornaments according to convention and *good taste*. Fuller (1989) recommends Couperin's harpsichord music as the repertory in which "... it is possible ... to acquire the most accurate idea of what players of the period actually did" (Fuller, 1989:125), because "Couperin took great care with his notation; ... insisted that his pieces be played with the graces as marked, and he wrote a method that supplements what the scores reveal" (Fuller, 1989:125). Numerous French composers and theorists published advice on the signs used to indicate particular ornaments, and their execution, including D'Anglebert (1689), Saint-Lambert (1702), Marais (translated by Gammie, 1989), and Montéclair (1736). This information has

been analyzed, collated and summarized by many distinguished authors (e.g., Ferguson, 1966; Neumann, 1978; Cyr, 1992).

In spite of the wealth of written documentation, however, there are still gaps which can only be filled by combining knowledge with *good taste* and imagination on the part of the performer. Montéclair (1736) writes that "... it is almost impossible to indicate in writing the proper ways of executing ornaments since the live voice of an experienced teacher is hardly sufficient for this" (Montéclair, 1736:78).

According to Mellers (1987), "... Lully uses only one sign, a cross, to indicate the position of an ornament, without explaining which ornament is appropriate" (Mellers, 1987:357). Many of the early French violinist composers also follow this practice. Therefore "Muffat's account of the circumstances in which the different ornaments are to be introduced is thus important" (Mellers, 1987:357) (See Table 6.4.1), and is of particular value to performers of the early French violin sonatas.

Table 4.6.1 Muffat's Advice on Ornamentation

MUSICAL FIGURE	MUFFAT (1698), summarized by Mellers (1987:357-358).
Rising scale passages	a *port de voix*, either simple or with a mordent, may serve as an approach to the strong beat. When the tempo is slow, the *port de voix* may be combined with the *préoccupation* and the *tremblement.* Trills should not be used on the strong beat without preparation except on the third, the leading note, and sharpened notes.
Descending scale passages	trills may be more freely introduced, especially on dotted notes.
Upward leaps	*ports de voix* and *coulements* [*coulés*] may be introduced, alone, or in combination with trills. The *tirade* [a run of notes, bowed separately] should be introduced rarely, for a special effect of vehemence. The *exclamation* can be effectively used in rising thirds ... Trills should seldom be approached by a leap, except on the third and sharpened notes.
Downward leaps	trills should never be used except after a fall of a third or a tritone, or a fall on to a sharpened note. Falling intervals may be decorated with the *préoccupation*, the *coulement,* the *petillement* [possibly upbow staccato], occasionally with the *tirade*, and most effectively of all with the *coulement* rounded off by a trill on the last note.

Table 4.6.1 (cont.)

MUSICAL FIGURE	MUFFAT (1698), summarized by Mellers (1987:357-358).
Cadences	trills should be used on the final note only after a fall from the third or second to the tonic or, combined with the *préoccupation* or anticipatory note, on the major third.
Other	Trills should rarely be used on the opening note of a piece or phrase, except on the major third, and on sharpened notes
	Pincés [mordents] may be introduced on any note that requires stress, even on two consecutive notes, so long as the speed is moderate.

Montéclair's *Principes de Musique* (1736), as well as information on the execution of ornaments, unusually contains advice on the appropriate ornaments to use according to the *affect* of the music (see Table 4.6.2).

Table 4.6.2 Ornamentation and Affect

ORNAMENT	MONTECLAIR'S (1736) ADVICE
TRILLS (*Tremblement*)	
softly or slowly oscillating	Langorous and plaintive
lively or quickly oscillating	Serious, quick or gay
Tremblement Subit (short)	More often in recitatives than in airs
Tremblement Feint (incomplete)	When the sense of the words is incomplete or when the melody has not yet reached its conclusion
Tremblement Doublé (trill with prefix)	Tender airs, passages marked by small notes, as one may see in the 'doubles' of Lambert, Dambruis and other earlier composers
FILLERS	
Le Coulé (passing appoggiatura) when the melody falls by a third, a little passing note can be added before the beat. A trill can be added as well. Sometimes indicated by a slur.	Not when the text expresses anger, or in a rapid tempo
ARTICULATIONS/ SPECIAL EFFECTS	
Sanglot (sob)	Most acute suffering, greatest sadness, laments, tender melodies, anger, contentment, even joy. Almost always used on 1st syllable of *'helas*!', 'ah! eh! *ô*!'
La Chûte	pathos
Accent	More often in plaintive than in tender airs Never used in gay airs, or in those which express anger
Flatté [Vibrato]	If the *Flatté* were used on all important notes, it would become unbearable in that it would render the melody tremulous and too monotonous.

As in the discussions on *inégalité,* much of the research into ornamentation has bogged down in the arguments for and against the twentieth century doctrine of starting all baroque trills on the upper auxiliary, on the beat, a dogmatic discussion which excluded "... any consideration of the ornament as rhythmically irrational, expressive, or coloristic" (Fuller, 1989:129). Fuller sums up the controversy thus:

> While neither side conceded an inch, the result of all the research has been a more flexible and better-informed approach to trills in general (Fuller, 1989:129).

4.7 The literature in review

This broad spectrum review of the literature on the early French violin sonatas and related issues has shown that there is a need for a 21st century evaluation of the earliest French violin sonatas. While a few works by one composer, Couperin, have received a great deal of attention, most other sonatas and their composers remain neglected. It has been shown that this neglect is largely due to repeated citations of the predominantly negative views of La Laurencie (1922-24) and, to some extent, the views of Pincherle (1911). Although the review of literature has been updated as new material became available during the period of thesis-writing, none of this recently published material (e.g., Sadie and Tyrrell, 2001; Walls 2004) has substantially altered the deficiency hypothesis.

The review of literature of rhetorical theory, *affect*, and dance documents a wealth of recent research which impacts on the manner of performance, and on our understanding of the musical context of French baroque music.

Chapter 5

METHODOLOGY OF THE STUDY

5.1 Directions from the literature

Chapter 2 has shown that the early French violin sonata has been devalued through the application of a deficiency analysis by key writers, and that there is a need for research into the early French sonatas from a more appropriate perspective. This new approach would be based on the musical context in which the works were composed, as documented in Chapters 3 and 4, rather than by comparison with works which, while composed in the same era, were composed in a completely different cultural context.

> French Baroque music is often compared with music of other nations of the period when, in fact, it ought to be confronted on its own terms (Torres, 1997:25).

It has been further argued in 1.2 that there is a need for integrated research, combining both musicology and research through performance. Therefore this research involves three interdependent strands - (1) synthesis of existing information, (2) score analysis and (3) performance.

5.2 Synthesis of existing information

Whilst there has been a great deal of recent research into French baroque music and performance practice of the time, as shown in 2.4, as well as research into rhetoric and dance, this knowledge has only rarely been synthesized in the performance of early French violin sonatas. In Chapters Three and Four the relevant information has been tabulated in order to make this information more readily accessible to the modern day performer.

5.3 Score analysis

5.3.1 Introduction

Normally in music of this era each movement or large section of a piece has one mood or *affect*, which is portrayed by the use of various musical elements. By determining the *affect* in a musical work, the performer has a clearer image of the mood or emotions intended by the composer. However, it cannot be assumed that the theoretical meanings of these elements apply to the works of all composers. A quick glance at Table 3.4.1, for example, shows that the use of key characteristics was idiosyncratic to the individual composer at this time. Dryborough (1997) has demonstrated that, by combining a study of texted music (opera) with an analysis of relevant musical elements in both texted and untexted music (*concerti grossi*) by one composer, the association of these musical elements with a particular *affect* can be determined.

Chapter 6 utilizes an analysis of vocal music to enable the musical *affect* of instrumental works by the same composer to be determined. In order to

compare works from different genres using this type of comparative analysis, it is necessary to choose works which represent the same compositional features and are from the same era of composition. In the case of the early French violin sonatas, the vocal form which most closely parallels the sonatas is the cantata. Like the sonata, the French cantata was of Italian origin and consisted of a blend of French and Italian styles, and therefore provides a useful comparison in determining an individual composer's use of *affect*.

5.3.2 Method of analysis

Hence, in developing a new system of analyzing music of these genres, the primary criteria were:

1) to develop an efficient and time-effective system; and

2) a system that would be easily accessible and useful to performers.

Following Dryborough's (1997) approach, the method of score analysis will operate in two stages. Firstly, the cantatas will be analyzed in terms of their musical elements, and the *affect* of each aria determined. In 3.4 the musical elements relevant to an affective analysis of French baroque music were identified as time signatures, keys, harmonic devices, composer directions (e.g., *gai*), metrical feet, tessitura, and phrasing. These elements and, additionally in the case of cantatas, the musical *affect* which is implied by the text, will be analyzed. Table 5.3.3 shows the layout for this process. Secondly the sonatas will be analyzed in terms of their musical elements and, using the tabulated analysis, the sonata movements will be compared with the cantata arias. Where

the musical elements are substantially the same, the musical *affect* of the sonata movement can be determined. Although the element of timbre can also been associated with musical *affect,* it has not been included in this analysis because, as in Dryborough's (1997) study, the vocal works make use of a wider range of instruments than the instrumental works.

For ease of reference each aria (air) is assigned a number, and this is entered in Column One of Table 5.3.3, together with the opening text of that aria (Column Two). Where there is a change of time signature within an aria it is designated as a separate section, e.g., section A. The time signature (Column Three) of each section has been noted directly from the score. In most cases the key signature in the score denotes the key (Column Four) but, in the few samples where the composer was operating within a more old-fashioned approach to tonality, the key has been decided according to modern principles. For example, the first aria of Cantata 4, *Poliphême* has a B♭ in the key signature, many accidental E♭'s and F#'s, and finishes on the note G, indicating the key of G minor.

Descriptive terms which may indicate either a tempo and/or a dynamic range, e.g., *doucement* are shown in Column Five, Composer Directions.

In Table 3.4.3 the harmonic devices (Column Six) which could be associated with a particular *affect* are detailed. The issues relate to which of these would be relevant to an affective analysis of French baroque music of the period in question, and how to analyze them within a composition. Obviously a particular musical example could potentially contain several of these harmonic devices. In

accordance with criteria 1) and 2) above, each sample has been surveyed, and the harmonic devices listed. The analysis method utilizes the figured bass of the original score. The figures used for the harmonic device of dissonances by *supposition* have been identified, following the advice given in Rameau's *Trait de l'harmonie* (1722) (See Table 5.3.1). In a trial survey (See Appendix B) *consonance* and *prepared minor dissonance*, were identified as common to all examples studied, and therefore not useful in the context of this study in identifying a particular *affect*. The remaining devices have each been assigned a letter, (See Table 5.3.1), in order to facilitate ease of incorporation into Table 5.3.3 below.

Table 5.3.1 Harmonic Devices

HARMONIC DEVICE	LABEL
Dissonances by *borrowing* (use of the diminished 7^{th}, minor keys only)	h
Dissonances by *supposition* (figured by #5, #7)	i
Unprepared dissonances, particularly in the treble	j
Chromaticism	k
Modulation by means of an unprepared major dissonance (the leading note)	l
Major-minor contrasts	m
A change to the key of VI in relation to the preceding minor key	n

In the context of this analysis there were conflicting options for the method of determining the underlying metrical feet. In much baroque music, each musical section, e.g., aria, or sonata movement, tends to use just a few rhythmic figures (Column Seven) as the basis for composition. These rhythmic figures can be matched to the metrical feet, as shown in Table 3.4.2, and have been successfully used by Dryborough (1997) in the analysis of *affect.*

An alternative method for the analysis of *affect* in French baroque music has been developed by Ranum (2001). Ranum's (2001) methodology is based on

an analysis of the poetic structure in the melodic line, and involves an analysis of the number of syllables, the position of accents and reposes within the bar. Ranum argues that classical poetic feet are not the basis of French poetry, and that "… because the emotions being expressed in an air change from one line to the next, the Number in the poem must continually change" (Ranum, 2001:170).

Since the current research aims to establish firstly a broad-brush framework for performance, rather than the note by note detail which Ranum's (2001) method employs, Dryborough's (1997) approach has been used in this study.

The question of how to analyze the underlying metre still remained. Mather and Karns (1987) state that, in dance music of this era, the characteristic rhythms are more likely to be found in the accompaniment rather than the melody. Since *affect* of the text was being used as the basis for comparison, preference was given to an analysis of the rhythms found in the vocal line, rather than in the *basso continuo*.

As discussed in 3.4.2, there are historically two conflicting ways of analysing the metre. This study will use Mattheson's (1739) method, in which the relative lengths of notes determine the metre, regardless of their position in the bar, rather than Printz's (1696) method whereby the first note of each bar is considered a Long, regardless of its actual note value.

Where there is a range of note values in each bar, it is difficult to analyse the underlying metrical foot, and its subdivisions. The solution adopted in this analysis is to establish the value of a Long by regarding it as the largest value in

the opening phrase, then to regard a Short as being equal to half of this value, or a third in triple time, and any smaller values as subdivisions of the basic metre.

The *tessitura* (Column Eight) - where the music sits predominantly within the range of a particular voice or instrument - can be important in setting the mood, e.g., creating an ethereal effect by putting the *basso continuo* into the treble range, as in the third aria of Clérambault's cantata *Orphée* (Clérambault, 1990). In many cantatas, the voice type is not specified, but can be deduced by studying the range of each work. According to Tunley (1990),

> ... the favored voice for cantatas was soprano, although this can be replaced by tenor. There are also some cantatas for bass or baritone and (less) for contralto, as well as for *haute contre* (very high tenor).

Therefore, in analysing the *tessitura* (high, middle, or low) of the vocal line in each aria, the main factor has been to consider the overall range of that particular cantata. The ranges of the instruments used in the works to be studied have been tabulated (Table 5.3.3) using the system of octave designation as shown in Gauldin (1997), where C^4 is middle C.

Table 5.3.2 Instrumental ranges for determining tessitura

INSTRUMENT	RANGE
one keyed flute	D^4-A^6
baroque violin	G^3-D^6
viola da gamba	A^1-D^5
harpsichord	G^1/F^1-D^6/G^6

Phrasing (Column Nine) has been noted as regular - R, or irregular - I.

Column Ten allows for the description of other features which give character to the musical gesture.

The final column, *affect* of Text, has been determined by studying the original text of each cantata aria, in consultation with the synopsis (See Appendix C). Dryborough's (1997) summary of *affect* as described by Descartes (1649), reproduced here in Appendix A, provides a framework for the analysis of *affect*.

Finally, in 6.3 these results will be compared, in order to determine whether or not the composer shows any consistent link between these musical elements, *affect* and musical theories of the era. The words used to describe the *affect* of musical elements are derived from modern translations of the theoretical treatises, as listed in the Bibliography. In the comparison of key characterizations, harmonic devices, metre, and *affect,* linguistic interpretation is open to subjectivity. In a trial application sample (See Appendix D) however, it has been demonstrated that the amount of analyst variability in applying the system is relatively low.

Table 5.3.3 Sample table of musical elements for comparison

No.	Text	Time Sig.	Key	Composer Directions	Harmonic Devices	Metrical feet	Tessitura	Phrasing	Other	*Affect* of Text

5.3.3 Selection of scores

In order to select the music of a particular composer for analysis, the following selection criteria were developed in relation to the selection of composer/compositions:

1) The composer must be *mainstream* in order to locate his/her works in the context of the compositional theories of the time;

2) The compositions must include both vocal and instrumental works so that text is available as a key to determining the *affect* of the music;

3) The compositions must have stylistic compatibility, in terms of both the time frame of composition, and whether secular or sacred; and

4) The compositions must be available in a printed form (many works from the era have been lost).

These criteria have been applied to the music of twelve composers who composed sonatas in France between c.1695 and 1723, and the results are tabulated in Table 5.3.4.

Table 5.3.4 Selection of composer for analysis

	Criterion 1 mainstream	Criterion 2 composer of both vocal and instrumental works	Criterion 3 stylistic compatibility	Criterion 4 availability of score	
				vocal	instr.
Composer					
Aubert	✔	✔	✔	✘	✔
Brossard	✘	✔	✔	✔	✔
Clérambault	✔	✔	✔	✔	✔
Couperin	✔	✔	✘	✔	✔
Dandrieu	✔	✘	✘	✘	✔
Dornel	✔	✔	✘	✔	✔
Duval	✔	✘	✘	✘	✔
Francoeur, L.	✔	✘	✘	✘	✔

Table 5.3.4 (cont.)

	mainstream	composer of both vocal and instrumental works	stylistic compatibility	vocal	instr.
Jacquet de la Guerre	✔	✔	✔	✔	✔
Mascitti	✔	✕	✕	✕	✔
Rebel	✔	✔	✕	✕	✔
Senaillé	✔	✕	✕	✕	✔

It is clear from Table 5.3.4 that the works of two composers, Clérambault and Jacquet de la Guerre meet all four criteria. In order to choose between them, the amount of research already published on each composer was taken into consideration. The music of Jacquet de la Guerre has been more comprehensively studied, for example, Borroff (1966), Bates (1975), Rose (1980), Griffiths (1992), and Cessac (1994), whilst the music of Clérambault features in only four studies, Tunley (1966), Foster (1967), Tunley (1976) and Kauffman (Kauffman, 1994). Understandably, most of the research on Clérambault to date has focussed on his cantatas, the works for which he is most famous. Therefore, due to the paucity of studies on his instrumental music, the music of Clérambault has been selected for focal analysis in this study.

Although the number of instrumental works by Clérambault is small, there is a large volume of cantatas (see Table 5.3.5) from which to select works for analysis. In Table 5.3.5 a reference to the later analysis table is included for convenience.

Table 5.3.5 The Cantatas of Louis-Nicolas Clérambault

No.	TITLE	ANALYSIS TABLE
	Book 1 (published 1710)	
1	*L'Amour piqué par une abeille*	6:2:1
2	*Le Jaloux*	6.2.2
3	*Orphée*	6.2.3
4	*Poliphême*	6.2.4
5	*Medée*	6.2.5
6	*L'Amour et Baccus*	6.2.6
	Book 2 (published 1713)	
1	*Alphée et Arethuse*	6.2.7
2	*Leandre et Hero*	6.2.8
3	*La Musette*	6.2.9
4	*Pirame et Tisbé*	6.2.10
5	*Pygmalion*	6.2.11
6	*Le Triomphe de la Paix*	6.2.12
	Book 3 (published 1716)	
	Apollon	Not analysed
	Zephire et Flore	
	L'isle de Délos	
	La Mort d'Hercule	
	Book 4 (published 1720)	
	L'Amour guéri par l'amour	
	Apollon et Doris	
	Book 5 (published 1726)	
	Clitie	
	Les Forges de Vulcain	
	Cantatas published separately	
	Le Bouclier de Minerve (1714)	
	Abraham (1715)	
	La Muse de l'Opéra (1716)	
	Le Soleil vainqueur des nuages (1721)	

Since the purpose of this study of the cantatas is to provide information which is relevant to Clérambault's instrumental compositions, it is important to choose cantatas which are from a similar era of composition, and with a similarly strong Italian influence. Consequently, the criteria for the choice of cantatas for this study were 1) closeness to the time-frame of the composition of *Simphonias* (before 1714), and 2) demonstration of a strong Italian influence. Of Clérambault's five books of cantatas, Books 1 and 2 have the best fit with these criteria. Tunley (1974) writes of the importance of Clérambault's first book of

cantatas and its value in representing his musical language:

> Clérambault's first book of cantatas, then, reveals the technical mastery of a comparatively new form (compounded of many and diverse elements), and a range of expression which is as much the result of a vivid imagination as of a discriminating taste. These traits are evident throughout the remaining four books... the first book is quite representative of Clérambault's art (Tunley, 1974:136-7).

Books 1 and 2 have thus been selected for analysis in this study. The choice has been made to exclude recitatives from this analysis as firstly, only a few sonatas have recitative-like sections and, secondly, the recitatives tend to change mood rapidly, therefore making the delineation of *affect* problematic.

5.4 Methodology of performances

Performances A and B were deliberately spaced to allow for the analyses derived from Performance A to be utilized in the planning for and rehearsal process of Performance B. The aims of Performance A were to explore the repertoire, and as a testing ground, with the outcomes providing directions for research and Performance B. Consequently, Performance A was not documented on CD.

Undoubtedly, the view of the early French violin sonatas as deficient derives not only from writings but from performances which used inappropriate instruments, techniques and performance styles. In order to counter this view, historically

informed performance of this repertoire is essential, as was argued in 1.2. Therefore the third strand of this research is the performance of a selection of early French sonatas in a 21st century interpretation, but taking as a departure point recent research into performance practice, using instruments, techniques, and knowledge of performance style appropriate to the music, and incorporating information researched in Chapters 3, 4 and 6. Finally, these performances will be analyzed.

As has been argued in Chapters 1 and 2, much of the writing on early French sonatas is from a deficiency point of view, and is therefore of limited value in the selection of works for performance. Since the primary aims of the performances embody (1) research through performance incorporating information synthesized in Chapters 3 and 4, and the results of Chapter 6, and (2) to demonstrate the performance potential of this repertoire, it is essential to develop criteria that maximize the achievement of this objective.

Given the data synthesized in Table 5.3.4, and the stated aim of incorporating analytic data into performance, it is obviously essential to include works by Clérambault in performances. Considering the small number of sonatas composed by Clérambault, and the necessity of examining these works in the context of those of his contemporaries (see 1.4) the planned performances also need to include works by other late 17th or early 18th century French composers of sonatas.

Much baroque music is written with somewhat flexible instrumentation. The typical performance requirements for 17th and 18th century solo violin sonatas

are violin and one or more continuo instruments. The *basso continuo* was often played on the harpsichord, but organ, theorbo, baroque guitar, cello, viola da gamba, or harp could also be used, depending on the style of the music and the availability of performers. Although the exact instrumentation of the continuo is rarely specified precisely by the composer, the harmonic subtleties inherent in French baroque music demand a chordal instrument such as the harpsichord as the main accompaniment.

> In French instrumental music and cantatas, the accompaniment, usually called *basse continue*, may be played by a harpsichord alone, but one or more bowed instruments were generally added as well, whether specifically mentioned or not (Cyr, 1992:73).

In some solo sonatas the bass divides into two parts, creating a trio texture. This requires an additional bass instrument, either viola da gamba or cello for performance. Therefore, the inclusion of this repertoire in a concert programme is dependant on the availability of a player of one of these instruments, in addition to a harpsichordist.

Since the early French solo sonatas are rarely performed, and are consequently unfamiliar to most listeners, it is important to maximize their appeal through careful programming, thereby taking into account a variety of moods, forms, dance styles, keys, tempi, and textures in order to create a varied programme within the one genre.

As indicated earlier (see 2.2), this genre has, in the past, been particularly

criticized for its lack of technical difficulty. Consequently, the choice of repertoire has been based primarily on aesthetic criteria but, where works are of equal artistic merit, preference has been given to those with greater technical challenge.

These broad selection criteria, which are applied to programming both for Performance A and Performance B, are designed to result in concert programs which:

1) capitalize on the available instrumentation;

2) include one or more works by Clérambault;

3) include sonatas by other late 17th or early 18th century French composers of sonatas;

4) maximize accessibility and appeal for the listener and,

5) have the potential to maximize the demonstration of both the musical abilities and technical skills of the performers.

5.5 Performance Analysis

Performance as research is a relatively new area to be recognized. In order to contribute to this aspect of the discipline, the final sections of this thesis are written as reflections by the performer, rather than utilizing quantitative methods of evaluation. The aspects of performance discussed include concert

preparation, the application of theoretical knowledge to a performance setting, and the challenges involved, and reflections on the performance itself. This final stage can be broken down into four broad sections, firstly, the technical quality (intonation, balance, accuracy, style, ensemble)[4], secondly the audience response, thirdly, the knowledge gained by the experience which can inform our knowledge of the repertoire, and finally, the development of self-awareness in the performer, and possibilities for further research in this area.

[4] It is interesting to note that Cyr (2004) uses a similar framework for the analysis of performances.

Chapter 6

THE CANTATES, SONATAS AND SIMPHONIES OF L-N CLÉRAMBAULT: A COMPARATIVE ANALYSIS

6.1 The life and compositions of Louis-Nicolas Clérambault (1676-1749)

An organist, composer and teacher, Clérambault was active in Paris, Versailles and Saint-Cyr throughout the first four decades of the 18th century. He held positions as organist of the Grands Augustins in Paris (by 1707), the Maison Royale de St Cyr near Versailles (c.1714), St Sulpice, Paris (c.1714), and at the Jacobins in Rue St Jacques, Paris (1719) (Sadie, 1980). His first royal appointment was as supervisor of the concerts arranged by the royal mistress, Mme de Maintenon, for Louis XIV. Mme de Maintenon was also the founder of the royal establishment of St Cyr, a school for well-born but poor girls. Clérambault's duties at that school included playing organ for services, teaching singing, as well as composing motets and occasional music.

He was highly esteemed by his contemporaries as a composer, especially of vocal music. Tunley (1974) quotes Louis D'Aquin 's (1754) obituary:

> The famous Clérambault, whom death has just taken from us, has merited the Palm in this kind of composition; he has found out melodies and means of expression that are his alone, and which

> result in his being held up as the one and true model (Tunley, 1974:121).

Music chronicler of the era, Titon du Tillet, as cited by Patte (1998), notes the esteem in which he was held by Louis XIV:

> Clérambault was known for the expert manner in which he played the organ; but what added most to his reputation was his wonderful talent for cantatas; he had the honour of performing them before Louis XIV, when His Majesty heard them with pleasure: this prince had several cantata texts given the composer, which he set to music, and which were performed in the apartment of Madame de Maintenon: it is these that make up the third Book of his Collection. The King was very satisfied with them and appointed him Superintendent of the Private Concerts of Madame de Maintenon (Patte, 1998:3).

His importance in the history of cantata composition is summarized by Tunley (1974), who states that the cantatas of Clérambault

> ... seem to sum up the development of cantata composition in the previous decade and take it even further. Their stylistic and formal variety is coupled with a range of expression that goes from the gentlest lyricism to the most telling and powerful musical rhetoric (Tunley, 1974:123).

He is best known for his five books of secular cantatas for one or two voices

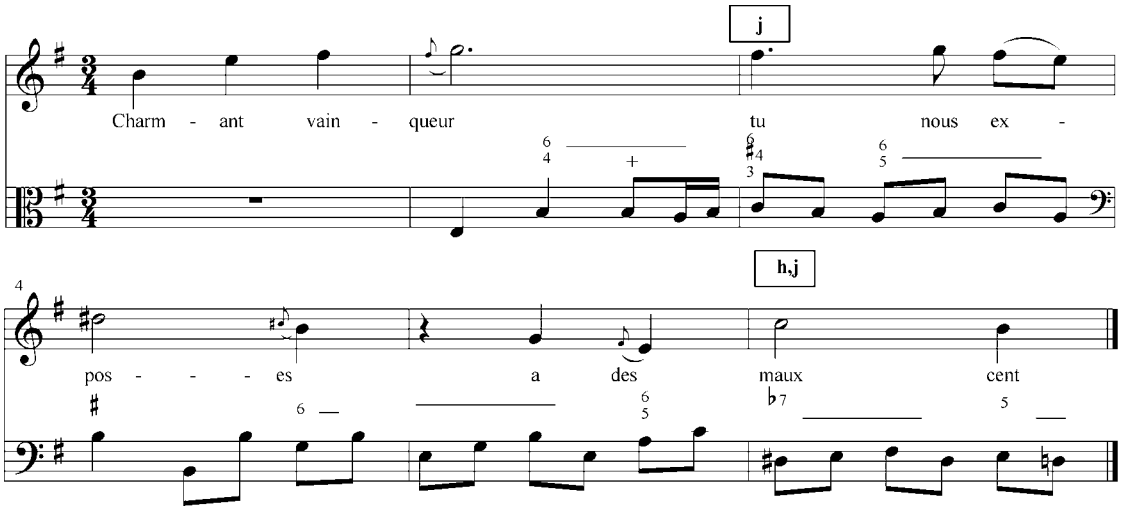
and continuo, often with *obligato* flute or violin, which were published between 1710 and 1726. In addition to the twenty cantatas contained in these publications, five more were published separately (Tunley, 1974:122). Clérambault also composed five volumes of motets, church music, divertissements, an oratorio, organ music, songs, published one set of harpsichord pieces, and composed seven works for chamber ensemble (See 6.3).

6.2 Analysis of rhetorical elements in cantatas

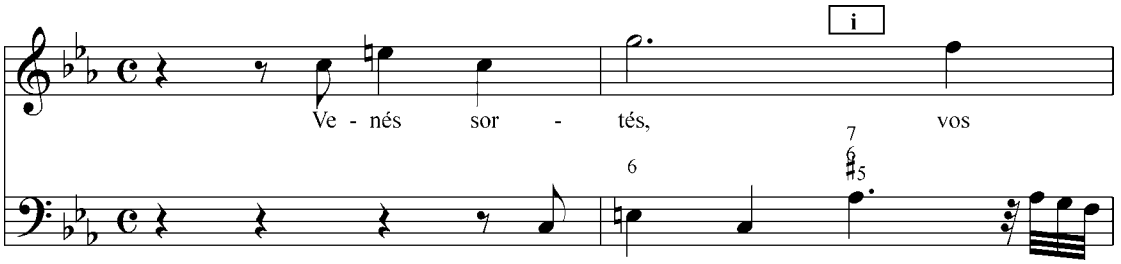
A total of 51 musical sections from Clérambault's first two books of cantatas (Clérambault, 1990) have been analysed according to the methodology set out in 5.3.2, and the results entered in Tables 6.2.1 - 6.2.12. The sections consist of arias (labelled *air* in the score), sections of arias (where there is a change of time signature within an aria), and other substantial movements. Each section has been assigned a number in Column One, and its opening text shown in Column Two. Columns Three to Five, (Time Signature, Key, and Composer Directions) are notated directly from the score. Columns Six to Ten (Harmonic Devices, Metrical Feet, Tessitura, Phrasing, Other and *Affect* of Text) show the analysis results, following the methodology set out in 5.3.2. The analysis of harmonic devices (Column Six) is demonstrated in the following examples. Examples 6.2.1 – 6.2.3, show the use of harmonic devices ‘h’ (dissonances by borrowing), ‘i’ (dissonances by supposition), ‘j’ (unprepared dissonances, particularly in the treble), and ‘k’ (chromaticism), as indicated by the letters in

bold type:

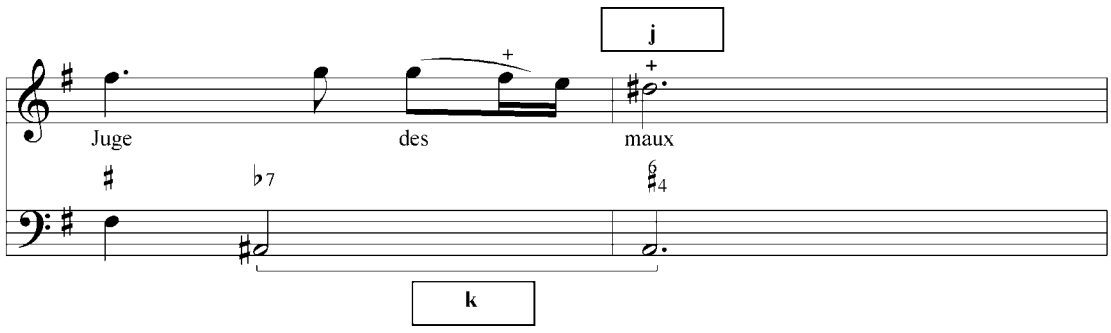
Ex. 6.2.1 Clérambault, Cantata no. 1, bk. 1, "*Charmant vainqueur*" Harmonic Devices 'h' and 'j'



Ex. 6.2.2 Clérambault, Cantata no. 5, bk. 1, "*Evocation*" –Harmonic device 'i'

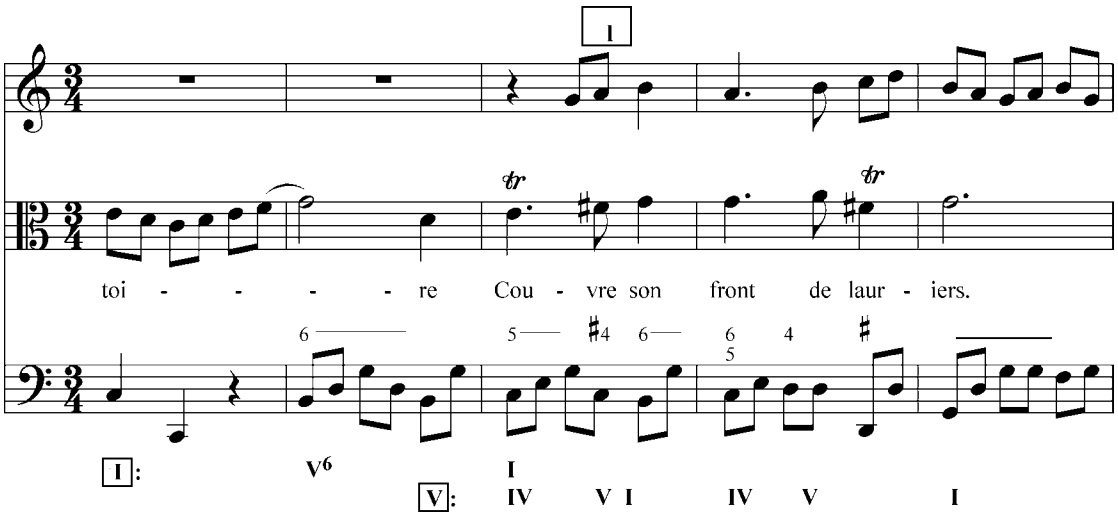


Ex. 6.2.3 Clérambault, Cantata no. 1, bk. 1, "*Charmant vainqueur*" - Harmonic Devices 'j' and 'k'

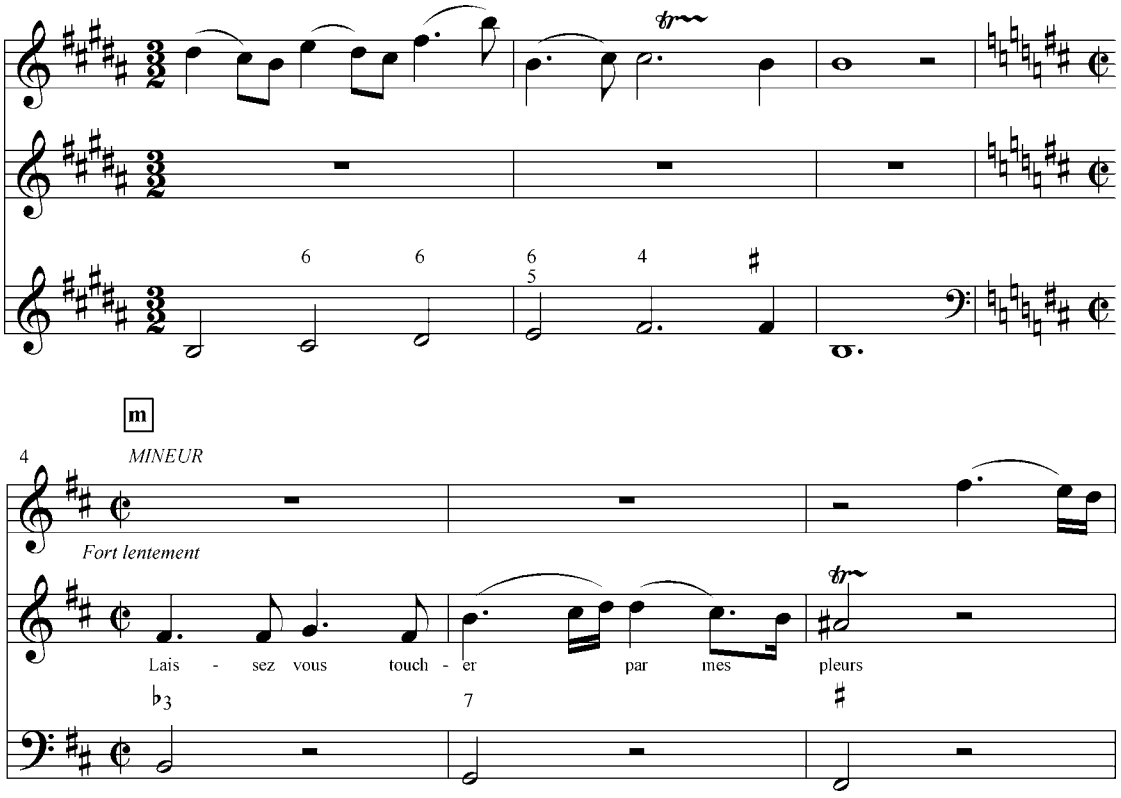


The analysis of harmonic devices ‘l’ (modulation by means of an unprepared major dissonance), ‘m’ (major-minor contrasts), and ‘n’ (a change to the key of VI in relation to the preceding minor key), required the modulations of the arias to be identified as in the following examples. Apart from the striking example below from *Orphee* (Ex. 6.2.5), harmonic device ‘m’, major-minor contrasts, was only found as a *tierce de picardie.* Harmonic device ‘n’, a change to the key of VI in relation to the preceding minor key, was found only at the return to the first section of a *Da Capo* aria (Ex. 6.2.6).

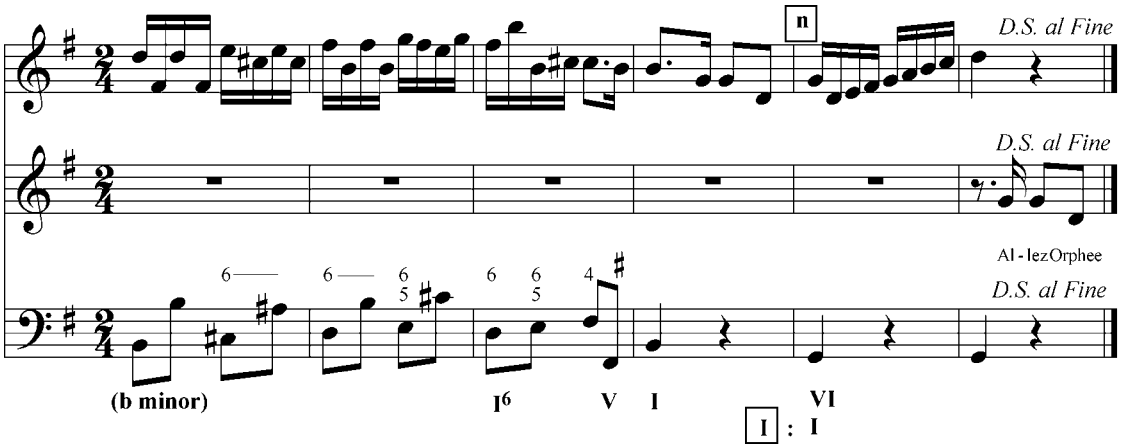
Ex 6.2.4 Clérambault, Cantata no. 2, bk.1, “*Je consens*” - Harmonic device ‘l’



Ex. 6.2.5 Clérambault, Cantata no. 3, bk.1, *"Laissez vous"* - Harmonic device 'm'



Ex. 6.2.6 Clérambault, Cantata no. 3, bk.1, "*Allez Orphée'* - Harmonic device 'n'



Iambic metre (SL) seems to appear frequently in the text, due to the requirements of word-setting in French (seeTunley, 1984) rather than by design. For example, two-syllable words with the stress on the second syllable (e.g., *L'A-mour, Ju-rons*) would normally appear to imply iambic metre (Column Seven), but in several cases this seems to contradict the other factors which contribute to the overall *affect*. In these cases (e.g., Table 6.2.3) it has been decided to ignore the upbeat, and these instances have been marked with an asterisk. In the remainder, the approach as outlined in the methodology is unambiguous.

Tunley (1990) lists the vocal ranges of all Clérambault's cantatas, and these are included in Column Eight, as a basis for comparison when determining the tessitura in Tables 6.2.1 - 6.2.12.

Any further ambiguities in the analysis of the musical elements, or items of note, are discussed after each table.

6.2.1 Analysis tables

Table 6.2.1 *'L'Amour piqué par une abeille'* Cantata No. 1, Book 1, Clérambault (1710)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice, D^4-A^5)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Sous les loix'*	6/8	e	*gracieusement et loure*	**h,j,k**	***Trochee***	**sop - mid b.c.**	**R**		**love eternal**
2	*Air 'Qu'à votre gloire'*	C2/4	C	*gay*	**-**	***4th Paeon***	**sop - mid b.c. - mid**	**R**	**upbeat of a 4th; running semiquavers**	**victorious love**
3	*Air 'Charmant vainqueur'*	3	e	*gracieusement et gay*	**h,j,k**	***tribach***	**sop - high b.c. - high**	**R**	**leaping quavers in b.c.**	**the pains of love**

Table 6.2.2 *'Le Jaloux'*, Cantata No. 2, Book 1, Clérambault (1710)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice, E^4 - B^5)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Revien printemps',*	C2/4	C	*gratieusement and piqué; doux, doucement*	**k**	***anapest***	**mid**	**I**	**upbeat of a 4^{th}**	**Desire - irresolution = (desire + fear)**
2	*Air Gay "Je consens'*	3	C	*gay, croches égales*	**i,l**	***anapest***	**mid**	**R**	**leaping quavers in bc.**	**Wonder c) veneration**
3	*Air 'Dieu des Amants'*	C	G	*vivement*	**j**	***anapest***	**mid**	**I**	**running and leaping semiquavers**	**Desire q)Jealousy**

Table 6.2.3 *'Orpheé'*, Cantata No. 3, Book 1, Clérambault (1710)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice, D^4 - A^5**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Fidelles Echos'*	C	b	*tendre et piqué*	**j**	***spondee****	**mid**		**descending gestures**	**Desire - e) regret = (despair + sadness)**
2	*Air 'Allez Orpheé'*	2/4	G	*gay*	**n**	***4th paeon***	**mid**		**running semiquavers**	**Love and honour**
3 section A	*Air "Monarque redouté'*	3/2	B	*fort lent & fort tendre*	**m**	***iamb***	**high - bc. in treble range.**			**sadness and courage**
4 section B	*'Laisses vous'*	C	b	*fort lentement*	**i,j,k,m**	***spondee***	**fl - mid vln - low voice - mid vle - mid**		**descending figures- weeping**	**desire - a) hope**
5	*Air 'Vous avés ressenty'*	3	D	*tendre*	**j**	***tribrach***	**fl - mid voice - high vle - mid**			**love**
6	*Air 'Chantés la victoire'*	3	B	*gay*	**l**	***tribrach***	**mid**			**love victorious**

- In the third aria, as Orphée appeals to the gods, an ethereal effect is created by moving the bass line up one octave. This special effect is also found in *Medée* (see Table 6.2.5).

Table 6.2.4 'Poliphême' Cantata No. 4, Book 1, Clérambault (1710)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(bass voice, F^2 - Eb^4)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Ah! rendés moy'*	3/2	g	*fort tendre*	**h,j,k**	***trochee***	**fl - mid voice - high vle - mid**		**descending figures**	**Desire - fear (despair + sadness**
2	*Air 'Vengés moy'*	2/4	c	*de mouvement, marqué*	**h**	***anapest***	**vln - low/mid voice - mid vle - mid**		**leaping figures, running semiquavers**	**Desire - Anger = (hatred + desire)**
3	*Air 'Amantes jaloux'*	3	B♭	*gratieusement*	**h,m,n**	***iamb***	**mid**		**diatonic quavers, flowing**	**futility of revenge**

Table 6.2.5 *'Medeé'* Cantata No. 5, Book 1, Clérambault (1710)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice, C^4 - A^5)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Courons'*	3/8	B♭	*Vivement, et viste*	**j**	***tribrach***	**mid**	**I**	**Upbeat of a 4^{th} or 5^{th}, Running semiquavers, ascending scales, dotted rhythms, large leaps**	**Hatred**
2	*Air 'L'Amour dans ses fers'*	3	g	*tendre*	**h,k**	***trochee****	**high**	**I**	**Dotted rhythms, large leaps**	**Love**
3	*'Evocation'*	C	f	*Fort, é lentement*	**h,i,j,k,l,m**	***anapest***	**vln - low/mid voice - mid b.c. - low**		**Tirades, repeated notes, dotted rhythms**	**Desire - Anger = (hatred +desire) - Jealousy**
4	*Air 'Volés Demons*	C	F	*Fort viste*	**h,i,j,m**	***pyrrhic***	**mid**		**running semiquavers**	**Hatred**

- In the second aria of *Medée* Clérambault moves the bass line one octave higher, as observed in the thrid aria of *Orphée*.

Table 6.2.6 '*L'Amour et Baccus'* Cantata No. 6, Book 1, Clérambault (1710)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice D^4 - A^5, and bass, $F\#^2$ - E^4)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Non rien n'est égale'*	3/8	A	*Gayement*	**h,m**	***trochee***	**mid**			**Wonder - b) Pride**
2	Air *'Quand Baccus vous livre'*	C	E	*Gay*	**h**	***anapest***	**mid**		**leaping and running semiquavers**	**Joy b) gaiety & cheerfulness**
3	*Air 'Les traits que l'Amour'*	C	A	*Gay*	**h,i,m**	***amphibrach***	**mid**		**running and leaping quavers**	**love's power**
4 section A	*'Jurons une paix'*	C	A	*Fort gravement*	**-**	***spondee****	**mid**			**(peace)**
5 section B	*'Banissons'*	2	A	*Gayement*	**h,m**	***anapest***	**mid**			**Joy b) gaiety & cheerfulnessc) Hope**
6 section C	*'Unissons nos plaisirs'*	3	A	*Doucement, et gratieusement*	**h,j,k,m**	***tribrach***	**mid**			**Joy b) gaiety & cheerfulnessc) Hope**

Table 6.2.7 *'Alphée et Arethuse'* Cantata No. 1, Book 2, Clérambault (1713)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice, D^4 - A^5)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Cruel vainqueur'*	C2/4 **	d	*Doucement, et piqué*	**h,m**	***pyrrhic***			**dotted rhythms**	**desire c) fear**
2	*Air 'Terminez le cruel martire'*	3/2***	F	*fort tendre, doux*	**h,i**	***molossus***			**dotted rhythms**	**desire - favour (love +desire**
3	*Air 'Amants, une beauté rebelle'*	3/8	d	*gracieux et gai*	**h,i,m**	***iamb****			**upbeat of a 4^{th}, leaping figures in b.c.**	**love triumphant**

- *The opening metre of the vocal line, "*A-mants, un-e beau-té*" is inconclusive, but the featured use of iambic metre in bars 6, 8, 10 and 13 of the instrumental introduction supports this analysis.

- **4/2 in the score, but this must be a misprint, since there are two crotchet beats per bar.

- ***This aria is written using white notation. According to Mellers (1987), "the texts of secular cantatas suggest that French composers may have associated white-note figuration with languorous introspection" (Mellers, 1987:284).

Table 6.2.8 *'Leandre et Hero'* Cantata No. 2, Book 2, Clérambault (1713)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice, C^4 - Ab^5)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Non, c'est trop'*	¢	c	*gai, et gracieux*	**h**	***dactyl***				**love & hope**
2 section A	*Air 'Dieu de Mers'*	3	g	*fort tendre fort doucement*	**h**	***anapest***			**2 note slurs, supensions.**	**faithful love, courage**
3 section B	*'Volez'*	3	B♭	*Un peu plus gaiement, et tendrement*	**-**	***tribrach***			**triplets, flowing semisquavers**	**constant love, cruelty of love**
4	*Tempeste 'Tout les vents'*	¢	E♭	*viste, et fort*	**h,j,k**	***anapest***			**scales in semiquavers, repeated notes, tremolo effect**	**desire - p) anger**
5	*Air 'Amour, Tirandes tendre coeurs'*	¢ 2/4	c	*gratieusement, et piqué*	**h,j**	***dactyl****			**dotte rhythms, triplets**	**cruel love**

- The second aria includes an excellent example of Clérambault's use of musical techniques to highlight the meaning of the text, setting the word *suspendez* in bar to a note which is held over the bar line, creating a floating effect.

Table 6.2.9 *'La Musette'* Cantata No. 3, Book 2, Clérambault (1713)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(high voice, D^4 - A^5)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Prelude 'Cruelle et rigoureuse absence'*	3/2	C	-	**j,l**	***trochee****			**dotted rhythms**	**pity (Sadness + love)**
2	*Air gai 'Vous qui craignez une ardeur'*	¢	G	*gai*	**h**	***pyrrhic***			**dotted rhythms**	**the dangers of love**
3	*Air de Musette, Rondeau 'Chantez'*	3	C	*gai*	**h**	***iamb***			**drones, upbeat of a 4^{th}**	**love**

Table 6.2.10 *'Pirame et Tisbé',* Cantata No. 4, Book 2, Clérambault (1713)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(haute contre, F^3 - B^4)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Si votre tendresse'*	6/8	G	*gracieusement et louré; doucement*	**h,j,l**	***tribrach***				**love, happiness**
2	*Air 'Vole, vole'*	3	G	*gracieusement et gai*	**h**	***tribrach***			**running quavers**	**hope, love**
3	*Plainte 'Quoi? Tisbé tu n'és plus?'*	¢	c	*lentement*	**h,j,k,l**	***trochee***		**l**	**descending figures**	**desire e) regret = (despair + Sadness)**
4	*Air 'Amour, qui voudra desormiais'*	3	g	*gracieusement et gai*	**h,j,k,l,m**	**			**descending figures**	**desire o) indignation**

- **In this sample the rhythms are too varied to assign any particular underlying metre.

Table 6.2.11 *'Pygmalion',* Cantata No. 5, Book 2, Clérambault (1713)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(baritone, $F\#^2$ - E^4)**	**Phrasing**	**Other**	***Affect* of Text**
1	*Air 'Amour, quelle cruelle flâme'*	C	D	*de mouvement, et marque; doucement et fort*	**h,j,l**	***dactyl***			**scale passages**	**Desire c) Fear (Desire +sadness)**
2	*Air 'Reine de l'amoureux'*	3/2	a	*Lentement, et fort tendrement*	**h,j,k,l,m**	***trochee***			**dotted rhythms**	**Desire a) Hope (Desire + joy)**
3	*Air 'Vous, qu'une maitresse'*	6/4	D	*gracieusement et gai*	**h**	***tribrach****			**running and leaping quavers**	**Love triumphant**

- *The rhythm in the opening of the vocal line, LSSS, doesn't fit any of the patterns in Table 3.4.2. The metre has therefore been determined by the opening bars of the accompaniment.

Table 6.2.12 'Le Triomphe de la Paix', Cantata No. 6, Book 2, Clérambault (1713)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura(2 sopranos, D^4 - A^5, and bass, F^2 - Eb^4)**	Phrasing	**Other**	***Affect* of Text**
1	*Duo 'Naissez brillantes fleurs'*	¢	B♭	*Rondement*	**h,j**	***spondee***			**walking bass line**	**Joy a) gaiety/cheerfulness**
2	*'Taisez-vous tambours'*	3	B♭	*gai, et fort*	**h,j,m**	***iamb***			**lombardic rhythms; triadic, echo effects, repeated notes, drones**	**Joy a) gaiety/cheerfulness**
3 section A	*Air 'Revenez, revenez, volez charmans'*	¢	g	*gai, et gracieux*	**h,j,l**	***pyrrhic***			**dotted rhythms**	**Desire (a) Hope = (Desire + joy)**
4 section B	*'Rendez-nous'*	3	B♭	*gracieusement et mesuré; doucement*	**-**				**running quavers**	**Desire (a) Hope = (Desire + joy)**
5	*Duo 'Calme ta colere'*	3	G	*gai*	**h,j,m**	***trochee***				**Desire (a) Hope = (Desire + joy)**
6	*Air 'Victoire, suivez les Amours'*	2/4	C	*gracieusement et gai*	**h,m**	***spondee***	**high**		**triadic leaps, dotted notes, triplets, running semiquavers**	**Wonder a) esteem**

Table 6.2.12 (cont.)

No.	Text	Time Sig.	Key	Composer Directions	**Harmonic devices**	**Metrical Feet**	**Tessitura**	**Phrasing**	**Other**	***Affect* of Text**
7	*Air 'Puisse Cerés toujours tranquille'*	¢	F		**-**	***anapest***			**(gavotte)**	**Wonder b) Magnanimity**
8	*'Regnez, aimable paix'*	2	B♭	*gai*	**h,j,l**	***spondee***			**running quavers, repeated notes**	**Joy c) Glory**

6.3 A comparison of musical elements, *affect* and theory

This section examines the degree of correspondence between the *affects* which various theorists have associated with musical elements, and the relationships between these musical elements and *affect* as analyzed in Tables 6.2.1- 6.2.12. The data from Tables 6.2.1 – 6.2.12 for the musical elements, tempo, key, metrical feet, and harmony, for which the theoretical information is quite detailed and specific, are analyzed in Tables 6.3.1- 6.3.6. The links between tessitura, phrasing, and *affect* are described by the theorists in more general terms, and therefore the data on these elements (Tables 6.2.2-6.2.12) has not been further analyzed at this stage.

The musical samples from Tables 6.2.1- 6.2.12 have been sorted into tempo groupings, according to time signature and composer directions (See 4.5.1), as shown in Table 6.3.1 below. The terms *doucement* and *gracieusement* (or *gratieusement)* which, according to Sawkins (1993), indicate a slow or moderate tempo respectively, are occasionally used in tandem. Where the composer has described the sample as both *doucement* and *gracieusement,* the sample has been included in the moderate tempo group.

Table 6.3.1 Time signature, tempo and *affect*

TIME SIGNATURE	ARIAS	COMPOSER DIRECTIONS		COMMENTS
	Table	Section		
SLOW 2				
¢	6.2.3	4	*fort lentement*	desire – hope
	6.2.6	4	*fort gravement*	peace
	6.2.10	3	*lentement*	desire – regret (despair +sadness)
SLOW 4				
C 2/4	6.2.7	1	*doucement et piqué*	desire – fear
C	6.2.3	1	*tendre et piqué*	desire – regret
	6.2.5	3	*fort é lentement*	desire – anger

Table 6.3.1 (cont.)

TIME SIGNATURE	Table	Section	COMPOSER DIRECTIONS	COMMENTS
C	6.2.11	1	*de mouvement et marqué, doucement et fort*	desire - fear
SLOW 3				
3	6.2.3	5	*air tendre*	sadness and courage
	6.2.5	2	*tendre*	love
	6.2.8	2	*fort tendre, doucement*	faithful love, courage
	6.2.8	3	*un peu plus gaiement, et tendrement*	constant love
3/2	6.2.3	3	*fort lent et fort tendre*	sadness and courage
	6.2.4	1	*fort tendre*	desire - fear
	6.2.7	2	*fort tendre, doux*	*desire - favour (love + desire*
	6.2.9	1	-	*sadness - pity (sadness + love)*
	6.2.11	2	*lentement, et fort tendrement*	*desire - hope*
MODERATE 2				
¢	6.2.8	1	*gai, et gracieux*	*love and hope*
	6.2.12	1	*rondement*	*joy*
	6.2.12	3	*gai, et gracieux*	*desire - hope*
	6.2.12	7	*gracieusement et doucement*	*joy*
2/4	6.2.12	6	*gracieusement et gai*	*wonder*
MODERATE 4				
C 2/4	6.2.2	1	*gratieusement et piquée, doux*	*desire - irresolution*
¢ 2/4	6.2.8	5	*gracieusement et piquée*	*cruel love*
MODERATE COMPOUND TIME				
6/8	6.2.1	1	*gracieusement et loure*	love eternal
	6.2.10	1	*gracieusement et loure, doucement*	love, happiness
6/4	6.2.11	3	*gracieusement et gai*	love triumphant
MODERATE 3				
3	6.2.4	3	*gratieusement*	*futility of revenge*
	6.2.1	3	*gracieusement et gay*	*pains of love*
	6.2.6	6	*doucement et gratieusement*	*joy*
	6.2.10	2	*gracieusement et gai*	*love, hope*
	6.2.10	4	*gracieusement et gai*	*desire - indignation*
	6.2.12	4	*gracieusement et mesuré*	*desire - hope*
3/8	6.2.7	3	*gracieux et gai*	*love triumphant*
QUICK 2				
2	6.2.6	5	*gayement*	joy
	6.2.12	8	*gai*	joy
¢	6.2.8	4	*viste*	desire - anger
	6.2.9	2	*gai*	dangers of love
2/4	6.2.3	2	*gay*	love and honour
	6.2.4	2	*de mouvement, marqué*	desire - anger
QUICK 4				
C 2/4	6.2.1	2	*gay*	victorius love
C	6.2.2	3	*vivement*	desire - jealousy
	6.2.5	4	*Fort viste*	hatred

Table 6.3.1 (cont.)

TIME SIGNATURE	Table	Section	COMPOSER DIRECTIONS	COMMENTS
QUICK 4 (cont.)				
C	6.2.6	2	*gay*	joy
	6.2.6	3	*gay*	love's power
QUICK 3				
3	6.2.2	2	*gay, croches égales*	wonder
	6.2.3	6	*gay*	victorious love
	6.2.9	3	*gai*	love
	6.2.12	2	*gai*	joy
	6.2.12	5	*gai*	desire - hope
3/8	6.2.6	1	*gayement*	wonder - pride
	6.2.5	1	*vivement, et viste*	hatred

Descartes' (1618 and 1649) theories on the relationship between tempo and *affect* were discussed in 3.2.1. Passions linked to a slow pulse, or slow beat in music were languor, sadness, fear, pride; and a quick pulse or fast beat was associated with joy, gladness, and hatred. Love caused the heart to beat "... much fuller and stronger than normal" (Descartes, 1649:363), which could possibly be indicated by *fort*. Desire "... agitates the heart more violently than any other passion (Descartes, 1649:363), suggesting the use of quick tempi. Descartes is not always consistent in his terminology. Appendix A shows *fear* as a component of *desire*, and *pride* as part of *wonder*; hence, in the analysis of tempo, time signature and *affect* in Table 6.3.2 below these *affects* have been listed separately.

Following Descartes' (1649) theories, the passions of love and joy create a regular pulse and therefore we should expect to find these *affects* in duple or quadruple time, in the time signatures of 2, 2/4, C, etc. An irregular pulse would be suggested by triple time, since there is an uneven number of beats in each

bar. Therefore it would seem probable that the *affects* of hatred and desire would be more likely in triple time.

The data from Table 6.3.1 have been converted into a frequency table in order to compare tempo, time signature and *affect*. Table 6.3.2 thus shows the number of occurrences of each *affect* in each tempo category (Columns Three - Twelve). Columns Thirteen and Fourteen of Table 6.3.2 show the total number of occurrences of each *affect* in duple or quadruple time, and the total number of occurrences in triple time.

Table 6.3.2 *Affect*, Time Signature and Tempo frequencies

	TEMPO	SLOW			MODERATE				QUICK				
	TIME SIG.	2	4	3	2	4	6/8 or 6/4	3	2	4	3	Total 2 & 4	Total 3
PASSION OR *AFFECT*	wonder				1						1	1	1
	(wonder) pride										1	0	1
	love			3	1	1	3	3	3	1	2	8	9
	hatred									1	1	1	1
	joy				2			1	2	1	1	5	2
	TEMPO	SLOW			MODERATE				QUICK				
	sadness			3								0	3
	desire	2	2	2	1	1		2	2	1	1	9	5
	(desire) fear		2	1								2	1
	gladness etc											0	0
	other	1						1				1	1

An examination of the data in Table 6.3.2 shows that, for the *affects* of hatred, joy, sadness, and fear, there is a clear link between tempo and *affect,* in agreement with Descartes' (1618 and 1649) theories. Hatred occurs only in quick tempi, joy is found only in moderate or quick tempi, sadness and fear only

in slow tempi. Love and desire, however, are spread across a range of tempi. In the case of desire, this probably reflects the large number of passions (17) included in this overall *affect* (see Appendix A).

Regarding time signature and *affect,* there is no clear overall relationship discernible. By comparing the total number of samples in duple time with the total number in triple time for each *affect* in Table 6.3.2, it can be seen that joy seems to be used more frequently in duple time, but love is found equally in duple and triple time, as is hatred. Desire tends to be found more frequently in duple time, rather than triple time. It is interesting to note however, that on all occasions when compound duple time is used, the *affect* of love is expressed.

In order to determine whether or not there is agreement between the key characteristics identified by the theorists (see Table 3.4.1), and Clérambault's choice of keys, the *affect* of the text of each aria has been compared with the key characteristics of the key of that aria. Table 6.3.3 shows the number of occurrences in each key in the cantatas studied, the number of matches for each key between the *affect* of musical samples and the key characteristics identified by the theorists, and the number of cases where the *affect* did not match any of the key characteristics.

It is possible for the *affect* of an aria to agree with the key characteristics given by more than one theorist where they identify similar key characteristics e.g., G minor, C major, and E minor. Therefore, the total number of matches and non-matches does not necessarily equal the total number of occurrences. The degree of agreement between Clérambault and each theorist for each key has

Table 6.3.3 A comparison of the *affect* of cantata texts, and the key characteristics listed in Table 3.4.1.

KEY	NO. OF OCCURANCES OF THIS KEY IN TABLES 6.2.2. - 6.2.12	NO. OF MATCHES BETWEEN *AFFECT* OF TEXT AND KEY CHARACTERISTICS OF THEORISTS, AND DEGREE OF AGREEMENT.								NO. OF NON-MATCHES	
		J. ROUSSEAU (1691)		CHARPENTIER (CA.1692)		C. MASSON (1697)		RAMEAU (1722)			
		NO.	%	NO.	%	NO.	%	NO.	%	NO.	%
C	6	4	66	3	50			1	16	2	33
c	4	2	50	3	75	2	50	3	75		0
D	3	1	33	1	33	2	66	1	33	1	33
d	2	1	50	0	0	0	0	1	50		0
E♭	1			1	100						0
e♭	0										
E	1				0			1	100		0
e	2	1	50	2	100			1	50		0
F	3	0	0	1	33	1	33	1	33	1	33
f	1	1	100	1	100	1	100	1	100		0
G	6	1	16	4	66	2	33	5	83	1	16
g	5	1	20	0	0	3	60	3	60	1	20
A	5	1	20	3	60			3	60		0
a	1	1	100	1	100	1	100				0
B♭	7			4	57			2	28	1	14
b♭	0										
B	2			1	50					1	50
b	2			1	50			1	50		0

No key characteristic designated Key not found in arias

been calculated by comparing the number of occurrences of each key (Column Two), with the number of matches between *affect* and key characteristic for that key (Columns Three, Five, Seven, and Nine). The shaded areas of Table 6.3.3 indicate the keys for which no key characteristic was given by the theorist.

Table 6.3.3 shows that there is broad agreement between the *affect* and the key characteristics identified by the theorists. More than half of the keys showed agreement between at least one key characteristic and *affect* in all occurrences of that key. Column Twelve, which shows the number of occasions when the *affect* did not match any key characteristics as a percentage of the total number of occurrences, shows low percentages in comparison to Columns Four, Six, Eight, and Ten, which show the degree of agreement. Taking into account the fact that Charpentier was the only theorist to identify characteristics for all the keys, there is no significant preference for the characteristics given by any particular theorist.

The frequently used keys, e.g., C major, A major, and B flat major, tend to be used with consistent meaning. Some infrequently used keys, e.g., F minor and A minor, also show a close match between *affect* and key characteristic. The keys with a lower percentage of agreement (e.g., D major, F major, and G major) are used with a greater diversity of *affects*. It is noteable that all the "furious and quick tempered" arias are indeed in the keys of F major and B flat major, as recommended by both Charpentier (c.1692) and Rameau (1722), with the exception of the Tempest in *Leandre et Hero*, Book 2, no. 4, which is in E flat major. This example clearly demonstrates that the concept of major =

happy, and minor = sad does not apply. Not surprisingly, the two remotest keys in Table 3.4.1, E flat minor and B flat minor, were never used.

Data from Column Six in Tables 6.2.1- 6.2.12 have been compared with the information on harmony and *affect* given in Table 3.4.3, and the results tabulated in Table 6.3.4 The degree of agreement (Column Five), or disagreement (Column Six) between harmonic device and *affect* has been calculated from the number of matches or non-matches as a percentage of the total number of occurrences in the 51 samples surveyed. For example, in the case of *consonance* there were four matches of harmonic device and *affect* out of five occurrences, which equals 80 per cent agreement.

As stated in 5.3.3, *consonance* and *prepared minor dissonance* were found to be common to all samples of a preliminary analysis (See Appendix B). However, a predominance of *consonance* can be inferred from the complete absence of the most dissonant harmonic devices in an aria. Column Six refers to the number of times that a harmonic device occurs where the *affect* of the text does not match that given by either Rameau (1722) or Garden (1993).

Table 6.3.4 A comparison of the *affect* of cantata texts, and harmonic devices as shown in Table 3.4.3

HARMONIC DEVICE	LABEL	*AFFECT*-Rameau (1722)	*AFFECT*-Garden (1993)	DEGREE OF AGREE-MENT	DEGREE OF DISAGREE-MENT	DEGREE OF RELATION-SHIP
				%	%	
Consonance		Cheerful and pompous music		80	20	Strong
Dissonances by borrowing	h	Tender lamentations			57	Medium
		Languor and suffering		6		
		Both of above		37		
Dissonances by supposition	i	Tender lamentations		15	42	Medium+
		Languor and suffering		28		
		Both of above		15		
Unprepared dissonances particularly in the treble;	j	Despair and all passions which lead to fury or strike violently		45	54	Medium-
Chromaticism	k	Languor and suffering		66	33	Strong
modulation by means of an unprepared major dissonance	l	Despair and all passions which lead to fury or strike violently		18	81	Weak
Major-minor contrasts	m		emotional conflict	0	100	Nil
A change to the key of VI in relation to the preceding minor key	n		the supernatural	0	100	Nil

It can be seen from Table 6.3.4 that Garden's (1993) observations regarding tonality and *affect* in the cantatas of Campra do not apply in this particular instance. In contrast, Rameau's (1722) theories all show a medium to strong

correlation, with the exception of Harmonic Device “I”, modulation by means of an unprepared major dissonance.

A comparison of the *affect* of cantata texts, metrical feet and the passions, set out below in Table 6.3.5, is made problematic by the occasional ambiguity in determining the underlying metre of the arias. In sections where the rhythms could be interpreted as fitting the patterns of more than one metre, the *affect* of the text has been referred to in order to make a choice. In most cases this has been noted in the comments after the relevant Table (see Tables 6.2.1-6.2.12). This accounts for the higher degree of agreement (Table 6.3.5, Column Six) observed here as compared to the other musical elements analyzed thus far. However, it can be seen from the degree of disagreement (Table 6.3.5, Column Nine), that there are still cases where the underlying metre was clearly defined, but contrasted with the *affect* of the text. The high degree of agreement in the cases of the metrical feet, *spondee* and *molossus*, may also be influenced by the agreement between tempo and *affect* in these cases.

Table 6.3.5 A comparison of the *affect* of cantata texts, metrical feet and the passions as shown in Table 3.4.2

METRICAL FEET LONG-L, SHORT - S	NO.OCCURANCES	PASSIONS - MERSENNE (1636)	PASSIONS - VOSSIUS (1673)	NO. MATCHES	DEGREE OF AGREEMENT	NO. OF NON-MATCHES	DEGREE OF DISAGREEMENT	DEGREE OF RELATIONSHIP
	No.			No.	%	No.	%	
pyrrhic (SS)	4		light and voluble, as in dances of satyrs	3	75	1	25	Strong
tribrach (SSS)	9		light and voluble, as in dances of satyrs	9	100	0	0	Strong
spondee (LL)	6		grave and slow	2	33	0	0	Medium-
spondee (LL)		tranquillity and peace		4	66	0	0	Medium+
molossus (LLL)	1		grave and slow	1	100	0	0	Strong
trochee (LS)	8		soft and tender	5	62.5	0	0	Medium+
trochee (LS)		more turbulent (than LL)		3	37.5	0	0	Medium-
amphibrach (SLS)	1		soft and tender	1	100	0	0	Strong
iamb (SL)	5		fierce, vehement,	1	20	3	60	Weak
iamb (SL)		more turbulent (than LL), warlike		1	20			Weak
dactyl (LSS)	3		cheerful and joyous	1	33	2	66	Medium-
antispast (SLLS)	0		hard and rugged	0	0	-	-	-
anapest (SSL)	10		violent, and warlike			6	60	Medium
anapest (SSL)		anger		1	10			
anapest (SSL)			furious and mad	1	10			
anapest (SSL)		all of above		2	20			
4th paeon (SSSL)	2		furious and mad	0	0	2	100	Nil

It would appear overall that there is no observable link between the metrical feet identified in these arias and *affect*. This researcher is of the opinion that the metrical feet are too varied to support a connection between the underlying

metrical foot of any aria and its overall *affect*. This finding is consistent with Ranum's (2001) statement that "… French poetry is not constructed of these classical feet" (Ranum, 2001:101).

6.3.1 Summary of analysis results

The strategy in 6.2 and 6.3 has been to use tables to systematize comparisons in an objective manner. Correlations have been found between some 17th and early 18th century theories associating *affect* with techniques of composition, and the compositional techniques and *affects* of Clérambault's first two books of cantatas, as summarized below. It is logical therefore, that there would be correlations between the same theories and Clérambault's other compositions of the same period.

However, these results show tendencies rather than a compositional formula. For example, Table 6.3.2 shows that samples with the *affect* of sadness always had a slow tempo, but the reverse was not true - slow samples could also have the *affects* of fear, love, desire, and peace. Samples with the *affect* of hatred always had a quick tempo, joy had a moderate or quick tempo, fear had a slow tempo. On occasions where the time signature 6/8 or 6/4 was used, it expressed the *affect* of love. Table 6.3.3 shows that the *affects* of Clérambault's cantata texts and the key characteristics identified by Rousseau (1691), Charpentier (c. 1692), Masson (1697) and Rameau (1722), are likely to be in agreement. The theories on harmony and *affect* which showed the closest relationship (Table 6.3.4) were: chromaticism used to express languor and suffering, and a predominance of consonance for cheerful and pompous music.

The results of Table 6.3.5 in relation to metrical feet are inconclusive, due to the factors already discussed.

6.4 The instrumental works of L-N Clérambault

Clérambault's compositional output for instrumental ensemble is small; it consists of only seven works which are preserved in manuscript in the *Bibliotheque Nationale* in Paris (Vm7.1157). They consist of three works for solo violin and *basso continuo*, three works for two violins and *basso continuo*, and one five part work.

Since Clérambault's *simphonias* and *sonatas* exist only in manuscript, the precise date of their composition cannot be identified. However, their composition has been dated to the first decade of the 18th century (La Laurencie, 1922:150). Beecher (1997) suggests that stylistic evidence points to a date of composition during his early Parisian period i.e., before 1714. Tunley (1974) notes that Nemeitz visited Paris during 1713-14, and spoke of concerts held by Clérambault in his home every fortnight or three weeks (Tunley, 1974:6); These may have been the occasions at which they were first performed. Tunley (1974) states that "... they show that the composer's interest in new trends in instrumental music had been aroused some years before the appearance of his first book of cantatas" (Tunley, 1974:127). La Laurencie (1922) concludes his section on these works with the comment that

> ... the trio sonatas and the sonatas for solo violin and bass by Clérambault, a little antiquated, offer interesting examples of the

instrumental compositions of the early 18th century (La Laurencie, 1922:150).

(*les sonates en trio et les sonates à violon seul de Clérambault, un peu archaïsantes, offrent d'intéssantes spécimens de la composition instrumentale au début du dix-huitième siècle*.)

Recent observations confirm the high quality of Clérambault's instrumental writing in comparison with that of his contemporaries:

> Typical is the polyphonic outlook of the organist, with the second movements being decidedly fugal and the others more imitative than usual. The technical requirements are modest and the ideas somewhat conservative and plain. But the flow is convincing both rhythmically and tonally, and the forms are the broadest we have seen thus far in France. In view of these traits and Clérambault's importance to church and keyboard music, a fuller representation of his sonatas in modern editions is certainly in order (Newman, 1966:364).

However Beecher (1997), editor of several of Clérambault's sonatas, tends to damn the works with faint praise:

> In the contributions by Clérambault, one sees the running basses of Corelli, the sequences, and a full polyphonic texture with frugal [sic] motifs distributed equally among the voices. ... The weakness of the French sonata in general was its lack of memorable melodies or striking themes, a grievance not so pronounced in

> Clérambault's works, yet a manifest shortcoming in relation to the Italians at their best-although certainly he does not imitate the banality of Duval, or the formulaic style of Dàndrieu. Moreover, the French penchant for the embellished line for its own sake is a reminder that we are still in the age of *les goûts réunis* (Beecher, 1997).

Table 6.4.1 sets out the titles and instrumentation of the compositions as they appear in the manuscript, along with the structures of the sonatas and *simphonias* in terms of time signatures and descriptions.

Table 6.4.1 Clérambault - *Simphonias* and sonatas, Vm7.1157

NUMBER	DESCRIPTIVE TITLE	INSTRUMENTATION	TEMPO CHANGES
Sonata Prima [C.51]	*Anonima*	2 tr and b.c.	3/2 Adagio-C-𝔠-C-𝔠-2-𝔠-3-3/8-𝔠
Sonata II [C.52]	*La felicité*	2 tr and b.c.	𝔠 lentement-C Allegro-𝔠 lentement-𝔠-6/8-𝔠 lentement
Sonata III [C.53]	*L'Abondance*	Vln and b.c.	𝔠 Adagio-𝔠-C Allegro-3 *Sarabande* Fort grave-12/8 Allegro
Simphonia IV [C.54]	*Ritournelle*	5 parts, 2 tr, 2 altos, bass	Composed in one movement
Simphonia V [C.55]	*Chaconne*	Vln and b.c.	Composed in one movement
Simphonia VI [C.56]	*Sonata detta L'Impromptu*	Vln and b.c.	𝔠-C-𝔠-C-3/8
Simphonia VII [C.57]	*Sonata detta La magnifique*	2 tr and b.c.	3/2-6/4 Allegro-𝔠 Adagio-3 *Sarabande*-6/4 gigue-2 Allegro

Obviously there is some overlapping use of the titles *Simphonia* and Sonata*,* which has resulted in different listings of the relative numbers of sonatas and *simphonias* in the literature on these works. La Laurencie (1922) lists them as

> ... six compositions to which are added one *Simphonia* (the 4th of the collection) written in five parts and reduced to one Ritournelle 3/2 in g minor. Except the 1st (*Anonima)* and the 5th, all the

> sonatas, which Clérambault names sometimes with the double name of *Simphonia*, Sonata, receive literary titles (La Laurencie, 1922:150).

This information has been variously re-interpreted as: "... six sonatas and a one-movement *Simphonia a 5*" (Newman, 1966:364), "... four sonatas and three symphonies" (Sadie, 1980), and "... two *simphonias* and five sonatas" (Bates, 1991-92:91). It appears that Clérambault may have used the title *Simphonia* to refer to an instrumental work, reserving the title *sonata* for those works which consist of contrasting movements or sections. The two *simphonias* which have no additional label of *sonata*, C. 54 and C. 55, are both single movement works in typically French style. C. 54 is entitled *Ritournelle,* a term which is also found in Clérambault's cantatas, and which is used in French music generally to describe an instrumental introduction or an interlude framing the verses of an air or chorus (Tunley, 1974:82). The five part texture is typical of French 17th century orchestral music. C. 55 is a fine example of a *chaconne*, a dance in triple time which probably came to Spain from the New World. However Bates (1991-92) observes that, in the context of the Italian models, it could easily qualify for the title of sonata: "The admissibility of applying the name sonata to such a single-movement composition (the *chaconne*) is clearly demonstrated by Corelli, whose twelfth sonata in Op. 2 is a single movement, a *chaconne*." (Bates, 1991-92:91,note 53).

Five of the instrumental works have additional titles, e.g., *Anonima.* Beecher (1997) argues that these do not necessarily relate to the *affect* of the sonata:

> The French were given to using generic nouns or to turning adjectives into nouns to describe a favorite benefactor, pupil, or friend, a social milieu, or the ethos of the piece itself. Hence the question of whether the title, if it is not clearly a form of dedication, must not therefore be a characteristic of the piece itself which the composer seeks to establish in the minds of players and audiences alike (Beecher, 1997).

6.4.1 Analysis of instrumental works

Clérambault's instrumental works have also been analyzed following the methodology set out in 5.3.2, and the results summarized in Tables 6.4.3 - 6.4.9. Each separate movement has been assigned a section number (Column One), with the corresponding bar numbers (Column Two) shown as printed in a recent edition (Clérambault, 1998).

The only time signature (Column Three) which is used in the sonatas, but not in the cantatas, is 12/8.

The results of 6.3 have been taken into account, and the analysis of instrumental works modified accordingly. The musical elements analyzed have been limited to those which showed at least a medium level of agreement with the *affective* theories of the time. Consequently, the element of Metrical devices has been excluded, and the Harmonic Devices (Column Four) limited to the first four, (h,i,j,k).

The Composer Directions (Column Five) are transcribed directly from a photocopy of the unpublished manuscript (Clérambault, c.1710). The composer has consistently used French terms (e.g., *gay,* or *gratieusement*) in the cantatas, but uses a mixture of French and Italian terms (e.g., *Adagio*, *Allegro*) in the sonatas. In order to draw some parallels between these two sets of composer directions it is useful to refer to Brossard's (1703) translation of Italian time words, quoted in 4.5.1.

> ADAGIO .. comfortably, *at your ease, without pressing on*, thus almost always *slow* and dragging the speed a little.
>
> ALLEGRO ... always GAY, and *decidedly lively*; very often quick and light; but also at times with a *moderate* speed, yet *gay* and *lively*. (Brossard, 1703) quoted in (Donington, 1963:388).

An additional column, Tempo (Column Ten), is derived from the Composer Directions, Time signature and, where relevent, type of dance (Column Nine, Other).

Affect(s), Column Twelve, is the result of an examination of the data (Columns Three - Ten) for each section of music, and Column Eleven, the *affect* of cantata sections which have similar compositional features - key, tempo, time signature, harmonic devices and *other*. Table 6.4.2 below demonstrates this method of analysis as applied to the first two sections of Sonata Prima (See Table 6.4.3). In each case, the *affects* implied by the key characteristics and tempo have been listed first. Those *affects* which are obviously inconsistent between these two elements are eliminated, leaving the remainder to suggest

the initial overall *affect* of the sonata. The next stage is to consider the *affect(s)* suggested by the Harmonic Devices and, where possible, cantata sections which have similar compositional features. These sources may suggest further subtleties of interpretation, or refinements of the initial *affect.* In order to maintain consistency of terminology, *Affect(s),* Column Twelve uses Descartes' (1649) six passions and their components, as shown in Appendix A.

Table 6.4.2 Instrumental Works – analysis of *affect*

***AFFECTIVE* POSSIBLITIES**	COMPOSITIONAL FEATURES	SECTION 1	SECTION 2
↓	KEY (See Table 3.4.1)	G Major - tenderness; effeminate, amorous and plaintive; Gay and brilliant; and sweet and tender	G Major - tenderness; effeminate, amorous and plaintive; Gay and brilliant; and sweet and tender
↓	TEMPO (See Table 6.3.2)	SLOW - sadness, fear, wonder, desire and love	QUICK - joy, hatred, wonder, desire and love
INITIAL *AFFECT(S)* SUGGESTED		**love, plaints/sadness**	**joy, wonder, desire, love**
↓	HARMONIC DEVICES (See Table 6.3.4)	i,j - tender lamentations, languor and suffering, despair.	h,i,j,k - tender lamentations, languor and suffering, despair.
↓	CANTATA – *Affect* of sections with similar features	nil	6.2.2 no.3 - Desire q) jealousy 6.2.3 no.2 - love and honour
FINAL *AFFECT*		**SADNESS f) Pity = Sadness + Love)**	**DESIRE**

Table 6.4.3 *Sonata Prima 'Anonima'* Clérambault

No.	Bars	Time Sig.	Key	Composer Directions	Harmonic Devices	Tessitura	Phrasing	Other	Tempo	Cantata sections with similar features	***Affect(s)***
1	1-38	3/2	G	Adagio	j		i	melody broken by rests	slow	-	**SADNESS f) Pity = Sadness + Love)**
2	39-128	C	G	-	h,j,k		r	running semis, wide leaps	quick	6.2.2 no.3 - Desire q) jealousy 6.2.3 no.2 - love and honour	**DESIRE**
3	129-143	¢	G	-	j			two note slurs, tremolo effect.	slow		**love**
4	144-206	¢	g	-	h,k			two note slurs, descending figures.	slow		**sadness**
4	207	C	g	-	-			recitative-like, dotted rhythms			**-**
5	208-212	¢	g	-	h			recitative-like, dotted rhythms			
6	213-285	2	g	-	h,j			triadic,running quavers.	quick		**desire - hope and joy.**
7	286-288	¢	g	-	-			recitative-like, dotted rhythms			
8	289-315	3	g	-	h			chaconne	slow		**love, courage**
9	316-345	3	G	-	j	high		chaconne	slow		**tenderness**
10	345-376	3/8	G	-	h,j			running semiquavers	quick		**love, hope**
11	377-379	¢	G	-	-						**love, joy.**

Table 6.4.4 Sonata no 2 *'La Félicité',* Clérambault

No.	Bars	Time Sig.	Key	Composer Directions	Harmonic Devices	Tessitura	Phrasing	Other	Tempo	Cantata sections with similar features	***Affect***
1	1-18	¢	G	lentement	j,k		I	descending melody	slow		**love - tenderness, tinged with sadness**
2	19-55	C	G	allegro	h,k			Triadic motif, running semiquavers	quick	6.2.2 no.3 (desire - jealousy) 6.2.3 no.2 (love and honour)	**love and honour, still with an element of suffering.**
3	56-63	¢	G	lent	-		I		slow		**love**
4	64-101	C	G	allegro	k			leaping quavers	quick		**love, tenderness**
5	102-122	¢	G	-	h,k		R	gavotte	mod.		**love, tenderness.**
6	123-153	3/8	G	-	-			gigue, running semiquavers	quick	6.2.12 no.5	**joy**
7	154-157	¢	G	lent	-		R		slow		**love**

- Sections 3,6 and 7 all show a predominance of consonance, which implies a "cheerful and pompous" *affect*.

Table 6.4.5 Sonata No 3 *'L'Abondance'* Clérambault

No.	Bars	Time Sig.	Key	Composer Directions	Harmonic Devices	Tessitura	Phrasing	Other	Tempo	Cantata sections with similar features	***Affect***
1	1-4.2	¢	B♭	Adagio	k			pedal point	slow		**magnificence**
2	4.3-65	¢	B♭	-	h,k		R	gavotte, leaping	mod.	6.2.12 no 2 (Joy a) gaiety/cheerfulness)	**joy**
3	66-109	C	B♭	Allegro	h,j,k			triadic theme, running semiquavers	quick		**hatred**
4	110-133	3	B♭	Sarabande fort grave	j,k		R		slow		**magnificence**
5	134	12/8	B♭	Allegro	h,j,k			running semiquavers	quick		**hatred**

- Chromaticism (k) throughout.

- The key gives the *affect* of either "magnificent and joyful" or "tempests and furies".

Table 6.4.6 *Simphonia* IV '*Ritournelle*', Clérambault

No.	Bars	Time Sig.	Key	Composer Directions	Harmonic Devices	Tessitura	Phrasing	Other	Tempo	Cantata sections with similar features	***Affect***
	whole piece	3/2	g	-	h,j,k			passacaille, dotted rhythms, descending figures, slurred pairs of notes	slow	6.2.4 no.1 Desire - fear (despair + sadness) 6.2.5 no 2 Love 6.2.8 no.2 Faithful love, courage.	**Desire, love.**

- This work is in one movement, and is based on a *passacaille* rhythm. Unlike the Chaconne however, it does not divide into regular couplets.

Table 6.4.7 Simphonia no 5, Chaconne, Clérambault

No.	Bars	Time Sig.	Key	Composer Directions	Harmonic Devices	Tessitura	Phrasing	Other	Tempo	Cantata sections with similar features	***Affect***
	Whole piece	3	D/d	-	j,k.		R	Triadic motif Dotted rhythms, Repeated notes	quick	6.2.3 no.5 Love / 6.2.7 no.3 Love triumphant	**Love triumphant**

- The bass is unfigured.

Table 6.4.8 Sonata no 6, *'Sonata detta L'Impromptu',* Clérambault

No.	Bars	Time Sig.	Key	Composer Directions	Harmonic Devices	Tessitura	Phrasing	Other	Tempo	Cantata sections with similar features	***Affect***
1	1-12	¢	d	-	h,j,k		I	recitative	slow	6.2.7 no1 Desire c) fear	**Desire - fear**
2	13-56	C	d	-	j,k			leaps, running semiquavers	quick	-	**Desire- indignation = (Hatred +Desire)**
3	57-73	¢	d	Aria, piano	h,j		R		mod.	-	**Desire +Love**
4	74-82	C	d	-	h,i		I	recitative	slow	6.2.7 no1 Desire c) fear	Desire c) fear
5	83-118	3/8	d	-	k			gigue, running semiquavers	quick	6.2.7 no3 love triumphant	**Hope = (Desire + joy)**
6	119-123	¢	d	-	h,j				slow	6.2.7 no1 Desire c) fear	**Desire - fear**

- All sections contain dissonance, but to a differing extent, with sections four and five being the least dissonant.

Table 6.4.9 *Simphonia* VII *'Sonata detta La magnifique'*, Clérambault

No.	Bars	Time Sig.	Key	Composer Directions	Harmonic Devices	Tessitura	Phrasing	Other	Tempo	Cantata sections with similar features	***Affect***
1	1-31	3/2	e	-	h,j,k		I	passacaille	slow		**Sadness f) Pity =(sadness + love)**
2	32-103	6/4	e	allegro	h,j,k				quick	6.2.1 no 3 The pains of love	**love**
3	104-148	¢	e	adagio	h,j,k				slow		
4	149-164	3	e	-	h,k		R	sarabande	?		
5	165-193	6/4	e	-	h			gigue	mod.	6.2.1 no 1 Love eternal	**love**
6	194-247	2	e	allegro	j				quick		
7	248-254	C	e	-	h,j,k				mod.		

- As in the previous sonata, all sections contain dissonance to some extent, with sections four and five again being the least dissonant.

6.5 Synthesis of directions from the analysis

In a comparison of cantatas and instrumental works, at the broad level of key signatures it is noticeable that the movements of instrumental works are usually in the same key, whereas the arias of each cantata are usually in a variety of keys. Where there is a key change between sonata movements, as in Sonata *Prima* (Table 6.4.3), it is only to switch between the major and minor modes. Therefore it appears that there is one overall *affect* for each instrumental work, whereas the arias within each cantata are contrasted in *affect*.

It can be seen that an identifiable image of the overall *affect* of each sonata can be obtained from this type of analysis, with more subtle distinctions of *affect* from one movement to another within the same sonata, arising from the tempo, time signature, harmonic devices, etc. Whether this is exactly the *affect* that the composer intended will, however, remain a matter for conjecture. Nevertheless, by using the method developed in this study, one can be relatively certain that the image of *affect* is based on theories which were in vogue at the time of composition, rather than guesswork or superimposed theories. It lays a foundation for examining the works in context, as set out in 1.4. The primary criterion for a successful composition is "How well do the sonatas succeed in *moving* the audience, in creating an *affect*?", rather than the demonstration of technical achievements, or the degree of conformity to Italian compositional models. By first determining the implied *affect,* and then attempting to convey that *affect* in performance, the researcher is in a position to suggest answers to this question.

Chapter 7

PERFORMANCE A - PROCESS AND PRODUCT

7.1 Directions from the literature

Chapter 2.2 highlighted the large volume of early French violin sonatas available to modern performers, and the inadequacy of previous evaluative comments as a basis for the choice of concert repertoire. Chapter 3 established a framework for an understanding of this repertoire in terms of its expressive capabilities, and its capacity to move audiences emotionally. Using this information, the skilled performer can further enhance the musical *affect* through the use of articulation, phrasing, ornamentation and dynamics.

In exploring the interrelationships between the early French sonatas and dance, Chapter Four points to the need for performers to identify the dances within the sonatas, and to use performance practice to highlight dance characteristics. However, Chapter 4.6 confirms that, although performers need to be aware of the performance practices of the time, they also need to allow for spontaneity and variety in performance.

As argued in 1.2, the sketch-like nature of 17th and 18th century music scores requires the performer to make more decisions regarding the musical interpretation than does later classical music, in fact allowing greater scope for contemporary interpretations. Additionally, the lack of previous performance

models for most of this repertoire implies that an image of the music must be developed during the rehearsal and performance process. This demands that both musicians and audiences adopt an exploratory approach, rather than approaching the music with a pre-existing sound vision. In fact, to approach the music with a fixed musical image would tend to limit the scope of interpretation.

The intention in this case was not to replicate existing versions of the repertoire, but to take a different perspective, applying the knowledge gained to practical performances. Where previous performance models do exist, the imitation of sound recordings can lead to the "perpetuation of the first (and far from ideal) solution to a problem, specially if a very influential musician is involved" (Di Véroli, 2000:32). Di Véroli (2000) argues that an early recording of Rameau's *Pieces de Clavecin en Concert* became the model for subsequent interpretations of that particular work for many years, in spite of the more recent information available about the use of *inégalité* in French music.

The complex interactions involved in preparation and performance of early music are illustrated by Figure 7.1.1 below, and the following analysis of Performance A uses the elements of Figure 7.1 as the basis for discussion.

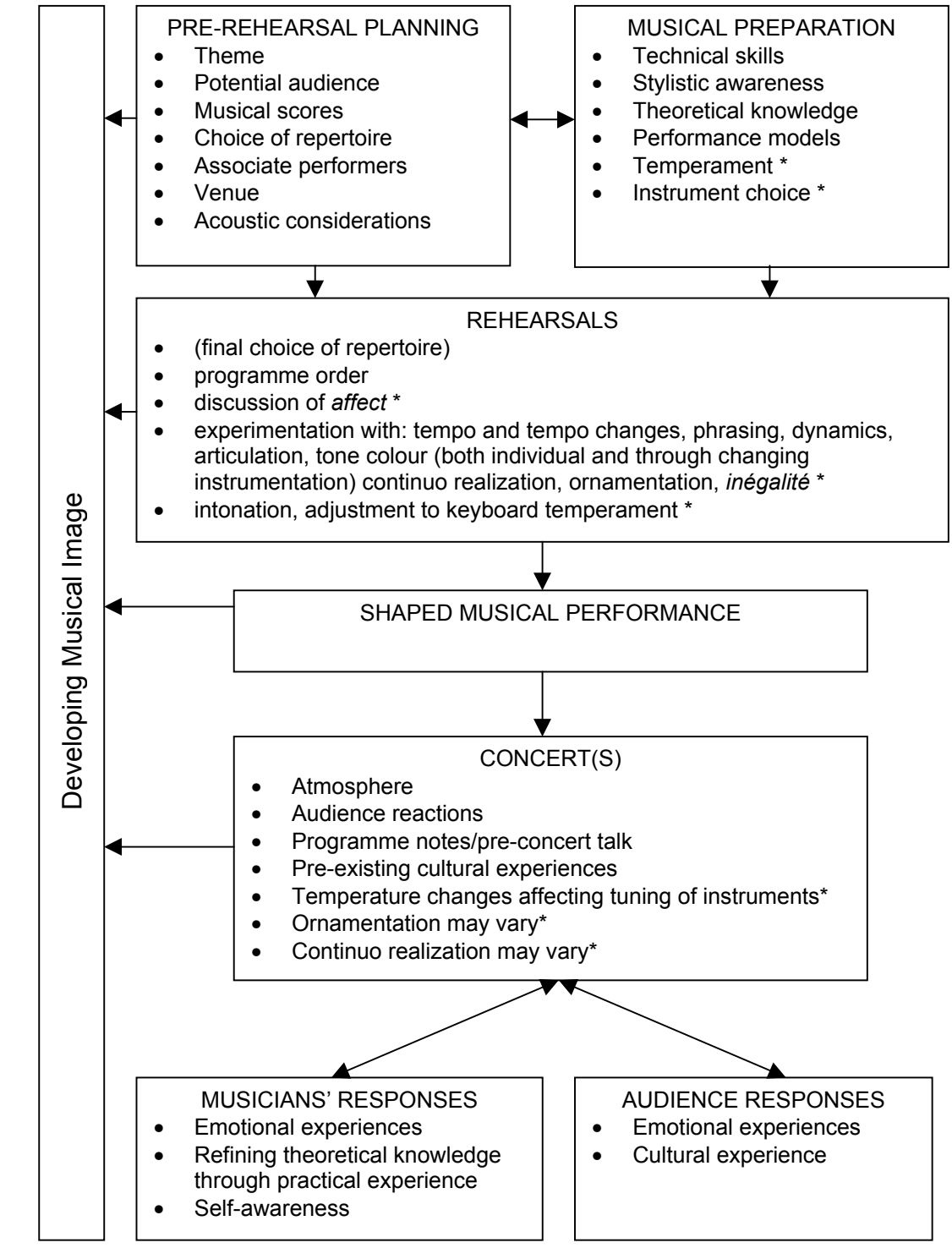


Figure 7.1.1 Early music performance - genesis and dynamics (derived from the model developed by Davis (1995)

7.2 Pre-rehearsal planning for Performance A

The theme for Performance A – early French violin sonatas, was derived directly from the author's research interest in this repertoire. Repertoire for Performance A was selected from the author's collection of printed scores, following the criteria set out in Chapter 5.4. After examining potential works by Clérambault and several other composers of the period, works were selected in accordance with Criteria Two and Three in order to demonstrate the quality and variety within the early sonatas. Compositions were chosen which represented both early and late stages within the period in question, and which demonstrated both the sonata and suite forms. The familiarity of the regional area's potential audience with early music performance increased the likelihood of such a highly specialized programme being favourably received. In order to fulfil Criterion Four, audience accessibility, the following factors were also considered in order to create a balanced, challenging, and interesting programme: variety of keys, dance movements, and textures. In accordance with Criterion Five, works were selected to demonstrate techniques such as double stopping and the use of higher positions on the violin. The final choices are detailed in Table 7.2.1. Full details of the programme of Performance A are listed in Appendix E.

Table 7.2.1 Selection of compositions for Performance A

CRITERION 1	CRITERIA 2 AND 3			CRITERION 4			CRITERION 5
Instrumentation	Composer	Title and year of composition	Representativeness	Key	Dance Movements	Texture	Other Features
Violin, Vla. da gamba, b.c.	Clérambault	Sonata no.3, before 1710	Example of an early sonata	B♭ major	*Sarabande*, *Gigue*	Polyphonic, imitative	
Violin, b.c.	Duval	Sonata no.7, vol.4, 1708	Example of an early sonata	G minor	*Sarabande*	Dense; many continuous double stops in violin part; continuo densely figured	Use of double stops to create a very dark, sonorous timbre.
Violin, Vla. da gamba, b.c.	Leclair	Sonata no.8, vol.1, 1723	example of Leclair's early style	G major	*Gavotte*	Varied	Use of double stops and higher positions.
Violin, b.c.	Rebel	Premiere Suite, 1705	Demonstrates typical French dance movements, but in a virtuosic violin idiom.	G major	*Allemande, Courante, Sarabande, Gigue, Chaconne, Bouree*	Varied	Transparent, most interest in violin part; Double stops used for emphasis rather than polyphony.

The sonatas of Leclair are generally regarded as the culmination of the French baroque sonata, and a benchmark against which earlier works are compared (e.g., Boyden 1965; Newman 1966); consequently a sonata by Leclair was included in the programme. Rebel's three suites for violin demonstrate the incorporation of virtuosic string techniques into traditional dance movements, and the development of idiomatic writing for the violin outside the sonata repertoire.

As stated in 1.2, the use of historical instruments and performance techniques is fundamental to this research. Of particular relevance to the performance of dance-influenced repertoire is the use of a short, tapered violin bow in order to articulate the rhythms clearly. A modern reproduction of a bow dating from c.1700 was chosen for both Performances A and B, (Plate 7.2.1), rather than a later, longer model, which is the style of bow more widely used by baroque specialists today (Plate 7.2.2).

Plate 7.2.1 Violin bow by Basil de Visser, 1996, 68 cm.

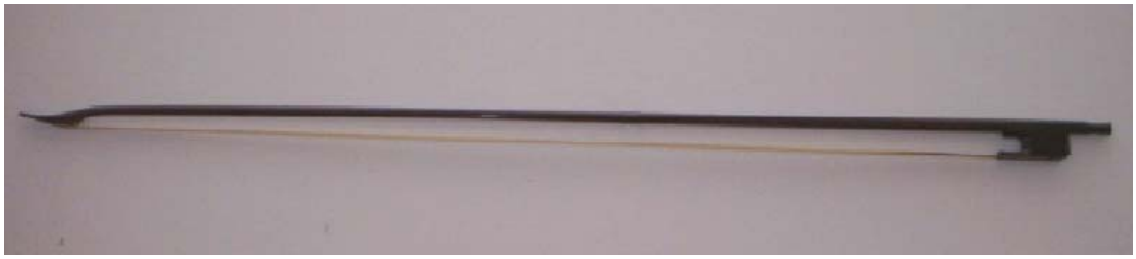


Plate 7.2.2 Violin bow by Basil de Visser, 1991, 73 cm.

The criteria for the choice of the associate performers were their knowledge of performance practice in relation to French baroque music, their expertise in performing this repertoire, using period instruments, and also their experience in performing dance music. Of the handful of harpsichordists in Australia with the necessary expertise, Marie-Louise Catsalis was selected for her knowledge in the performance of French baroque music, and her skill in continuo playing. Caroline Downer, a viola da gambist skilled in the same areas and also with extensive experience in performing dance music was fortunately resident in the city and available for the performance. As outlined in 5.4, the addition of a bowed string bass is optional for much of this repertoire, but it allowed the inclusion of works with independent writing for the bass, in accordance with Criterion One, thereby contributing to the variety of textures in the recital.

Venues considered for Performance A were an art gallery, a convent chapel, which has beautiful acoustics, and a theatre. Of these venues, the art gallery was chosen because it was an attractive venue with a lively acoustic, friendly and intimate atmosphere, and a reputation as an established concert venue. An added consideration was that the gallery was able to provide additional logistical support by producing and distributing the necessary concert publicity, thereby increasing the chance of a reasonably sized audience for the recital.

7.3 Musical preparation

Performances A and B were worked on in tandem with, rather than following, the score analysis, in order for the two strands of research to inform each

other. The focus of preparatory research for Performance A was to provide programme-specific information, such as the appropriate articulation and tempo for the dance movements, and the *affects* implied by the musical structures.

At the time of preparation for Performance A, the only available recordings of works on the programme were of the Leclair sonata (Leclair 1997) - Recording A, and the Clérambault sonatas (Clérambault, 1998; Leclair, 1997) - Recording B. These interpretations were considered by the author when making decisions on musical interpretation.

This recital included dances of the following types: *Allemande, Bouree, Chaconne, Courante, Gavotte, Gigue,* and *Sarabande*. In order to select a suitable tempo for these dance movements, information from the following three sources were compared: Mather and Karns (1987); Recording C, dance music from the court of Louis XIV (Lully, Campra, Marais, Destouches *et al*., 1995); and notes provided by the Early Dance Consort of Sydney (personal communication 1995) for a dance performance which took place in January 1995, in which the author contributed to the musical accompaniment for the dancers.

An examination of these three sources showed quite a range of tempi for any particular dance. For example, the theorist d'Onzembray (1732) is quoted in Mather and Karns (1987) as suggesting a tempo of crotchet = MM 159 for the *Chaconne d'Arlequin* (Lully, 1672). In contrast, both Recording C and the Early Dance Consort (personal communication 1995) preferred a slower tempo of crotchet = MM 120 for the same choreography. Interestingly, Recording C

contains two versions of another *chaconne* by Lully, taken from his opera *Acis et Galatea*, Act II, Scene 5 (1686) (Lully, Campra, Marais, Destouches *et al*., 1995). The first version is performed by soprano and orchestra with a tempo of crotchet = MM 100, the second on harpsichord with crotchet = MM 116. The *chaconne* by Rebel, performed in Performance A, contains many embellishments, notated by the composer, which necessitated a slower tempo than any listed in Mather and Karns (1987), but only slightly slower than the *chaconne* from *Acis et Galatea* by Lully, (1686), as performed by *Les Talens Lyriques* (Lully, Campra, Marais, Destouches *et al*., 1995) in the version for soprano and orchestra. The dance types found in Performance A, and the range of tempi derived from theoretical sources and recent performances with dancers are shown in Table 7.3.1. Other performance considerations are shown in Table 7.3.2.

Table 7.3.1 Dance Tempi for Performance A

DANCE TYPE	TEMPO Mather & Karns (1987)	TEMPO Garlick (1995)	TEMPO Recording C
Bouree	𝅗𝅥 = M.M.112-121	♩ = M.M.120	𝅗𝅥 = M.M. 120
Chaconne	♩ = M.M.121-159	♩ = M.M.120 - 138	♩ = M.M.100 - 133
Courante	𝅗𝅥 = M.M.82-92	𝅗𝅥 = M.M.69	𝅗𝅥 = M.M. 76-90
Gavotte	𝅗𝅥 = M.M.97-148	𝅗𝅥 = M.M. 84	𝅗𝅥 = M.M. 111
Gigue	♩. = M.M.100-121	𝅗𝅥. = M.M.100	♩. = M.M.110-112
Passacaille	n/a	n/a	♩ = M.M. 108-112
Sarabande	♩ = M.M.64-72	♩ = M.M.96-100; 𝅗𝅥 = M.M. 80	♩ = M.M.64 – 120!

Table 7.3.2 Performance considerations for decision in the rehearsal process

COMPOSITION	DANCE	TEMPI of DANCE MOVEMENTS	OTHER PERFORMANCE CONSIDERATIONS
Leclair – *Largo*			
Vivace			
Musette			
Tempo gavotta	*Gavotte*	𝅗𝅥= M.M.75-80	
Clérambault – *Adagio*	*Gavotte*		*Adagio* refers to the first two and a half bars only.
Allegro			
Sarabande fort grave	*Sarabande*	♩= M.M.72	Regular phrasing – a slow, refined, poised version of the dance, restraint of emotion.
Allegro	*Gigue*	♩.= M.M.116+	Bars 25-27 Unusual slurs on repeated notes – ties, or articulated notes in the same bow?
Duval – *un peu grave*			Low tessitura; *Passacaglia* rhythms. Issues of over-dotting.
Gay et marqué			Clear articulation
Sarabande	*Sarabande*		Irregular phrasing, therefore more passionate, faster than Clérambault's *Sarabande*.
gay			Clear articulation
Rebel - *Prelude*			
Allemande	*Allemande*		
Courante	*Courante*	𝅗𝅥= M.M.82-90	
Sarabande	*Sarabande*	♩= M.M.60	
Gigue rondeau	*Gigue*	♩.= M.M.102	
Chaconne	*Chaconne*	♩= M.M.98	Speed limited by the need to articulate runs (e.g. bars 54-61) rather than using slurred bowing. Bars 87 – 90 and 122 – 131 slurs on repeated notes, bow vibrato?
Bouree en Rondeau	*Bouree*	𝅗𝅥= M.M.78-80	Heavily ornamented theme, and many divisions in the violin part necessitated the slower tempo.

Bowings which would emphasize the characteristic rhythms and phrasing of each dance type were chosen for dance movements, using the information synthesized by Mather and Karns (1987), and the author's previous experience in performing French baroque music.

In order to decide on the *affect* of each sonata, or sonata movement, the preliminary investigations into the *affect* implied by various keys, the *affects*

expressed in some of the cantatas from Books 1 and 2 by Clérambault, and other musical factors were considered. For example, Clérambault's Sonata *'L'Abondance'* is in the key of B♭ major which, according to Table 3.4.1, could suggest an *affect* of *magnificent and joyful* (Charpentier, 1692), or *tempests and furies* (Rameau, 1722). Although the more complete study of cantatas from Books 1 and 2 by Clérambault did indeed show that B♭ major is often used to depict *tempests and furies*, at the time of Performance A this theory had not yet been corroborated. Additionally, typical *tempest and fury* movements of the late 17th century are characterized by a predominance of continuous running semiquavers, which were not found in the sonata. Therefore, it was decided that the overall *affect* of *'L'Abondance'* was *magnificent and joyful*.

Given the geographic distance between the performers at the time of Performance A (c. 2000 km), it was crucial that all performers were sent the scores in advance, so that each had time to master any technical challenges which presented themselves in this particular programme. Since all the performers had been selected for their expertise in early music, a high level of stylistic awareness for music of the period could reasonably be assumed.

7.4 Translating theory into performance

Within the guidelines of performance practice of an era, there are still many questions of interpretation which either remain unanswered, or depend on the specific circumstances of a particular performance. There is never just a single definitive interpretation of a baroque composition, but rather, many possible

interpretations. For example, the choice of tempo for dance music performed in a concert depends not only on the tempo of the dance, as discussed in 4.5, but also on the speed of harmonic change within a piece, the acoustic in which it is being performed, the instrumentation, and the technical skill of the performers. In making musical decisions where there are no clear cut guidelines, often the deciding factor is what approach works best in practice.

Rehearsals for Performance A took place in the concert venue, in three sessions of two hours each. As argued in 1.2, the performance of baroque music requires a degree of spontaneity. Ideally the performance of baroque chamber music is like a conversation, and therefore, good communication between the players, rather than domination of the musical conversation by the leader, is essential. This conversational style needs to be nurtured during rehearsals, and therefore, although the rehearsals were directed by the current researcher, given the intimate nature of the music, and the exploratory nature of the project, all three performers had an input into musical decisions.

Priority was given to the creation of a unanimous sense of direction in the music, with a focus on bringing out a definite *affect* in each piece. The tempo, phrasing, and articulation of the dance movements were also given priority during rehearsals, rather than minutiae. When rehearsing in the performance venue, it quickly became obvious that the planned tempi for some of the quicker movements would have to be slowed, in order to take into account the unexpectedly reverberant acoustic.

In keeping with the selection criterion of maximizing audience appeal, the

performers explored the variety of timbres and textures possible within the overall instrumentation. For example, the *Sarabande* by Rebel was performed without harpsichord, whilst at other times the harpsichordist played *tasto solo*[5], and the registration of the harpsichord was varied where appropriate. For the same reason, on actually hearing the music for the first time, the musicians decided it would be necessary to omit the repeats of some sections of the Suite by Rebel. In deciding which repeats to omit, consideration was given to keeping those which were necessary for structure and balance in the music, and leaving out those which created repetition at the risk of losing the listeners' attention.

The performers based their use of *inégalité* on the principles outlined in 4.6.1, i.e., always, except when the melody moved by leaps, or was too fast. The main issue in rehearsals was for the performers to create the same degree of *inégalité,* although this varied from piece to piece. In articulating the dance rhythms, it was important to develop uniform articulation and note lengths. The different attacks of the violin, viola da gamba and harpsichord created quite a challenge. These changes in performance considerations, which were decided as a result of the rehearsal process, have been listed in bold in Table 7.4.1 below. Whilst these changes may appear slight, they do highlight the role of the rehearsal process in shaping the musical image.

[5] *tasto solo* - the *basso continuo* player omits the chords

Table 7.4.1 Revised performance considerations

COMPOSITION	DANCE	TEMPI of DANCE MOVEMENTS	Other performance considerations
Leclair – *Largo*			
Vivace			
Musette			
Tempo gavotta	*Gavotte*	𝅗𝅥= M.M.75-80	**Continuous quaver divisions played more unequally, and slower than Recording A**
Clérambault – *Adagio*	*Gavotte*	𝅗𝅥= M.M.72	*Adagio* refers to the first two and a half bars only.
Allegro			**The high rate of harmonic change, a different chord on each quaver, necessitated a moderate tempo**
Sarabande fort grave	*Sarabande*	♩=M.M.72	Regular phrasing – a slow, refined, poised version of the dance, restraint of emotion.
Allegro	*Gigue*	♩.=M.M.98	Bars 25-27 Unusual slurs on repeated notes – ties, or articulated notes in the same bow?
Duval – *un peu grave*			Low tessitura; *Passacaglia* rhythms. Issues of overdotting.
Gay et marqué			Clear articulation
Sarabande	*Sarabande*	♩= M.M.82-84	Irregular phrasing, therefore more passionate, faster than Clérambault's Sarabande.
gay			Clear articulation
Rebel - *Prelude*			
Allemande			
Courante		𝅗𝅥= M.M.65	
Sarabande		♩= M.M.68	**Some sections performed without harpsichord for variety of texture**
Gigue rondeau		♩.= M.M.105	
Chaconne		♩= M.M.102	Speed limited by the need to articulate runs (e.g. bars 54-61) rather than using slurred bowing. Bars 87 – 90 and 122 – 131 slurs on repeated notes, bow vibrato?
Bouree en Rondeau		𝅗𝅥= M.M.78-80	Heavily ornamented theme, and many divisions in the violin part necessitated the slowish tempo.

7.5 Reflections on Performance A

The musical result of this preliminary recital was very promising, and indicated that the sonatas were worthy of further research and performance, rather than being solely of academic interest. The wide range of tone colours and textures in the music was more evident on hearing the performance rather than on

studying the printed scores, supporting the case for performance research into this repertoire. The enthusiastic audience response indicated that most had enjoyed the recital. It seemed that their interest in the music had been maintained throughout the programme.

This program highlighted the differences in style between Leclair's (1723) sonata and the earlier works. The sonata by Leclair, whilst more technically demanding, has less of a direct emotional impact on the listener than the earlier works. It is much lighter and more delicate in style, qualities which are typical of the *galant* style. Without detracting from the quality of Leclair's music, this observation reinforces the case for the early French sonatas to be analyzed in an appropriate context.

7.6 Performance outcomes and directions for Performance B

The main focus of Performance A was the live concert, and, although it was recorded for documentation purposes, the production of a recording was not the main objective. From comments by audience members, and by listening to the recording of Performance A, key factors which emerged for further attention in future recitals were:

1) the importance of performing music with such close links to dance in a less reverberant acoustic – it is essential to perform within a certain tempo range for each dance in order to portray the character of each dance. In Performance A, the very reverberant acoustic required some movements to be performed at a

slower than optimal tempo.

2) the inclusion of just one work by Leclair, from a later era, while providing some context, contributed less to the investigation of early sonatas than expected. Without detracting from the quality of compositions by Leclair, it confirmed that, by the time of composition of Leclair's sonatas, a significant musical shift towards the *galant* style had occurred, and therefore any comparison between Leclair's sonatas and those by earlier composers needs to take style into account as well as technique.

3) The issue of *inégalité* needed to be addressed in greater detail during rehearsals, in order to establish uniformity between the players. Possibly more rehearsal time overall is needed for this purpose.

Chapter 8

PERFORMANCE B - PROCESS AND PRODUCT

8.1 Pre-rehearsal planning for Performance B

The theme of Performance B was broadly the same as Performance A, with a focus on the early French solo sonata and the works of Clérambault. As explained in 7.6, it was not necessary to include music by Leclair, but it was important to include a work by Couperin. Although Couperin did not compose any solo violin sonatas, his trio sonatas are amongst the best known of the early French repertoire, and are often regarded as the epitome of the combination of the French and Italian styles. In order to provide a context for other sonatas of the era, it was important to include his works in the recital, and therefore slightly different instrumentation was required.

Performance B took place in Townsville, a regional city with a tropical climate. Given the minimum *basso continuo* requirement, a harpsichordist was highest priority. Again, budget required the minimum expense, necessitating that only one musician could be *imported*. Although this reduced the possibilities for variation of the basso continuo texture, it also made rehearsals simpler. In order to capitalize on the experience gained in Performance A, and since there were no local harpsichordists in skilled in *basso continuo*, or in French style, it was decided to invite the Performance A harpsichordist, Marie-Louise Catsalis

again.

In order to perform trio sonatas in Performance B, another treble instrument performer was needed. Normally the two treble parts would have been played by matching instruments. In the context of Performance B, no other violinists trained in baroque style were available. The available options were to spend many hours in re-training a violinist in baroque style and technique, or to perform the works with a player of a different treble range instrument, e.g., recorder, oboe, or flute. Given that a recorder player already skilled in early music performance was available to perform, and was willing to adapt to the requirements of performing French baroque music, and that no violinists were interested at that time, it was decided to perform the trios with recorder, and to select works which suited this particular combination of instruments.

Rather than revisit solo works from Performance A, it was deemed preferable to perform all new works in order to encompass more of this little known repertoire. The author had by this stage collected a wider range of music scores from which to select a programme, including a facsimile copy of Clérambault's instrumental works, Vm 1157, from the *Bibliotheque National*, Paris. The works considered for performance, and their features, are listed in Table 8.1.1 below.

Table 8.1.1 Selection of works for Performance B

1. Works for violin solo and basso continuo						
COMPOSER	TITLE	YEAR	KEY	DANCE MOVEMENTS	OTHER FEATURES	SUITABILITY
Aubert	Sonata 1	1721	e	*Allemanda*	Similar dotted rhythms to Duval No 5; Effective use of double stops	
Aubert	Sonata 1a	1731	e		Extended range	
Aubert	Sonata 2	1721	F	*Allemanda; Gavotta*	Effective use of double stops	
Aubert	Sonata 3	1721	G	*Corrente; Gavotta; Giga*	Aria-like	
Aubert	Sonata 4	1721	A	*Allemanda; Tambourin*		
Aubert	Sonata 9	1721	a		Syncopation in final *presto*	
Clérambault	Simphonia 5		D	*Chaconne*		
Clérambault	Simphonia 6, sonata detta *L'Impromptu*		d	*Gigue*	dramatic	
Dandrieu	Op 2, No 6	1710?	D	*Allemanda; Giga; Sarabanda*	Very Italianate	not very technically challenging
Dornel	No 6, *La Clérambault*	1711	a	*Bourree; Gigue*		Link to focal composer
Duval	No1	1720	B♭	*Allemanda; Sarabande*	Wide tessitura of opening mov't, double stops in last mov't "*L'Archilute"*	
Duval	No5	1720	F/f	*Allemande; Sarabande; Gigue*	Double stops in *Sarabande*; Unusual key of last mov't, dotted rhythms	problem of accommodating key with tuning system
Duval	No6	1720	a/A	*Chaconne*		
2. Works for two treble instruments and basso continuo						
Clérambault	*La Felicité*		G			did not suit available instrumentation
Couperin	*La Visionaire*	1692	c	*Loure;Gigue; Gavotte;Passacaille;*	much imitative writing	
Marais	Suite	1692	e	*Menuet;Sarabande; Passacaille*		
3. Works for two treble instruments without basso continuo						
Blavet	Op1 no 4		G	*Minuetto; Giga*		
Chédeville	Op 8 no 3 *L'Allemande*	1725?	c/C	*Sarabande; Menuet;Gavotte;*		
Hotteterre	Suite		b	*Allemande; Gigue*		
Naudot				*Bransle; Gavotte, Polonaise*		

It was necessary to borrow an instrument from Mirriwinni, near Cairns (a distance of approximately 300 kilometres each way). This instrument was a Flemish single manual, transposable to either A5 = 415 hz or A5 = 440 hz. As stated in 2.4, two pitches were in use in France during the 17th and early 18th centuries, one for chamber music, and a lower one for opera, probably ranging overall between A^5 = 392 and 420 (Cyr, 1992:64). Therefore A^5 = 415 hz was chosen as the more appropriate pitch for Performance B. Although it was a high quality instrument, the action was in need of regulation, and this proved impossible to arrange before Performance B.

Drawing on the experience of Performance A, it was essential that the recital venue should have suitable acoustics, and recording facilities. In addition, the tropical climate made air-conditioning a necessity. Of the several established recital venues exist in Townsville, those considered for Performance B are listed in Table 8.1.2 below.

Table 8.1.2 Choice of venue for Performance B

VENUE	ADVANTAGES	DISADVANTAGES
Performance Space, JCU COMVAT	Air-conditioned, good acoustics, adjacent to recording studio.	Lack of atmosphere, poor quality fittings and furniture.
Cathedral	Attractive architecture	Not air-conditioned, acoustic too reverberant for this particular repertoire.
Art Gallery	Air-conditioned , good acoustics, friendly atmosphere	Possible lack of space or access

The Performance Space fitted these primary requirements, and therefore it was chosen as the venue for Performance B.

8.2 Musical Preparation

As with Performance A, the three performers lived far apart, two in Townsville and one in Sydney, necessitating separate preliminary rehearsals. Whilst visiting Sydney for other performances, the author was able to have a short preliminary rehearsal with the harpsichordist, with a view to selecting repertoire for the recital. The two treble instrument players, however, had performed together regularly in concerts of baroque music over a period of three years, including works by French baroque composers Naudot, Couperin, Blavet, Hotteterre, and Charpentier. For this particular recital, there were two preliminary rehearsals of approximately two hours in length, with the primary focus on the selection of repertoire which would suit the ranges of the treble instruments.

These rehearsals were also used to test the temperament, *Werckmeister III* (1691), which the author had chosen for the recital. This temperament had been selected as one close to the time frame of the compositions, and one which would highlight the differences between the various keys. An electronic tuner which could measure several different temperaments was used in this process. In addition to the recordings already used as performance models for Performance A, *Danse Royale* (Lully, de Lalande, Charpentier, Philidor *et al*., 1999), was consulted for dance tempi and style. This compact disc is referred to as Recording D. Table 8.2.1 shows the dance movements of Performance B, and the Tempi for these dance types sourced from Mather and Karns (Mather and Karns, 1987), Garlick (Personal Communication, 1995), Recording C (Lully,

Campra, Marais, Destouches *et al*., 1995) and Recording D (Lully, de Lalande, Charpentier, Philidor *et al*., 1999).

Table 8.2.1 Dance Tempi for Performance B

DANCE TYPE	TEMPO Mather & Karns (1987)	TEMPO Garlick (1995)	TEMPO Recording C (1995)	TEMPO Recording D (1999)
Bouree	𝅗𝅥= M.M.112-121	♩= M.M.120	𝅗𝅥= M.M. 120	n/a
Chaconne	♩= M.M.121-159	♩= M.M.120 - 138	♩= M.M.100 - 133	♩= M.M.138
Courante	𝅗𝅥= M.M.82-92	𝅗𝅥= M.M.69	𝅗𝅥= M.M. 76-90	n/a
Gavotte	𝅗𝅥= M.M.97-148	𝅗𝅥= M.M. 84	𝅗𝅥= M.M. 111	n/a
Gigue	♩.= M.M.100-121	𝅗𝅥.= M.M.100	♩.= M.M.110-112	n/a
Loure	𝅗𝅥.= M.M.52-112!	♩= M.M.112 - 150	𝅗𝅥.= M.M.88-90	n/a
Menuet	𝅗𝅥.= M.M.71-78	𝅗𝅥.= M.M. 69	𝅗𝅥.= M.M. 70-72	𝅗𝅥.= M.M. 42-68
Passacaille	♩= M.M. 63-106	n/a	♩= M.M. 108-112	♩= M.M. 110
Sarabande	♩= M.M.64-72	♩= M.M.96-100; 𝅗𝅥=M.M. 80	♩= M.M.64 – 120!	♩= M.M.82-96

At the suggestion of the harpsichordist, it was decided to include short solo *Preludes* to establish the tonality and *affect* of the sonatas, as was the practice in the 18th century. These were explored independently by the three performers, with the final choice of *Preludes* being made in the week before the recital. Further performance considerations are listed in Table 8.2.2

Table 8.2.2 Performance considerations for Performance B

COMPOSITION	DANCE TYPE	TEMPI of DANCE MOVEMENTS	Further performance considerations
Clérambault *Simphonia* V in D major	*Chaconne*	♩ = M.M. 108-112	
Clérambault *Simphonia* VI in d minor, *'L'Impromptu'*			Tempo relationships between sections.
Section 1			Quasi improvisatory style – somewhat free tempo
Section 2			Serious in character
Section 3			Regular, balanced phrasing, flowing melody.
Section 4			Recitative-like – somewhat free tempo.
Section 5	*Gigue*	♩. = M.M. 72	Smooth transition from previous section achieved by adding an *accelerando* into the *Gigue.*
Section 6			
Duval Sonata no1 in B♭ major			
Grave			
Allemande 'la Monarque'			
Sarabande	*Sarabande*	♩ = M.M. 54	Regular, balanced phrasing; ornaments added on repeats.
Rondeau 'l'Archiluth'			Arpeggiated figures, in imitation of a lute.
Chédeville *'cadet'* Pastorale sonata *'L'Allemande'*			
Prélude			Co-ordination of *roulades.*
Musette 'La Palatine'			Smooth articulation in imitation of a musette.
Menuet allemand	*Menuet*	♩ = M.M. 126	Slower tempo due to late date of composition.
Gavottes I and II	*Gavotte*	𝅗𝅥 = M.M. 80	Clear articulation of upbeats.
Couperin Trio sonata in C minor *'La Visionnaire'*			Tempo relationships between sections.

Table 8.2.2 (cont.)

COMPOSITION	DANCE TYPE	TEMPI of DANCE MOVEMENTS	Other performance considerations
	Loure	𝅗𝅥. = M.M. 52	Clear articulation between upbeat and downbeat
	Passacaille	𝅗𝅥. = M.M.55	
Dornel Sonata no.6 in A minor *'La Clerambault'*			
Tendrement			'White' notation – languorous introspection (See note to Table 6.2.7.)
Gay			
Rondeau			Variations on theme in style of divisions added on repeats.
Trés lent			
Viste et marqué			
Aubert Sonata no.4 in A major			
Adagio			Warm, singing melody.
Allemanda			Very Italianate in style
Arias I and II			Pastorale
Presto			*Tambourin* – energetic, and tending towards a percussive effect.
Marais Suite in E minor			Need to select movements
Prélude			Tempo changes within the movement – Bar 30 *un peu plus vite;* Bar 58 *gravement.*
Fantaisie			
Rondeau			Lombardic alteration Bars 41-42.
Menuet	*Menuet*	𝅗𝅥. = M.M. 64-68	
Sarabande	*Sarabande*	♩ = M.M. 90	Bar 5-8 dots above and below notes interpreted as cancelling *inégalité.*
Caprice			Unusual character, whimsical.
Passacaille	*Passacaille*	♩ = M.M. 110-112	

8.3 Rehearsals for Performance B

Since the outcomes from Performance A had indicated the need for an increase in rehearsal time, five days were allocated for group rehearsals towards Performance B, in addition to each performer's individual preparations. The rehearsal programme consisted of four rehearsals of about two hours each, a house concert to try out the programme before a live audience, and a three hour rehearsal in the Performance Space on the day of Performance B.

Care was taken to keep the harpsichord consistently tuned in the chosen temperament, in order to give the other instrumentalists the best chance of matching their intonation to that of the keyboard temperament. An air-conditioned venue was used for all rehearsals and the performance, in order to keep the pitches of all the instruments as stable as possible. Without a second *basso continuo* instrument doubling the bass line, there was less opportunity to vary the textures of the *basso continuo*. However, this was balanced by the greater range of tone colours within the ensemble as a whole, with the inclusion of a wind instrument.

The programme was chosen with the particular instrumentation of the recital in mind. However once the harpsichordist joined the ensemble, the balance between the two treble instruments emerged as problematic in some sections of music. From past experience in combining recorder and violin in trio sonatas, the balance is usually optimal when the recorder takes the upper voice, since the recorder tends to be soft in the lower part of its range. The violinist can match this soft volume when necessary, but the harpsichordist has little control

over the volume of the instrument, apart from varying the number of notes in the realization of each figure, or playing *tasto solo.* For example, in the *Passacaille* from the Marais Suite in e minor, the two melody lines cross over, and the part which had been assigned to the recorder stays low in tessitura from bars 33 to 49. Since for musical reasons it was undesirable to play the section very softly as it was the climax of that section of the dance, the performers decided to exchange the melody parts for that section.

As in Performance A, the author checked the range of historical tempi for each dance type performed. Using that range of tempi as a starting point, tempi were selected for Performance B taking into account the following factors; the rate of harmonic change within a movement, technical possibilities, and the need for contrasts within each sonata, as well as within the recital as a whole.

The group made carefully deliberated decisions on the degree of *inegalité,* taking into account the overall tempo of each movement. Having made these decisions, places where *inegalité* needed to vary within each movement were also discussed, depending on the stepwise or leaping motion of the parts, and where composer notations cancelling *inégalité* are found. For example, the *Sarabande* in the Suite by Marais moves predominantly by step, but bars 5 – 8 are marked with dots above or below the notes, which the author interpreted as indicating that these notes should be performed equally.

During rehearsals the group made the final selection of preludes from those already available for any particular key. They were selected by mood, and by instrumentation, e.g., providing a contrast in timbre between the first two items

which were both violin sonatas, and giving the recorder player a chance to warm up before the first item which included recorder. The Preludes flowed smoothly into the succeeding items. Additionally considerable work also went into creating a unanimity of phrasing, articulation, ornamentation and dynamics within the group.

The sparseness and simplicity of the third and fourth movements of the sonata by Dornel both demanded and gave the most opportunities for embellishment of the melodic line. In the repeated sections of the third movement the author invented the type of figures often found in sets of variations for the viola da gamba, utilizing string crossings. The fourth movement lent itself to a gradual build up of dynamics, with increasingly elaborate ornamentation, leading into the quick final movement.

An audience of approximately 70 people attended Performance B. The thorough rehearsal preparation resulted in a polished performance of all works. A compact disc recording of Performance B is included with this thesis, and the tracks of this recording are listed in Appendix G.

8.4 Reflections on Performance B

It was both interesting and challenging to perform a full length recital exclusively devoted to this repertoire. Although it may have erred on the side of length, it served the purpose of confirming the performance potential of this repertoire effectively. The programming worked well in terms of the choice of keys, smooth transitions from one key to the next, variety of keys, dance styles, and

moods. The insertion of preludes between sonatas helped create an impression of spontaneity, albeit within a highly structured recital. The programme was successful in fulfilling the criterion of demonstrating the variety of styles within the overall genre of the early French violin sonata. The variety of instrumentation certainly contributed to the enjoyment by the audience.

It was essential to insist upon air-conditioning for the stability of tuning, and the comfort of performers and audience, in spite of the slight hum it created in the sound recording. The potential audience was possibly less exposed to early music performance than that for Performance A. However, since the recital was programmed to open a weekend of Early Music workshops, there were perhaps rather more early music enthusiasts present than might otherwise have been the case. The audience response was enthusiastic overall. Some commented informally on the contemporary sound of the early music, perhaps due to the high degree of dissonance in some movements, and the minimal use of vibrato.

The researcher's impressions of the recital on listening to the recording of Performance B are that the works which included recorder present as more polished in terms of phrasing and overall blend of sound than the works played with the violin/harpsichord combination. Having carefully selected music to suit the violin and recorder, and made slight adjustments where necessary, the instruments blended well when needed, and yet still allowed the individual parts to be heard. Unfortunately the harpsichord's heavy and uneven action often made it difficult for the harpsichordist to achieve the detailed phrasing required for this repertoire, and at times created rhythmic instability. This highlights the need for performers attempting this repertoire to work closely over a more

extended period of time, and the need to have instruments maintained in optimal condition.

8.5 Outcomes and Directions from Performance B

The successful outcome of Performance B confirms the value of performances of the early French violin sonatas. The careful planning, preparation, and rehearsal stages contributed to the overall success of Performance B, surmounting the logistical challenges.

In hindsight, it would be beneficial to have more intensive documentation of rehearsal strategies and planning, in order to be able to analyse the performances in greater depth. In planning future events, audience response surveys could also assist performers to ascertain the effectiveness of the strategies employed.

In this case, concert recordings have been used to supplement memory in the analysis of the performances. There is, however an inherent problem in the use of unedited sound recordings in the analysis of performance, since expectations of recordings tend to differ from those in the live concert context. There is a tendency for contemporary listeners to listen with an expectation of greater technical perfection to a compact disc recording than to a live concert, in which the visual element contributes to the overall impact of the performance.

8.6 Comparative reflections on Performances A and B

The enhanced selection criteria, programming, venue and amount of rehearsal time from Performance A to Performance B proved to be beneficial to the recital outcomes of Performance B. The selection of works for this performance placed the early sonatas firmly in the spotlight, rather than as to appear poor cousins to Leclair's works. The programme was extended, allowing more time for both performers and audience to appreciate the variety of styles within the genre. The inclusion of Preludes in Performance B also improved the cohesiveness of the programme. The change of venue between Performances A and B confirmed that a less reverberant acoustic is more suitable for performance of this repertoire. While the longer rehearsal time for Performance B improved the matching of the degree of *inégalité* between the three players, this area still could benefit from further investigation. Relevant issues include technique, rhythmic sensitivity, and stylistic sense on the part of the performers, as well as the different methods of sound production of the various instruments. In addition to the theoretical information already accessed regarding *inégalité*, an ensemble could potentially benefit from the recording of rehearsals and subsequently reflection to monitor this aspect of the performance.

Both Performances A and B utilized three performers, albeit with different instrumental combinations, each with advantages and disadvantages. Performance A used the combination of violin, harpsichord and viol da gamba, whilst Performance B used violin, harpsichord and treble recorder. The instrumentation of Performance A allowed greater variety of textures in the continuo, and a clearer sense of the counterpoint between melody and bass in

the solo sonatas than in Performance B. Nevertheless the Performance B instrumentation served to create a greater variety of timbres overall.

Future performances of this repertoire could also gainfully explore a greater variety of instruments in the *basso continuo*. These could include instruments typically used in the *basso continuo* of cantatas of the time, such as theorbo, baroque guitar, organ, baroque cello, and bassoon (Cyr, 2004), as well as harpsichord and viola da gamba. The melodic line need not be restricted to violin, as the compact disc recording of Jacquet de La Guerre's sonatas by *camerata moderna* demonstrates (Jacquet de La Guerre, 1998). This recording used three sizes of recorder, accompanied by viola da gamba, theorbo or guitar, and harpsichord. Unfortunately it seems to be the lasting legacy of the previous deficiency analyses of the early French sonatas that recorder players seem more motivated to record the genre than do violinists.

The strategy of keeping the *affect* of the music in the foreground during rehearsals for both performances was essential in creating a convincing interpretation of each work. The more carefully applied tempo guidelines for Performance B, combined with greater knowledge of *affect*, resulted in a more clearly projected character for each sonata, and its internal sections. Such a framework of tempo for performance can help avoid a tendency towards a certain sameness of tempi throughout a recital, in which all fast movements end up at approximately the same maximum speed.

Typically the analysis of performance by performers tends to be of an informal nature rather than having the permanence of a written document, which is a pity

since such analyses can be useful both to the performers themselves, and to others who could benefit from the insights thus gained. It can be valuable, for instance, to tease out the analysis of performance through the use of a model such as Figure 7.1.1 in order to make the maximum use of available resources. The use of tabular format e.g., Table 7.2.1 in the preparatory stages, and 7.3.2 in the rehearsal stage, can also be helpful in clarifying the decision-making process. Documentation of performance experiences for the benefit of other players of similar repertoire will not only assist future performances, but also contribute to a deeper understanding of that repertoire. With the technology currently available, there is greater opportunity than ever before for the dissemination of such information.

Chapter 9

CONCLUSIONS, DIRECTIONS AND IMPLICATIONS

9.1 Conclusions of the study

The author has examined the literature on the early French violin sonatas, and shown that previous analyses of this repertoire, which focussed on the lack of technical demand in the repertoire, have lead to these sonatas being regarded as deficient. This predominantly negative viewpoint has resulted in neglect of most of these works by present day performers of early music.

In order to examine some of these works from a viewpoint more appropriate to the context in which they were composed, the author has undertaken 1) a study of theoretical sources (Chapters Three and Four), 2) an analysis of *affect* in arias from Clérambault's cantatas, and using this information, an analysis of *affect* in Clérambault's instrumental works (Chapter Six), in order to 3) present informed performances of these works (Chapters Seven, Eight, and Compact Disc).

In the case of Clérambault's music, theories regarding the rhetorical significance of musical elements have been tested. This research showed that there was indeed broad agreement between the *affects* of Clérambault's cantata texts and contemporary theories on tempo (see 3.2.1), key characteristics (see Table 3.4.1), and harmony (see Table 3.4.3), but not

metrical feet (see Table 6.3.5) or time signatures. These findings have been used to map the *affects* in Clérambault's set of instrumental works (Tables 6.4.3-6.4.9), and to provide a framework for future performances.

Finally, two recitals focussing on this repertoire have been presented, one while the research was in its earliest stages, and the other at the mid-way stage. The enthusiastic audience response for both performances A and B demonstrated that, on the whole, this repertoire is indeed worthy of performance when approached in an historically informed manner. This response supports the case for further investigation, performance and recording of the early French sonata repertoire.

9.2 Implications of the study

9.2.1 for other performers of the genre

The synthesis of source material and recent research which is presented in Chapters Three and Four provides readily accessible information to other performers who wish to explore the early French violin sonatas.

The methodology developed in Chapter Five and utilized in Chapter Six provides a framework for the performer to determine the *affect* of each work, in order to perform it with appropriate expression.

Performances A and B have demonstrated that a complete recital of this repertoire can be enjoyed even by an audience unaccustomed to early music performances. By remaining within one musical language, that of the French Baroque, the unique qualities of each composition can be appreciated, rather

than resulting in inappropriate comparisons with works outside that musical language. By way of analogy, concert programmes devoted exclusively to works by J.S. Bach are very popular at music festivals. Although Bach's undisputed genius contributes to this popularity, the dedication of a whole recital to one composer enables audiences to immerse themselves more deeply in that composer's musical language, and thereby experience the music more intensely.

9.2.2 for further research into the repertoire

Whether or not the findings regarding Clérambault's music can be extended to his contemporaries remains to be researched. Only two other composers of this period, Brossard and La Guerre, fit the criteria of having written both vocal works and works for violin. Therefore, the possibilities for using the methodology developed in Chapters Five and Six in order to test the extent to which contemporary theories on *affect* apply, are limited to these two composers. Having undertaken the macro research on this repertoire, further research could beneficially use also Ranum's (2001) methods.

Little research attention has been paid to the process of how present day musicians plan, rehearse and perform, and incorporate information from historical sources, but still give expression to their own creativity. Further research into this subject could possibly help musicians interact more effectively, in order to achieve their performance goals. Such research could utilize performer interviews, investigating issues such as: their perceptions of the repertoire before and after performance, differences in approaches between

groups, or between early music ensembles compared with traditional approaches, how a rehearsal process which focuses on *affect* differs from one which focuses primarily on accuracy. Audience surveys could provide further feedback on the effectiveness of the performance in conveying *affect* in the music.

Given the volume of early French violin sonatas, the paucity of recordings, and the obvious enjoyment by recital audiences, there is an opportunity to record these works. Ideally this would consist of a series of recordings, so that all composers of the period could be represented. In order to maximise the enjoyment of the listener, recordings in the format of recitals containing solo sonatas, trio sonatas, preludes, and cantatas would be more suitable than recordings which simply provide a catalogue of the works. Given the close links with dance, performances with dancers of some works, or sections of works, could effectively utilize multi-media technology.

There is a need for further research in the form of editing and publishing to increase availability of scores. Although many of the early French sonatas are available in facsimile reprints, several sets of compositions are still only available directly from the *Bibliotheque Nationale*, and very few exist in modern editions with a realization of the *basso continuo* to enable performances by non-specialist performers.

9.2.3 for the deficiency hypothesis

While this thesis argues that the early French sonata as a whole has been underrated, it does not necessarily follow that all these works are forgotten

masterpieces. However, just as performances of works by lesser-known contemporaries of famous composers e.g., J. Fasch (1688-1758), enable J.S.Bach's works to be contextualized, there is a case for performing these works in order to enrich our understanding of this musical era. It is only through further exploration of this repertoire through informed performance that it can then be understood in context and evaluated.

In conclusion, this study has confirmed the hypothesis that the early French violin sonatas were subjected to a deficiency analysis and that, as a whole, they are indeed worthy of a place in 21st century concert repertoire. The analysis of *affect* in the works of Clérambault contributes to the re-contextualization of these works. The exploration of the early French violin sonatas in Performances A and B and the subsequent analysis of these performances has clearly demonstrated the artistic value of this repertoire.

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APPENDICES

APPENDIX A - The Delineation of Affekt as described by Descartes in

Les Passions de l'âme (1649) (Dryborough, 1997)

1. WONDER
   a) Esteem
   b). Magnamity/Pride
   c) Veneration
   d) Disdain
   e) Humility/ Poor-spirit

2. LOVE

3. HATRED

4. JOY
   a) Self-satisfaction
   b) Gaiety/Cheerfulness
   c) Glory = (Joy + Hope)
   d) Scorn = (Joy + Hatred)

5. SADNESS
   a) Repentence
   b) Disgust
   c) Remorse
   d) Envy = (Sadness + Hatred)
   e) Pride = (Hatred + Envy)
   f) Pity = (Sadness + Love)

6. DESIRE
   a) Hope = (Desire + Joy)
   b) Confidence/Assurance
   c) Fear = (Desire + Sadness)
   d) Despair = (Desire becoming complete sadness)
   e) Regret = (Despair + Sadness)
   f) Shame = (Sadness + Fear)
   g) Irresolution = (Desire + Fear)
   h) Courage = (Desire + Hope)
   i) Bravery = (Desire + Hope)
   j) Emulation = (Desire + Hope)
   k) Cowardice = (Desire + Fear)
   l) Fear/Terror
   m) Favour = (Love + Desire)
   n) Gratitude + (Love + Desire)
   o) Indignation = (Hatred + Desire)
   p) Anger = (Hatred + Desire)
   q) Jealousy = (Desire)

APPENDIX B - Sample Survey of Harmonic Devices

TITLE:- Clérambault, Cantata Bk1, No1, 'L'Amour piqué par une abeille'						
HARMONIC DEVICE	SECTION					
	"Sous les loix"	que votre gloire	charmant vainqueur			
Consonance	✔	✔	✔			
Prepared minor dissonances	✔	✔	✔			
Dissonances by borrowing (minor keys only)	✔	✘	✔			
Dissonances by supposition	✘	✘	✔			
Unprepared dissonances, particularly in the treble	✔	✘	✔			
Chromaticism	✔	✘	✔			
Modulation by means of an unprepared major dissonance	✘	✘	✘			
Major-minor contrasts	✘	✘	✘			
A change to the key of VI in relation to the preceding minor key	✘	✘	✘			

TITLE:- Clérambault, Cantata Bk1, No2, 'Le Jaloux'						
HARMONIC DEVICE	SECTION					
	Revien printemps	R'appelle aux champs	Je consens	Dieu des amants		
Consonance	✔	✔	✔	✔		
Prepared minor dissonances	✔	✔	✔	✔		
Dissonances by borrowing (minor keys only)	✘	✘	✘	✘		
Dissonances by supposition	✔	✔	✔	✘		
Unprepared dissonances, particularly in the treble	✘	✘	✘	✔		
Chromaticism	✔	✘	✘	✘		
Modulation by means of an unprepared major dissonance	✘	✘	✔	✘		
Major-minor contrasts	✘	✘	✘	✘		
A change to the key of VI in relation to the preceding minor key	✘	✘	✘	✘		

TITLE:- Clérambault, Cantata Bk1, No3, 'Orphée'						
HARMONIC DEVICE	SECTION					
	Fideles echos	Allez Orphée	Monarque redoute	Laissez vous	Vous aves	Chantes la victoire
Consonance	✔	✔	✔	✔	✔	✔
Prepared minor dissonances	✔	✔	✔	✔	✔	✔
Dissonances by borrowing (minor keys only)	✘	✘	✘	✘	✘	✘
Dissonances by supposition	✘	✘	✔	✔	✔	✘
Unprepared dissonances, particularly in the treble	✔	✘	✘	✔	✔	✘
Chromaticism	✘	✘	✘	✔	✘	✘
Modulation by means of an unprepared major dissonance	✘	✘	✘	✘	✘	✔
Major-minor contrasts	✘	✘	✔	✔	✘	✘
A change to the key of VI in relation to the preceding minor key	✘	✔ at da capo	✘	✘	✘	✘

APPENDIX C - Cantata Synopses (Tunley, 1990)

L'Amour piqué par une abeille

Culling a beautiful rose one day in the gardens on the island of Cythera, Cupid is stung by a bee. Running to his mother Venus for consolation she reminds him of the sting he inflicts on others.

Le Jaloux

The shepherd is alarmed that Iris's heart will be won by the proud warrior who is courting her, and his feelings run from resignation in the face of the other's victory to intense jealousy and despair. He calls upon Cupid to punish the man who would betray the God of Love by also following the God of War.

Orphée

The resolve of Orpheus to brave the Underworld and gain back his wife Euridice shows that even in the darkest depths Cupid's flame is triumphant.

Poliphême

Polyphemus, the one-eyed Cyclops, is jealous of the love Galatea has for Acis, and in desperate fury he hurls a rock at them, killing Acis. But his punishment is soon to come. As the moral points out in the final air, it is better that jealous lovers break their bonds, for vengeance sometimes brings its own punishment.

Medée

Medea, betrayed and abandoned by Jason, is overcome with despair and grief. She invokes the Furies of the Underworld to fly after him and avenge her betrayal.

L'Amour et Baccus

The God of Love and the God of Wine each dispute the other's power over the universe and finally swear to an eternal peace between themselves.

Alphée et Arethuse

Like her mistress Diana, Goddess of the Hunt, the beautiful Arethusa is sworn to chastity, and so she flees the river-god Alpheus who has fallen in love with her. To save her, Diana transforms Arethusa into an underground river. But the God of Love is triumphant, for, as rivers, Arethusa and Alpheus mingle forever.

Leandre et Hero

Leander swims the Hellespont each night to be with his beloved Hero, but is drowned one night when a violent storm blows up. Discovering his body Hero flings herself into the sea. At the end of the cantata Cupid is reproached for his capriciousness in allowing such tragedy to befall these faithful lovers.

La Musette

The shepherd laments the absence of his beloved Amaryllis and fears that he has lost her. He calls upon the other shepherds to join him as he sings of his love - even if it is hopeless - to the accompaniment of his musette.

Pirame et Tisbé

Forbidden by their parents to see each other, the lovers Pyramus and Thisbe plan to meet by moonlight outside the city. Thisbe arrives first but is frightened by a lion, and in fleeing she drops her veil, which is mauled by the bloody lips of the animal. When Pyramus arrives only the blood-soaked veil is there and, believing his beloved to be dead, plunges a dagger into his heart. The returning Thisbe, finding her lover dead, picks up the same dagger and ends her life. As at the end of the previous cantata, Cupid is reproached for allowing such tragedy to strike these faithful lovers.

Pigmalion

Lovers should learn from the story of Pygmalion, who fell so deeply in love with the statue he had carved that Cupid brought it to life. So, even when one's beloved is cold and unfeeling, all things are possible when one loves ardently.

Le Triomphe de la Paix

In this occasional cantata, written to celebrate peace between England and France ... Flora (Goddess of Flowers), Pomona (Goddess of Fruit and Trees), and Vertumnus (God of Seasons) call upon nature and love to replace the sounds and sights of war.

APPENDIX D – Trial Application Survey of Affect

KEY	NO. OF OCCURANCES OF THIS KEY IN TABLES 6.2.1. - 6.2.6	NO. OF MATCHES BETWEEN *AFFECT* OF TEXT AND KEY CHARACTERISTICS OF THEORISTS, AND DEGREE OF AGREEMENT.								NO. OF NON-MATCHES	
		J. ROUSSEAU (1691)		CHARPENTIER (CA.1692)		C. MASSON (1697)		RAMEAU (1722)			
		NO.	%	NO.	%	NO.	%	NO.	%	NO.	%
C	3	1	33	1	33			1	33	2	66
c	1	1	100	1	100	0					
D	1	0		0		0				1	100
d	0	0									
E♭	0	0									
e♭	0	0									
E	1	0						1	100		
e	2	0		2	100			1	50		
F	1	0		1	100			1	100		
f	1	1	100	1	100	1	100	1	100		
G	2	1	50	1	50	1	50	1	50	1	50
g	2	1	50	0	0	1	50	1	50		
A	5	0		3	60			4	80	1	20
a	0	0									
B♭	2	0						1	50	1	50
b♭	0	0									
B	2	0		1	50					1	50
b	2	0		1	50					1	50

	No key characteristic designated		Key not found in arias of Book 1 Cantatas

APPENDIX E - Performance A - programme

MASTERS RECITAL

3pm, Sunday, 14th November 1999,

New England Regional Art Museum

Margaret Caley, Baroque violin, with associate artists

Caroline Downer, Viola da gamba and Marie-Louise Catsalis, Harpsichord.

Jean-Marie Leclair "l'Aîné" (1697-1764) Sonata in G major, Vol. 1 no. 8 (1723)

Largo - Vivace - Musette - Tempo gavotta

Louis-Nicolas Clérambault (1676-1749) Sonata in B♭ major 'L'Abondance' (before 1714)

Adagio - Allegro - Sarabande fort grave - Allegro

François Duval (ca. 1673-1728) Sonata in g minor, Vol. 4 no. 7 (1708)

un peu grave - gay et marqué - Sarabande - gay

Jean-Féry Rebel (1666-1747) Pieces pour le violon, Premiere Suite in G, (1705)

Prelude - Allemande - Courante - Sarabande -

Gigue rondeau- Chaconne-Bouree en rondeau

Notes on the Programme (Performance A)

Throughout most of the 17th century the violin family in France was associated with dance music. With the decline of the reign of Louis XIV in the late 17th century there was less emphasis on grand court entertainment such as opera and ballet, therefore favouring the development of more intimate music such as the newly imported Italianate sonata. It is difficult to date the earliest sonatas by French composers, as many were unpublished but, by 1695, Couperin, Brossard, Rebel and Jacquet de la Guerre had composed sonatas for violin solo and trio sonatas. Others who followed their lead were Duval, Dandrieu, Marchand, La Ferté, La Barre, Dornel, Jean Baptiste Senaillé (1687-1730), Clérambault, and the Italian ex-patriot, Mascitti. By 1710 about one hundred solo sonatas, as well as over forty trios and ensemble sonatas had been composed in France. A second group of composers began to publish their sonatas from about 1710. This group included François Francoeur (1698-1787), L.Francoeur, Giovanni Antonio Piani (1678-after 1759), Aubert, Gabriel Bessoné, François Bouvard (c1683-1760), Martin Denis (late 17th century-mid-18th century), Joseph Bodin de Boismortier (1689-1755), Jacques Christophe Naudot (c1690-1762), Michel Blavet (1700-1768), and Chédeville. The final group of composers tended towards greater virtuosity, and a high-Baroque, *galant* style, the most famous being J-M Leclair "l'aîne", along with Anet, Jean-Joseph Cassanéa de Mondonville (1711-1772), Jean-Pierre Guignon (1702-1774) and Louis-Gabriel Guillemain (1705-1770).

In general these works are characterised by a blend of Italian and French elements. The influence of French dance music is strongly present throughout. With the exception of the later works by Leclair and his contemporaries they tend to be technically easier by comparison with the Italian sonatas of that time, rarely moving beyond third position on the violin and with limited use of double-stopping. Ornamentation was much more restrained than in Italian music. Some other typically French

characteristics are the use of descriptive titles, the incorporation of airs (or arias) patterned after those in the French stage repertory, the penchant for varying the number, arrangement and types of movements in a sonata, and the predilection for turning to the opposite mode as a means of providing tonal variety. The Italian influence is shown by the use of three, four and five movement schemes that adhere to Italian tempo formulas - e.g., Slow-Fast-Slow-Fast, and the practice of turning to the relative minor for tonal contrast, practically always for an interior slow movement.

It is also important for the performer to consider the meanings or *affects* of the various keys. The works in this program have been chosen to be in quite closely related keys - G major, g minor, and B♭ major. These have been attributed the following characteristics by late 17th century French theorists:- G major- tenderness, sweetly joyful, gay and brilliant; g minor- sadness, serious and magnificent, sweet and tender; B♭ major - magnificent and joyful.

The Composers

Leclair was the greatest French violinist of his time, and his sonatas for violin are regarded as the culmination of the Baroque sonata in France. He was born in Lyons into a musical family, and trained as a lacemaker and dancer as well as musician. While in Turin as a dancing master, Leclair studied violin with Somis, himself a pupil of Corelli. In 1723 Leclair published his first book of violin sonatas in Paris, and moved there in 1728, experiencing success at the *Concerts Spirituels*. He was appointed *ordinaire de la musique du roi* in 1733, but left to spend some time in Amsterdam, where he worked with Locatelli. After spending some time in Chambéry at the court of the Spanish prince, he returned to Paris. Apart from one opera and some theatre pieces, his works are all written for the violin. He published four books of sonatas for violin and b.c., two books of violin duets, four books of trio sonatas, and two sets of concertos. The first set of sonatas was reprinted four times during his lifetime.

Sonata 8 shows Leclair's mastery in combining Italian and French elements. Structurally it follows the usual Italianate pattern of four movements, slow-fast-slow-fast. All movements are in G major, with the last movement turning to the minor mode, showing a French influence. The first two movements are binary in form and use Italian terms, while the last two use French dance titles, and are in rondeau form. Leclair makes some use of Italian violinistic idioms, such as the *bariolage* over a pedal point in the bass towards the end of the second movement, and in the third couplet of the last movement. The first and second movements contain some double stops. The viola da gamba has an independent part from the b.c. in the Musette, which again shows the French influence on the sonata.

Clérambault was an organist, composer and teacher, and was active in Paris, Versailles and Saint-Cyr throughout the first four decades of the 18th century. As a composer he is best known for his five books of secular cantatas for one or two voices and chamber orchestra. His works for chamber ensemble consist of four sonatas and three simphonias for one and two violins with *basso continuo*, of which the sonata 'L'Abondance' is the first of three for solo violin and b.c.

This sonata demonstrates Clérambault's partiality for polyphony, which may have been influenced by his training as an organist. The opening is marked *Adagio*, but by the third bar the rhythms suggest a faster gavotte tempo is more appropriate for the rest of the movement. The second and fourth movements contain some three-part writing, where the *basse de violon* has an independent part from that of the continuo. The *sarabande* is characterised by balanced phrasing, and the final gigue-like movement brings the sonata to a lively conclusion.

Duval, like many French violinist-composers of the early 18th century, was the son of a dancing master. In 1704 he was the first composer to publish a set of sonatas in France, dedicating his opus One to his patron, the

Duke of Orleans. He published seven books of sonatas for violin and b.c. in total.

In 1714 he became a member of the *Vingt-quatre violons du Roy* and remained at court, where he was regarded as one of the best violinists, for the rest of his life.

The first movement of sonata VII is unusual in its use of the lower tessitura of the violin. The double stops are used more to add to the rich, sombre mood than to create polyphony, showing more the influence of French viol music than that of Corelli. However, in the second movement the texture is more transparent. The *Sarabande* is less regular in its phrasing than that of Clérambault, suggesting a more passionate interpretation is appropriate. The final movement shows a strong Italian influence in the use of imitative writing.

According to Lecerf, 'Rebel truly has a part of the Italian genius and fire, but he has had the taste and the sense to temper them by the French wisdom and tenderness, and he has abstained from the frightening and monstrous cadenzas which are the delight of the Italians'. Rebel was a violinist, harpsichordist, conductor and composer. As a young prodigy he studied violin and composition with Lully; in 1705 he became a member of the *Vingt-quatre violons du Roy*, from 1716 he was *maître de musique* at the *Académie*, and he conducted the *Concert Spirituel* for at least the 1734-5 season. He is probably best known nowadays for his choreographed '*symphonies*', particularly *'Les Elemens'.* He published two collections of sonatas for one and two violins with b.c., as well as the three pieces for violin.

Rebel's 'Pieces' provides a useful contrast to the sonatas in this program, showing idiomatic violin writing such as double stops, wide leaps, and roulades, in quintessentially French dances.

APPENDIX F - Performance B - programme

Margaret Caley - Baroque violin, Malcolm Tattersall - recorder, Marie-Louise Catsalis - harpsichord

8pm, Friday 5th October, 2001, The Performance Space,

JCU Vincent Campus, Ronan St, Vincent, Townsville.

PROGRAMME

Louis-Nicolas Clérambault (1676-1749)

Simphonia V in D major, Chaconne for violin and basso continuo(c.1714)

Louis-Nicolas Clérambault

Simphonia VI in d minor, 'L'Impromptu' for violin and basso continuo (c.1714)

François Duval (c.1672-1728)

Sonata no1 in B♭ major, Book7 'Les Idées Musiciennes', for violin and basso continuo (1720)

Grave-Allemande 'la Monarque'-*Sarabande*-Rondeau 'l'Archiluth'

Nicolas Chédeville 'cadet' (1705-1782)

Pastorale sonata 'L'Allemande' for two treble instruments(1725)

Prélude-Musette 'La Palatine'-Menuet allemand-Gavottes I and II

François Couperin (1668-1733)

Trio sonata in C minor 'La Visionnaire' for two treble instruments and basso continuo (1692)

INTERVAL

Louis-Antoine Dornel (c1680-c.1756)

Sonata no.6 in A minor 'La Clerambault' for violin and basso continuo (1711)

Tendrement-Gay-Rondeau-Trés lent-Viste et marqué

Jacques Aubert (1689-1753)

Sonata no.4 in A major, Book 2 (1721) for violin and basso continuo

Adagio-Allemanda-Arias I and II-Presto

Marin Marais (1656-1728)

Suite in E minor for two treble instruments and basso continuo (1692)

Prélude-Fantaisie-Rondeau-Menuet-*Sarabande*-Caprice-Passacaille

Notes on the Programme

This recital program forms part of my research into the early French violin sonata. This music is rarely performed these days, largely as a result of negative value judgements by key writers on the subject, who tended to discuss this music in terms of what it was not, rather than what it was. In this performance, in contrast, we aim to allow this music to speak to the audience in its own terms.

The monopolisation of French court music by J-B Lully (1632-1687) had consolidated a distinct French musical style to the exclusion of other influences. This style was closely linked with the dances of the court and opera. The function of the violin in France during the 17th century was primarily as an instrument to accompany dance. In fact many violinists, including Aubert, and Duval had a dual role as both musician and dancing master.

A greater emphasis on intimate music for the salon, rather than grandiose court entertainments, as well as the death of Lully in 1687, allowed composers freedom to experiment with new Italianate forms, such as the sonata and cantata, after the models provided by Corelli and his contemporaries. It was during the 1690s that sonata composition flourished in Paris, inspired by the sonatas of Corelli. Although Corelli's works were not published in Paris until 1701, they had been performed there before 1692, when François Couperin published his first trio sonatas, including 'La Visionnaire'.

This program highlights the great diversity amongst French sonatas of this time, and also includes works in the more traditional French style - the Marais 'Suite' and the Chaconne which opens the programme. Before several of the works we have added a short prelude for solo instrument, which traditionally was used in performances to establish the tonality and the mood, as well as to allow the performer to warm up their fingers.

Clérambault was an organist, composer and teacher, and was active in Paris, Versailles and Saint-Cyr throughout the first four decades of the 18th century. As a composer he is best known for his five books of secular cantatas for one or two voices and chamber orchestra. His works for chamber ensemble consist of four sonatas and three simphonias for one and two violins with basso continuo, including the chaconne and the sonata 'L'Impromptu' A chaconne is a dance in triple time which probably came to Spain from the New World. The sonata 'L'Impromptu' consists of several contrasting sections which are played without a break.

Duval, like many French violinist-composers of the early 18th century, was the son of a dancing master. In 1704 he was the first composer to publish a set of sonatas in France, dedicating his opus 1 to his patron, the Duke of Orléans. He published seven books of sonatas for violin and basso continuo. In 1714 he became a member of the Vingt-quatre violons du Roy and remained at court, where he was regarded as one of the best violinists, for the rest of his life.

Nicolas Chédeville (le cadet) is possibly the same composer who is best known today as the composer of 'Il Pastor Fido', which was attributed to Vivaldi until 1989. He composed a large body of works, all for the musette. He had a distinguished career and made an immense fortune!

Couperin is nowadays probably the most well-known and highly regarded composer of this era.The title of this sonata was inspired by Desmarets's play Les Visionnaires, emphasising the rhetorical nature of this music. This sonata was republished in 1726, with a suite of dances added, as *L'Espanole*.

Dornel was an organist and composer. This sonata comes from a collection of sonatas for violin and suites for flute, several of which pay tribute to his contemporaries in their titles, including Clérambault, Couperin and Marais.

Aubert was the first composer to publish concertos in France. Of the sonatas in this programme, Aubert's shows the strongest Italian inluence, particularly in the string crossings for the violin in the Allemanda. However, final movement is a typically French 'Tambourin', a type of dance which was originally for flute or pipe and drum.

Marais was a virtuoso viola da gambist and composer. His compositions are primarily for the viola da gamba, but also include chamber music, including a sonata 'a la Maresienne' for violin and basso continuo. This particular suite comes from a collection of sixty-three piéces en trio, grouped by key into six large suites, each with eight or more movements. From these we have selected movements to make a balanced whole.

APPENDIX G – Compact Disc

Track 1. L-N Clérambault, Simphonia V in D major, Chaconne

Track 2. L-N Clérambault, Simphonia VI in d minor, *'L'Impromptu'*

Track 3. Harpsichord Prelude

F Duval, Sonata no1 in B♭ major,

Grave-Allemande 'la Monarque'-Sarabande-Rondeau l'Archiluth'

Track 4. Recorder Prelude

N Chédeville Pastorale sonata 'L'Allemande'

Prélude-Musette 'La Palatine'-Menuet allemand-Gavottes I and II

Track 5. F Couperin Trio sonata in C minor 'La Visionnaire'

Track 6. L-A Dornel Sonata no.6 in A minor 'La Clerambault'

Tendrement-Gay-Rondeau-Trés lent-Viste et marqué

Track 7. Violin Prelude

J Aubert Sonata no.4 in A major

Adagio-Allemanda-Arias I and II-Presto

Track 8. Recorder Prelude

M Marais Suite in E minor

Prélude-Fantaisie-Rondeau-Menuet-Sarabande-Caprice-Passacaille