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GEORG MUFFAT: *SONATA VIOLINO SOLO*
(1677) – A STUDY

MASTER THESIS

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ZAGREB, 2021



ACADEMY OF MUSIC
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The topic of this thesis is one which the author had no knowledge of prior to a particular Baroque-music project (stage performance of G. F. Haendel's *Agrippina*) at the Academy of Music, which he joined upon the suggestion of his violin professor. In this project he met Professor Laura Vadjon who has broadened the author's horizons on the subject of early music, and inspired in him a new interest in a historically-informed approach of perceiving music pieces. It is through her continuous love for Baroque music and her continuous support for the last three years of the author's studies, that the author has taken an even greater interest and motivation in trying to understand and verbalize the importance of historical context in the interpretation of music pieces.

Abstract

This thesis will attempt to demonstrate how, what, and why an instrumentalist – an interpreter – may wish to interrogate the historical background and consider as many aspects as possible concerning a piece of music, in this case Georg Muffat's *Sonata Violino Solo* in D major. With the intent to demonstrate such an interrogation, primary and secondary sources will be used to confirm historical accuracy of the information explored in this work.

Keywords: violin, Georg Muffat, historically informed performance practice, 17th-century music.

Cilj ovoga diplomskog rada pokušaj je demonstracije načina i razloga zašto bi interpret htio istražiti povijesnu pozadinu i promotriti što više komponenti određenoga glazbenog djela, u ovom slučaju kompozicije *Sonata Violino Solo* u D-duru skladatelja Georga Muffata. U svrhu demonstracije, bit će upotrebljene primarne i sekundarne bibliografske jedinice, kako bismo mogli potvrditi povijesnu ispravnost informacija koje se izlažu u radu.

Ključne riječi: violina, Georg Muffat, povijesno obaviještena izvedbena praksa, glazba sedamnaestog stoljeća.

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List of Abbreviations

Ill.	Illustration
Fig.	Figure
p.	page
pp.	pages
b.	bar
<i>B. C.</i>	<i>basso continuo</i>

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1. Introduction

Through his experience in studying the violin, participating in competitions, observing violin lessons of school children as a part of a university course, and discussing issues relevant to studying music at all stages of education, the author of this thesis has come to the conclusion that contemporary instrumentalist education, seemingly focusing primarily on the technical aspects of execution of pieces of music, at the expense of its aesthetical aspects, may prove detrimental to developing a historically informed interpretation of pieces from different eras.¹

While striving for technical perfection in violin playing, contemporary violinists often seem to employ a general approach in achieving an ideal violin sound, which seems to mostly include a set of commonly defined and accepted ways of dealing with loudness, intonation, and colour, resulting in a common and somewhat uniform way of interpreting pieces of music, regardless of their style.²

Another reason for employing such an approach seems to be predicated on the idea that the ideal violin sound is the result of an advancement throughout its history, rather than an aesthetical change in taste of different eras and is thus the only acceptable ideal which everyone should strive to achieve. Likewise, today we seem to employ one series of aesthetical characteristics for achieving the sound we are looking for, or in other words one kind of good taste. For example, contemporary violin playing ideals seem to largely be based upon the Franco-Belgian violin school of Henri Vieuxtemps (1820-1881), the Russian school of Leopold Auer (1845-1930), and their students who continued their legacy. Some of the ideals of these schools are rich tone quality and projection, continuous vibrato, large bow gestures, and voluminous sound.

The aesthetical characteristics of ideal sound in violin playing seem to have been perpetuated since around the turn of the 20th century in European violin curricula, as well as by some international violin competitions³. Although the participants of these competitions were asked to execute pieces from different eras, the evaluation criteria would mostly employ the previously mentioned characteristics, while not emphasizing the need to include different ideals

¹ When discussing issues of education, this thesis will primarily focus on the violin education, as the author himself is a violinist, though the discussion may be relevant to other instruments as well.

² Throughout this thesis we will use the terms 'style' and 'manner' interchangeably to mean 'way of playing or composing.' The term 'manner' is sometimes also used to mean 'a way in which a thing is done or happens' as per its regular dictionary description.

³ Such as the *International Henryk Wieniawski Violin Competition* (since 1935), *Queen Elisabeth Violin Competition* (since 1937), *International Tchaikovsky Violin Competition* (since 1962), and others.

of sound, and different aesthetical characteristics of styles which in those eras were considered as good taste.

To discern what good taste entails in different eras, we would have to study in depth their respective performance practice sources. *Le bon goût*, ‘good taste,’ is a French term we continuously stumble upon in writings of the Baroque period, and later. Good taste seems to entail aesthetical characteristics in music styles, a certain kind of rules which are to be followed in order to produce what musicians at the time considered to be the ideal sound. Among individual styles of different eras, each has its own ideal sound, its own set of aesthetical characteristics, its own good taste. The best source for establishing these characteristics would probably be a sound recording; however, as sound recording was not to be invented until around the middle of the 19th century, our second-best option is to research other sources preserved from those eras, such as treatises and iconography.

Some might comment that if composers had known in what way instruments would be modified, they would surely choose their modified versions and their ‘improved’ sound.⁴ However, we cannot possibly know what these composers would think in such a scenario, and we should presume that their pieces were composed for instruments at their disposal, including their possible shortcomings when being compared to modern-day instruments. It seems useful, then, that we consider how these instruments were built, what kind of sound they might have been able to produce, and what the norm was regarding the technical capabilities of interpreters of that time. For example, a violin in the first half of the 17th century was very likely strung with four plain-gut strings, the lowest two strings being very thick, and therefore likely sounding very dull. Knowing this, it would not make sense to play strong or loud passages *sul G*, ‘on the G string,’ as is often the case today. On the contrary, it would make more sense to employ this string to produce a very gentle, soothing, warm kind of sound, which the highest two strings may not be able to produce as they are much thinner. Such kind of information seems to be continuously neglected in music education curricula, especially in the early stages.

Today, children as early as three years old begin to learn to play the violin. At this stage they do not possess the cognitive capabilities necessary to comprehend many of the stylistic

⁴ A modification, which in its essence, like in the case of the previously-discussed general approach, was not really an improvement, but rather a modification contingent on the needs of different styles following the changes in aesthetical preferences.

implications of music⁵ which they might have to execute, therefore it does not seem to make sense for us to attempt to criticize the curriculum in these very early stages of learning to play the violin. However, as children progress through the education system, the curriculum does not seem to adapt to their intellectual development. Beginning lessons will mainly be devoted to proper posture, and good control of the violin and the bow. Once students gain sufficient control over all of these criteria, the technical skills of the left, as well as the right hand will be developed further. There are countless exercises written for the purpose of obtaining new skills needed to meet compositions' many different technical demands. As a result of this kind of curriculum, it would seem to make sense that, in the evaluation of students' progress, more emphasis is placed upon the quality of execution of different technical challenges posed by the executed pieces, at the expense of the parameters of historical and stylistic knowledge. The discussion regarding historically informed performance practice and aesthetical characteristics of different styles seems to become a more relevant topic only at the university level of education. Instead of a gradual integration of information regarding these characteristics already at earlier stages, the pre-university curriculum seems to place more emphasis on acquiring different technical skills. While inherently this is not detrimental, in the author's opinion students should simultaneously be introduced to the aspects of aesthetical characteristics of different styles in executing pieces from different eras, as well. Because it is precisely these aspects that will dictate in what way students' interpretation of different music styles will mature, the author thinks it is important to discuss and include them in music education curricula as early as possible.

While in music school, students may be encouraged to take part in competitions. These are often divided into two or more stages, with each stage prescribing pieces of different styles and various difficulties, technical as well as musical. While it is promising that not only the technical aspect of playing an instrument is being evaluated, it seems that the musical aspect is not always evaluated on the basis of adequately accurate criteria. The primarily evaluated parameters remain playing with what is today considered as good taste (i.e., a musically satisfying manner of playing), accurately executed information given in the music score⁶, as well as successfully executed technical challenges, while decisions which deal with historically informed performance practice do not seem to be considered often. The problem lies in the

⁵ For example, the aesthetical characteristics of different styles in the music of Joseph Haydn (1732-1809) or Wolfgang Amadeus Mozart (1756-1791).

⁶ This primarily includes the marked notes, intonation, markings of dynamics, and articulation.

following: what might be considered musical might not also necessarily mean it is stylistically accurate.⁷ For example, if we have read through Francesco Geminiani's 1751 treatise on violin playing⁸, we might have encountered instructions to employ vibrato as much as possible. However, this does not mean that we should follow this instruction indiscriminately and perform all Baroque or later music employing as much vibrato as possible. Namely, without consulting other relevant treatises of the period in question and comparing their authors' views on vibrato, as well as not considering the fact that Geminiani's treatise was published in the final years of the Baroque style, we would be applying Geminiani's particular view as a general rule for the performance practice of this era. Thus, it might be appropriate to follow Geminiani's instruction for the interpretation of his music, but it might not be appropriate to perform, for example, the music of Giuseppe Tartini (1692-1770)⁹ in this manner.

The execution of a certain piece seems to entail much more than merely executing what is written on paper, which is especially true in music styles in which improvisation was one of their aesthetical characteristics. When approaching a piece of music, the interpreter might wish to consider certain elementary aspects, such as the information conveyed through the music score, the relevant information regarding the historical circumstances which might have led to its composing, as well as other already known manners of execution¹⁰ of this piece. Oftentimes, especially when dealing with pieces composed in eras preceding the 20th century, the music score alone will not convey sufficient information needed for the interpreter to execute it in a historically informed manner. That is, without first determining what kind of music style was prevalent at the time of a particular piece's composing, or without conducting research regarding what the aesthetical characteristics of this style were. It is precisely this newly found information that will in turn allow the interpreter to execute it in such a manner.¹¹

It would seem to be of utmost importance, then, that an interpreter would be well versed in conducting research, or would be adequately educated in history of music, changes of stylistic tendencies in different music eras, and aesthetical characteristics of specific styles, which,

⁷ To be musical is a rather abstract term which might entail decisions in interpretation of a piece of music. Decisions that have to be made are oftentimes of improvisatory nature and personal taste, which at their most elementary should also strive to be relevant to a specific music style. For example, employing Italian Baroque-style ornamentation in the ballets of Jean-Baptiste Lully (1632-1687) would be considered out of style, and could therefore not be considered as musical nor stylistically accurate.

⁸ See F. Geminiani, *The Art of Playing on the Violin*, London, published by author, 1751.

⁹ See G. Tartini, E. R. Jacobi and C. Girdlestone (eds.), *Treatise on Ornaments in Music: Tremolo*, Celle and New York, Germany and United States of America, Hermann Moeck Verlag, 1961.

¹⁰ For example recordings, live performances, etc.

¹¹ For example, Baroque music often asks for improvisation, this however is rarely indicated in the music score.

however, does not seem to be the case in contemporary music education. It seems that the contemporary curriculum focuses heavily on obtaining new technical skills, namely the technical aspects of holding and handling an instrument, gradually progressing through compositions of varying technical difficulties. While it is true that the curriculum does include pieces composed in different eras and by composers of different nationalities, it seems to avoid deeper involvement and further detailed pursuit of information of the stylistic tendencies and aesthetical characteristics of individual styles. In reality, there appears to be very little focus on the importance of these characteristics, as well as very little emphasis on the importance of acquiring adequate research-conducting skills.

In the preceding paragraphs, we have tried to illustrate why historical context in the interpretation of music might be important, and in what way the education system and competitions contribute to the lack of interest in historically informed performance. If we accept the premise that our goal as interpreters is to perform music by taking into account as much relevant historical context¹² as possible, and furthermore, if we then also accept the premise that this context is key to a more historically informed interpretation of music, then we must make an effort to research as many parameters of such context as possible. Thus, it would be our goal to clearly demonstrate in our interpretation, that what we are playing was in fact composed in different eras, by different composers, and that changes in the aesthetical characteristics of music styles throughout the history of music did in fact occur. These changes encompass the differences between aesthetical preferences of different eras, as well as, as discussed in one of the preceding paragraphs, the differences between instruments, how they were built, how musicians held these instruments, what technical abilities different kinds of instrument positions allowed, as well as what the pieces of different eras demanded from the musicians in the technical and musical aspects.

In the author's opinion, personal research of music – which is to be studied – ought to be encouraged in all settings which busy themselves with music performance, while intellectual laziness, indifference, or ignorance¹³ be frowned upon. There might be several reasons for why many avoid a more critical assessment of information given by instructors in the music

¹² This includes aesthetical characteristics of different individual styles of different eras, regions, composers, etc.

¹³ Ignorance in the sense of holding something to be true, based on faulty reasoning or a lack of research. For example, some contemporary musicians will claim that vibrato was not used in the Baroque era at all. However, there are in fact numerous, oftentimes contradictory sources (see Geminiani, *The Art of Playing*) describing in great detail the nature of the vibrato, and the attitude towards it.

profession¹⁴, all of which may mostly be described with the term 'inherited wisdom.' For example, in orchestral rehearsals, conductors' interpretative decisions might not be the result of personal artistic research, but rather a result of ideas, or wisdom, which they inherited from their instructors in education. In other words, they merely follow the traditional way of performing a piece, which is codified through performance models inherited from previous generations, which are also not examined more critically.¹⁵ Another example of this term could also be a lack of discussing in depth the musical decisions of instructors in masterclasses, either because of the lack of time or due to other reasons of practical nature.¹⁶ Therefore, the author thinks the problem of intellectual dishonesty and laziness, which seems to be a widespread issue in the intellectual circles of the professional music career in the 21st century, should be talked about more frequently. Equally important would be a much stronger integration of historically informed performance practice and research-conducting techniques into the curricula of all stages of music education.

To demonstrate what kind of research would have to be conducted and how we can come to a more historically informed interpretation, the author of this thesis has chosen the 1677 *Sonata Violino Solo* in D major, composed by Georg Muffat (1653-1704). There are several reasons for choosing this piece. Firstly, although this sonata was composed in the late 17th century, it was composed in an early 17th-century manner, namely in one movement, which serves as an opportunity to observe how this form changed throughout this century. Another reason is the composer himself, who developed a very particular style – a mixed French-Italian style – which he described in detail in some of the prefaces to his published works. These descriptions by the composer himself, which were quite rare among his contemporaries, are of utmost value to modern-day research of music of that era.

When we scan through the music score of the piece in question, we will first notice that it is titled with the term *sonata* for violin and *basso continuo*, written by Georg Muffat¹⁷ in 1677. Thus, we might first wish to find out more about Muffat's life and works, and to explore other information regarding his life; where he was born and educated, whom he associated with,

¹⁴ Professors, conductors, etc.

¹⁵ Another example of 'inherited wisdom' in orchestral rehearsals might be the rule that orchestral musicians do not make decisions, because the traditional hierarchical relations between the members of the orchestra and the conductor as an authoritative figure prevents them from imposing their individual critical thinking in a more pronounced manner.

¹⁶ Such as, for example; the topic at hand might be too extensive to discuss properly, as masterclasses are generally limited to one-hour lessons.

¹⁷ For convenience, we shall mostly refer to Georg Muffat only by his surname henceforth.

and who he was influenced by. This composition is a single-movement piece, however there are five contrasting tempo markings, and because many contemporary musicians think of *sonatas* as compositions with at least three or more contrasting movements, we will research why it carries this title and what the relations between the different sections in this single-movement piece are. As it is composed for the violin, we will explore what kind of instrument and bow could have been used in the 17th century, as well as other information relevant to the manner of holding the instrument and the bow. And finally, based on the information from the research described above, we will explore what kinds of ornamentation we may consider in the execution of the sonata.

The author wishes to express his reservations pertaining to possible errors in his own interpretation of sources cited in this thesis, as he himself is a product of the contemporary education system, wherein as described above he has not been given sufficient training in conducting research. He also wishes to reserve the right to a lack of information in the literary material used in the making of this thesis, as sources were either unavailable to him, due to living in a rural area, or he did not find them at the time of conducting research.

2. The Violin and Bow in the 17th Century

When introduced to historically informed performance practice, we might notice that interpreters may be employing instruments, bows, and strings which look or sound differently to those known to us today. Furthermore, in some instances the violin might be positioned differently, and the bow might be held in a different way as well. Like in the case of other instruments, the violin, bow, violin technique, and strings, have changed and have been improved to meet the requirements of any particular era. Upon first seeing this kind of equipment¹⁸, we might ask ourselves where the contemporary instrument builders got the information needed to reproduce it. The first types of sources that may come to mind are iconographical sources and treatises.

For example, in paintings of the Baroque era, we may notice some differences between how the violin and bow look compared to those we employ today. Some such differences are the lack of a chinrest above the tailpiece of the violin, a difference in how the tailpiece looks, as well as a considerable difference in the length of the fingerboard, differently constructed bridge, and strings of different thickness. Regarding iconography, one thing we might wish to be cautious about might be what purpose paintings or drawings were created for, namely, whether they were created to depict reality or whether they were a mere illustration. There is a massive body of paintings with instruments that needs to be, or has already been, studied carefully by experts in this field. The author of this thesis is very likely not within the scope of his expertise to observe and judge paintings from any era adequately. For that reason, in the subsequent paragraphs we will try to observe some examples with the help of an already-conducted research report by Gwilt & Schaller (2011) to see what we are dealing with when talking about iconography.

Ill. 1 – an example of an early Baroque painting



¹⁸ Namely, a 17th-century violin and bow.

2. 1. The 17th-Century Violin

The violin is an instrument developed in the late Renaissance era, starting out as a three-stringed instrument, which was mainly employed in dance music. In the early 17th century it got an added fourth string.¹⁹ In comparison to the violin known to us today, the 17th-century violin would have many differences. Contrary to the contemporary violin, whose neck is slanted backward in relation to the violin body (Fig. 1), the 17th-century neck was shorter, thicker, and straight (Fig. 2).²⁰ Also, the 17th-century violin bridge was shaped differently, the bass bar inside the violin was slenderer and much shorter, and likewise the soundpost was slenderer. Most of the instrument's weight was taken by the left hand, as there was no chinrest nor was there a shoulder rest.²¹ As we may observe from a comparison of a violin in an early 17th-century painting (Fig. 3) and an example of a contemporary violin (Fig. 4 & 5), in the case of the 17th-century violin the tailpiece is of slightly different shape and the fingerboard is shorter (also see Fig. 13).

Fig. 1 – contemporary-violin neck



Fig. 2 – 17th-century violin neck



¹⁹ J. A., Sadie, *Companion to Baroque Music*, Berkeley and Los Angeles, CA, University of California Press, 1990, pp. 366-367.

²⁰ Also see: C. Schmidt-Jones, *Early Baroque Violin Practice (1520-1650)*, OpenStax CNX, 2006, <http://cnx.org/contents/a5e58248-ef75-4801-b17b-4bd5d20fdcef@7> (accessed 18. 11. 2020).

²¹ Sadie, *Companion*, p. 367.

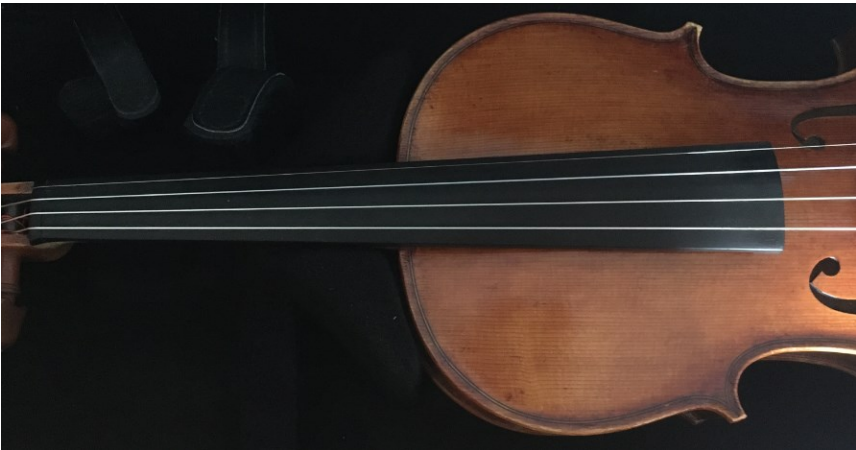
Fig. 3 – 17th-century tailpiece shape and length of fingerboard



Fig. 4 – contemporary-violin tailpiece



Fig. 5 – contemporary-violin fingerboard length



Violin strings in the 17th century were primarily made of plain gut.²² In *A History of Performing Pitch / The Story of »A«* (2002), Bruce Haynes writes that the approximate estimates of pitches of string instruments might have been made based on the breaking points of strings, and points out that the physical properties of early strings are not yet completely understood.²³ According to some sources, strings in the 17th century had equal tension, whereas today the upper strings²⁴ are given a higher tension. In their 2000 book *The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba*²⁵, Christophe Coin and Susan Orlando provide several written sources from the Baroque period which advocated for equal string tension, or as Thomas Mace (1612/1613-ca. 1706) put it, stiffness: »Another General Observation must be this, which indeed is the chiefest, that what size lute soever, you are to string, you must so suit your strings, as (in the tuning you intend to set it at), the strings may all stand at a proportionable and even stiffness.«²⁶ In order to achieve varying pitches at equal tension, string makers of the time had to make strings of different thickness. The invention of a new wire-covered gut string in ca. 1660²⁷ allowed lower frequency strings to be made much thinner, which solved to an extent the issues of poor resonance of lower frequency strings on the violin, as well as other string instruments.

2. 2. Violin and Left Hand Position

Many sources mention different ways of holding the violin, as opposed to the contemporary violin placement between the shoulder and the jaw.²⁸ For example, the French composer Philibert Jambe de Fer (1548-1564)²⁹ and the German composer Michael Praetorius (1571-1621)³⁰ referred to the violin being held 'on the arm,' or being supported by the arm,

²² Ibid., p. 367.

²³ B. Haynes, *A History of Performing Pitch / The Story of »A«*, Lanham, MD, Scarecrow Press, Inc., 2002, p. 28.

²⁴ Such as the A and E strings on the violin.

²⁵ C. Coin and S. Orlando, *The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba*, Angelo Manzoni edn., Magnano, Italy, Ensemble Baroque de Limoges, 2000, pp. 165-166.

²⁶ Cited from T. Mace, *Musick's Monument*, London, T. Ratcliffe & N. Thompson, 1676, p. 65.

²⁷ Sadie, *Companion*, p. 367.

²⁸ For more information please see: R. Gwilt and I. Schaller, *TRADITIONS of Baroque Violin Playing: Holding the Baroque Violin: Part II – The Sources*, 2011, <http://baroque-violin.info/vhold2.html> (accessed 25. 11. 2020).

²⁹ P. Jambe de Fer, *Epitome musical*, Lyon, Michel du Bois, 1556, <http://www.greatbassviol.com/treat/jambe.pdf> (accessed 25. 11. 2020).

³⁰ M. Praetorius, *Syntagma musicum: Musicae artis analecta*, Wittenberg, Johannes Richter, 1615.

while the German composers Georg Falck (ca. 1630-1689)³¹ & Daniel Merck (ca. 1650-1713)³², and the Dutch composer Daniel Speer (1636-1707)³³ wrote about it being held on or under 'the left breast' (all of whom used the word *Brust*, which could be translated as either breast or chest). English sources on this topic are the works of John Playford (1623-1686/7)³⁴ and John Lenton (1657-1719)³⁵. Of course, there are other sources which show that this kind of violin positioning persisted throughout the Baroque era. As late as in 1751, Francesco Geminiani (1687-1762) talks about the position 'below the collar bone,' which is one of the last sources referring to holding the violin without the help of the violinist's head.³⁶ Conversely, there are sources as early as 1677 describing holding the violin with the help of the chin.³⁷ Speer also advises the reader to follow their teacher's instructions regarding the matter of how to hold the violin.³⁸

In the case of holding the violin in a lower position, that is 'on the arm' or 'pressed against the breast,' one must account for the limits in control over the instrument and might wish to consider supporting the violin with the heel of the left arm, so as to secure the instrument's position.³⁹ Due to a different gripping of the violin neck, the technique employed in shifting in a lower instrument position or without the support of the chin is thus different from the one we use when playing on a modern-day violin. Instead of moving the whole arm, we may leave the thumb in the first position, while simply replacing fingers to introduce a new position. For example, switching from the first to the third position can be accomplished by leaving the thumb behind in the first position, while replacing the third finger in the first position with the first finger. If we stay in the third position for long, we may move the thumb to the third position as well for convenience. When switching back to the first position, we first have to move the thumb backward to prepare the shift, and then perform the finger replacement from the first finger in the third position with the third finger back in the first position.⁴⁰

³¹ G. Falck, *Idea boni cantoris*, Nuremberg, W. M. Endter, 1688.

³² D. Merck, *Compenium musicae instrumentalis chelicæ*, Augsburg, Johann Christoph Wagner, 1695.

³³ D. Speer, *Grundrichtiger Unterricht der musikalischen Kunst*, Leipzig, Verlag Georg Wilhelm Kuehnen, 1697.

³⁴ J. Playford, *A Breefe Introduction to the Skill of Musick: Instructions for the Treble Violin*, London, England, William Godbid, 1658.

³⁵ B. Malcolm and R. John, *The Gentleman's Diversion: John Lenton and the First Violin Tutor*, *Early Music*, vol. 10, nr. 3, Oxford, England, Oxford University Press, 1982, pp. 329-332.

³⁶ Geminiani, *The Art of Playing*.

³⁷ J. J. Prinner, F. Roussel (trans.), *Musicalischer Schliissl*, 2016, https://imslp.simssa.ca/files/imglnks/usimg/1/18/IMSLP302057-PMLP488856-Prinner_trad.pdf (accessed 1. 12. 2020).

³⁸ Speer, *Grundrichtiger Unterricht*, who uses the words 'truer Informator' to refer to the teacher.

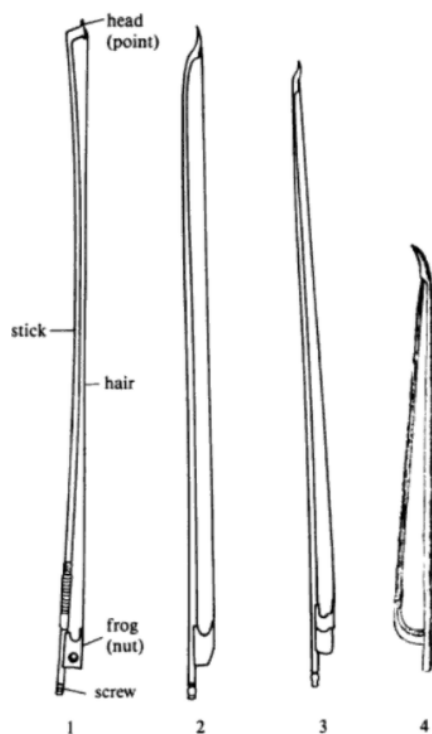
³⁹ J. Kite-Powell and S. Carter (eds.), *A Performer's Guide to Seventeenth-Century Music*, 2nd edn., Bloomington, IN, Indiana University Press, 2012, p. 175.

⁴⁰ *Ibid.*, p. 176.

2. 3. The 17th-Century Bow and Bow Hold

Throughout its history, the bow changed in many ways. Its stick changed from the early convex into the later Tourte-concave shape (Fig. 6), the latter of which is primarily used today. Furthermore, the head of the bow and the frog were constructed differently (Fig. 7 & 8), with the addition of a new hair tightening mechanism being added to the frog in the 18th century. This addition to the frog, which allowed the bow hair's tightness to be adjusted with a screw mechanism, was introduced in ca. 1700, before which the frog was removable.⁴¹

Fig. 6 – 1. Tourte ca. 1800; 2. Thomas Smith, 1760-1770; 3. Anonymous, 1694; 4. Marin Mersenne, *Harmonie Universelle*, 1636-1637



⁴¹ W. Apel, D. M. Randel (ed.), *The Harvard Dictionary of Music*, 4th edn., Cambridge, Massachusetts, London, The Belknap Press of Harvard University Press, 1986, p. 111.

Fig. 7 – different bows' shapes, lengths, frogs; for names of the makers, please see Fig. 8

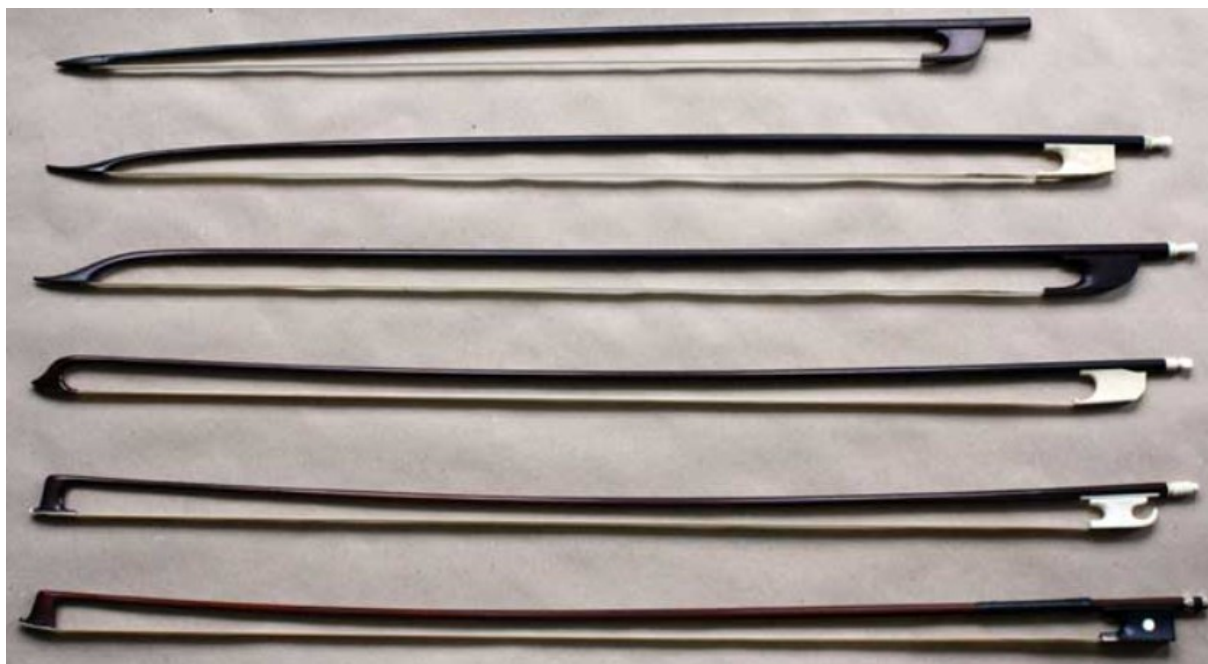
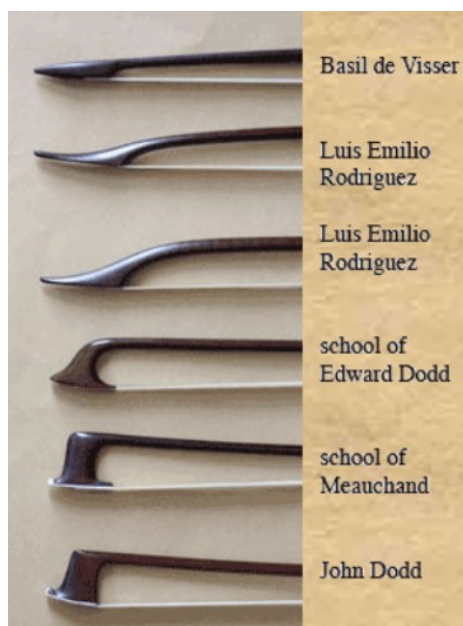


Fig. 8 – Basil de Visser, pike-head; Luis Emilio Rodriguez, swan-head; Edward Dodd & Meauchand, hammer-head; John Dodd, axe-head



Looking at sources from the late Renaissance and Baroque periods, it is interesting to observe that two different ways of holding the bow were used. The first is such as we know today, with the thumb on the stick (see Fig. 11 & 13), whereas the second is with the thumb on the bow hair (see Fig. 12). In her 1992 book *Performing Baroque Music*, Mary Cyr describes

Muffat's comments from his *Florilegium Secundum* (1698) on the style of orchestral bowing in France in the last part of the 17th century. In her comments, Cyr points out that we should keep in mind that the bows used for orchestral playing differed in length from those used for solo pieces, the former likely being shorter and held with the thumb on the bow hair.⁴² Muffat himself commented on holding the bow in the foreword to *Florilegium Secundum* (1698): »Most Germans agree with the Lullists on the holding of the bow for the violins and violas, that is, pressing the thumb against the hair and laying the other fingers on the back of the bow.«⁴³

Fig. 9 – sculpture in Freiburger Dom, 1594



Fig. 10 – Concert, 1623



⁴² M. Cyr, *Performing Baroque Music*, England, Ashgate Publishing, 1992, p. 89.

⁴³ G. Muffat, D. K. Wilson (ed.), *Georg Muffat on Performance Practice: The Texts from Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumentalmusik*, Bloomington, IN, Indiana University Press, 2001, p. 33.

Fig. 11 – thumb on the stick



Fig. 12 – thumb on the bow hair



Fig. 13 – thumb on the bow hair, also to be observed is the length of the fingerboard and the shape of the tailpiece



3. Georg Muffat – Biographical Notes

Georg Muffat was baptized on the 1st of June, 1653, in Megève, Savoy.⁴⁴ One of his first musical experiences was studying music in Paris from 1663 to 1669. Following his studies in Paris, he continued studies in Alsace at the Jesuit colleges in Séléstat (1669) and Molsheim (1671). In Molsheim he was appointed organist to the exiled Strasbourg Cathedral chapter. In 1674 he left Alsace to study law at the University of Ingolstat, Bavaria,⁴⁵ but he soon moved to Vienna to work as a musician. The Holy Roman Emperor Leopold I did not offer him a job, thus he moved to Prague in 1677. It was in Prague that Muffat's oldest surviving manuscript of one of his works was written, bearing the title *Sonata Violino Solo* and dated the 2nd of July, 1677.

In 1678 he moved to Salzburg where he became employed as cathedral organist and chamber musician at the court of Maximilian Gandolf von Kuenberg, Archbishop of Salzburg.⁴⁶ There he composed two operas which were performed at the Akademie-Theater: *Marina Armena*, dated 5th of September, 1679, and *Königin Mariamme* in September 1680.⁴⁷ His position was secure enough that in early 1680s he was allowed to study in Rome with Bernardo Pasquini (1637-1710), but had to return to Salzburg soon after September 1682, after receiving word about the *Jubeljahr* and the expectation of the court musicians to prepare suitable compositions for this purpose.⁴⁸ Muffat remained in Salzburg until 1690, when he left to be employed at the court of Johann Philip of Lamberg, Bishop of Passau.⁴⁹ He remained there until his death on the 23rd of February, 1704, about a month after the occupation of Passau by the Bavarian soldiers ended. It remains unclear whether his death was in any way connected to the occupation, but it is clear from his writings that he wished to continue composing and publishing⁵⁰: »Among my other future works to be published, there will be more works in this same manner, with the titles *Suavioris Harmoniæ Instrumentalis FLORILEGIUM TERTIUM*,

⁴⁴ Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 3.

⁴⁵ C. E. Brewer, *The Instrumental Music of Schmelzer, Biber, Muffat and their Contemporaries*, England, Ashgate Publishing Limited, 2011, p. 203.

⁴⁶ Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 4.

⁴⁷ These are dates of the performances.

⁴⁸ The archdiocese of Salzburg celebrated the 1100th anniversary of its foundation in 1682. See Brewer, *The Instrumental Music*, pp. 275, 285.

⁴⁹ Brewer, *The Instrumental Music*, p. 336.

⁵⁰ Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 7.

QUARTUM, QUINTUM, etc. (that is, Third, Fourth, Fifth, etc., Bouquet of lovely Ballet Pieces), including important attached remarks, which (God willing) will follow in proper order in their own time.«⁵¹

In his life, Muffat encountered many influential composers and different music styles. His first influence was the French manner which, according to his words from *Florilegium Primum* (1695), he: »[...] avidly pursued this manner which was flowering in Paris at that time under the most famous Jean-Baptiste Lully«⁵². Upon his moving to Vienna in around 1674, he might have met composers, or heard their music at the very least, such as Johann Pachelbel (1653-1706) and Johann Schmelzer (1623-1680).⁵³ When he moved to Salzburg in 1678 he also met and worked with Heinrich Ignaz Franz von Biber (1644-1704).⁵⁴ It might be interesting to observe Biber's collection of eight violin sonatas, titled *Sonatae Violino Solo* (1681) as they seem to indicate a similarity in the title of Muffat's 1677 violin sonata, and a similarity in its sectional structure, which includes dance-like sections, interrupted by brief *adagio* bridges.⁵⁵ Though not relevant to studying Muffat's *Sonata Violino Solo*, in the foreword to his *Armonico tributo* (1682), Muffat reports to have heard *concerti grossi* by Arcangelo Corelli (1653-1713)⁵⁶ while in Rome, where he studied with Pasquini from 1680 to 1682; an encounter which he described in the foreword to his *Auserlesene Instrumentalmusik*, a collection of pieces that were inspired in large by Corelli's compositional style.⁵⁷

Most of Muffat's works were published in collections such as *Apparatus musico-organisticus* (Salzburg, 1690), *Florilegium Primum* (Augsburg, 1695), *Florilegium Secundum* (Passau, 1698), *Regulae Concentuum Partiturae* (around 1699), and *Auserlesene Instrumentalmusik* (Passau, 1701).⁵⁸

⁵¹ Cited from Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 64.

⁵² Muffat & Wilson, *Georg Muffat on Performance Practice*, pp. 4, 13, 15.

⁵³ *Ibid.*, p. 4.

⁵⁴ Sadie, *Companion*, p. 246; Brewer, *The Instrumental Music*, pp. 206-207; Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 4.

⁵⁵ G. Muffat, J. Baxendale (ed.), *Apparatus musico-organisticus: Preface – Biographical Notes*, Lyrebird Music, 2020, p. iv.

⁵⁶ G. Buelow, *A History of Baroque Music*, Bloomington, IN, Indiana University Press, 2004, p. 127.

⁵⁷ Brewer, *The Instrumental Music*, p. 285; Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 71.

⁵⁸ Brewer, *The Instrumental Music*, p. 336.

4. Georg Muffat's *Sonata Violino Solo* (1677)

Today, the general understanding of the term *sonata* is mostly reduced to a multi-movement composition meant to be executed by instruments. Some musicians today might also think of the etymological difference between the terms *sonata* which stems from the Italian word *sonare*, 'to sound,' and *cantata* which stems from the Italian word *cantare*, 'to be sung.' We might observe that Muffat's *Sonata Violino Solo* (1677), though it carries the title of *sonata*, is composed in a single movement. Therefore, it is not a *sonata* in the context of the general understanding; on the contrary it seems to entail that the term *sonata* was obviously used in a different context in its earlier applications.

Following its historical context, it should be mentioned that in the early decades of the 17th century the most popular among the denominations for instrumental compositions were *canzona* and *sonata*.⁵⁹ *Canzona* alludes to the 16th-century *chanson*, a compositional model which often employed a characteristic rhythm (long-short-short)⁶⁰ and was a single-movement piece with contrasting sections.⁶¹ It was mainly composed by organists who knew how to improvise and compose contrapuntally complex music well.⁶² Additionally, M. Praetorius describes the distinction between *canzona* and *sonata* in *Syntagma musicum* (1619): »sonatas are made to be grave⁶³ and imposing in the manner of the motet, whereas canzonas have many black notes, running briskly, gayly and rapidly through them.«⁶⁴ In their book *The Cambridge History of Seventeenth-Century Music* (2005), Tim Carter and John Butt described the term *canzona* as »a lively, spirited piece in predominantly imitative texture, comprising distinct sections (some of which may be repeated or reprised) contrasted by changing points of imitation and textures«⁶⁵. Conversely, *sonatas* were often composed by other instrumentalists, primarily violinists. While composers of *sonatas* did incorporate contrapuntal characteristics, they were primarily performers and they made more use of different technical aspects of their instruments.⁶⁶

⁵⁹ L. Bianconi, *Music in the Seventeenth Century*, English edn., Cambridge, England, Cambridge University Press, 1987, p. 92.

⁶⁰ T. Carter and J. Butt (eds.), *The Cambridge History of Seventeenth-Century Music*, Cambridge, England, Cambridge University Press, 2005, pp. 482-483.

⁶¹ J. P. Swain, *Historical Dictionary of Baroque Music*, Plymouth, England, Scarecrow Press, 2013, p. 265.

⁶² Bianconi, *Music in the Seventeenth Century*, p. 92.

⁶³ 'Urgent and very bad; serious' according to <https://dictionary.cambridge.org/dictionary/english/grave> (accessed 1. 1. 2021).

⁶⁴ Carter & Butt, *The Cambridge History*, p. 489.

⁶⁵ Cited from Carter & Butt, *The Cambridge History*, p. 483.

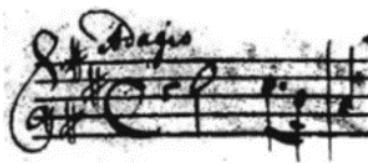
⁶⁶ Bianconi, *Music in the Seventeenth Century*, p. 92.

In *Historical Dictionary of Baroque Music* (2013), Joseph P. Swain distinguishes between two early-Baroque *sonata* types: the *canzona*, an older type which had the texture of Renaissance motets⁶⁷, and the newer type evolved from experiments in new monodic textures and opera, by remarking how »these works link traditional passages of dance rhythms and brief fugal expositions with rhapsodical instrumental recitatives in which the meter virtually disappears, all bound into a single uninterrupted movement«⁶⁸. Swain continues to elaborate about the newer type which itself breaks into two later types: the first type being a single-movement piece with contrasting subsections, and the second type which had several individual self-contained movements of contrasting tempo, including preludes and dance movements.⁶⁹

As the century progressed, the composing of the *sonata* prevailed⁷⁰ while the *canzona* gradually fell out of fashion⁷¹. By the ending decades of the 17th century, two forms of *sonata* persisted: *sonata da chiesa*, 'church sonata,' and *sonata da camera*, 'chamber sonata.' The former consisted of four tempo-contrasting movements (slow-fast-slow-fast)⁷², whereas the latter usually began with a first movement in the style of the French suite, while the ensuing movements were binary dance pieces.⁷³ Based on Swain's categorization of the *sonata*, we can see a relation to Muffat's *Sonata Violino Solo* (1677), which is a single-movement composition divided into five contrasting sections⁷⁴: *Adagio* in b. 1⁷⁵, *Allegro* in b. 38, *Adagio* in b. 99, *Allegro* in b. 135, and a *da capo* section in b. 177.

The opening *Adagio* begins with the violin playing the opening motive (see Fig. 14), which appears several times throughout the piece, both in the violin and the *B. C.* parts, and is developed throughout the first section.

Fig. 14 – opening motive



⁶⁷ This type declined after 1620, according to Swain, *Historical Dictionary*, p. 265.

⁶⁸ Cited from Swain, *Historical Dictionary*, p. 265.

⁶⁹ Swain, *Historical Dictionary*, p. 265.

⁷⁰ Bianconi, *Music in the Seventeenth Century*, p. 92.

⁷¹ Carter & Butt, *The Cambridge History*, p. 490.

⁷² Swain, *Historical Dictionary*, p. 266.

⁷³ C. V. Palisca, *Music and Ideas in the Sixteenth and Seventeenth Centuries*, Champaign, IL, University of Illinois Press, 2006, p. 177.

⁷⁴ Swain, *Historical Dictionary*, p. 265.

⁷⁵ All bar numbers in this thesis are referring to Appendix 2.

The second section, *Allegro*, is imitative in nature, with the opening motive appearing in the *B. C.* part in b. 46 for the first time, and is later on used extensively for several modulations in b. 68-99, where the key signature is changed to one flat. According to Charles E. Brewer, this kind of change of key signature is quite rare, only found in a handful of other pieces in the 17th century, such as Bertali's *Ciaccona*, Schmelzer's *Sonata Sexta*, and Biber's *Sonata VI* (1681).⁷⁶

The ensuing *Adagio* (b. 99) section uses extensive chromaticism, as well as three enharmonic modulations, all of which Muffat uses to return to the key of D major in b. 135, where the second *Allegro* section begins. In this section, Muffat reiterates the opening motive, now in the *B. C.* part, while the violin plays *gigue*-like triplets, leading to a six-bar-long passage work (b. 158-164), followed by a pedal moment on the dominant (b. 164-174). Following are two bars of modified interlude in the *B. C.*, also found in b. 66-67, after which the piece is concluded with the reappearance of the opening motive in the violin part as a part of a modified *da capo*.⁷⁷

Apart from a formal analysis of Muffat's sonata, another very significant part of research is the question of ornamentation to be employed in its execution. As a general rule, when contemplating what kind of ornamentation to employ in a piece, we may firstly look to the composer's biography (to see in what era he lived, where he was educated, whom he had known) in order to conclude possible influence of certain styles of ornamentation. Secondly, we may wish to inspect the composer's written sources (such as treatises and prefaces, if there are any), which could provide information about a composer's general approach and their eventual preferences regarding ornamentation.

Georg Muffat lived from 1653 to 1704 and was influenced by the French, German, and Italian styles. It is important to be aware of his travels and acquaintances in order to understand what kind of approach we are to take when trying to interpret his pieces. In the case of his *Sonata Violino Solo*, of which the manuscript was made in 1677, both Brewer⁷⁸ and Wilson⁷⁹ agree that the stylistic elements employed in this piece are most likely the product of his studies in Vienna. The German style of ornamentation was directly linked to the Italian and French

⁷⁶ Brewer, *The Instrumental Music*, p. 205.

⁷⁷ *Ibid.*, pp. 203-206.

⁷⁸ *Ibid.*, p. 207.

⁷⁹ Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 4.

styles, which makes this a hybrid of the two.⁸⁰ For sources on the Italian style, we may look to such works as *Le Nuove Musiche* (1602), by Italian composer and writer Giulio Caccini (1551-1618), wherein he describes different, newly invented, ornaments which could be divided into four categories of ornamentation in the 'new style'.⁸¹ These categories are ornamentation based on rhythm (*trillo, gruppo, ribatutta, cascata, inegalite*), dynamics (*messa di voce, esclamazione*), intonation (*cercar della nota, intonazione*), and text (*anticipatione della sillaba*).⁸² We may also look to the so-called 'free ornamentation' in the Italian style, also referred to as *willkürliche Veränderungen* by Johann Joachim Quantz (1697-1773), who explained them in detail in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752)⁸³. For the French style of ornamentation, we may wish to look to the ornament table by Jean-Henri D'Anglebert (1629-1691), published in his *Pièces de clavecin* (1689) seen in Fig. 15,⁸⁴ which sums up the wealth of the French ornamentation practice, and was clearly imitated by many German composers, such as: Johann Sebastian Bach (1685-1750), Carl Philip Emanuel Bach (1714-1788), Gottlieb Muffat (1690-1770), etc.⁸⁵

Luckily for us, in the *Dedication to Florilegium Primum* (1695), Muffat himself wrote about actively striving toward a mixed style, incorporating elements of the French, Italian, and German styles: »[...] I dare not employ only a single style or method, but rather the most skillful mixture of styles I can manage through my experience in various countries. Not only one style, but a collection of the best styles of various nations would be appropriate in order to amuse you with different forms of music and manners of playing [...] as I mix the French manner with the German and Italian [...].«⁸⁶ It was quite unusual for someone to write about mixing the French, Italian, and German styles so openly in this time. In the *Dedication*, Muffat addresses Prince-Bishop Johann Philipp von Lamberg, who allowed Muffat to work as the director of music at the court of Passau.⁸⁷ Muffat was aware of the political climate between Germany and France

⁸⁰ P. Mašić, *Izvodilačka praksa rane glazbe*, Zagreb, Croatia, Sveučilište u Zagrebu, 2019/2020, p. 64.

⁸¹ For more sources on early Baroque ornamentation, please see G. D. Casa, *Il vero modo di diminuir*, Venice, 1584; G. Bassano, *Ricercate, passaggi et cadentie*, Venice, 1585; A. Virgiliano, *Il Dolcimelo*, Bologna, ca. 1590; R. Rognoni, *Passaggi per potersi essercitare nel diminuire*, Venice, 1592; S. Cerreto, *Della pratica musica*, Naples, 1601; G. B. Spadi, *Libro de passaggi ascendenti et descendent*, Venice, 1609; F. Rognoni, *Selva de varii passaggi*, Milan, 1620.

⁸² Mašić, *Izvodilačka praksa*, pp. 40, 42-44. Some of these are also mentioned in other sources, such as Falck, *Idea boni cantoris*.

⁸³ J. J. Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, Wrocław, Johann Friedrich Korn, 1752, pp. 118-135.

⁸⁴ Swain, *Historical Dictionary*, p. 91.

⁸⁵ Mašić, *Izvodilačka praksa*, p. 49.

⁸⁶ Cited from Muffat & Wilson, *Georg Muffat on Performance Practice*, pp. 13-14.

⁸⁷ Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 6.

at the time, and knew well to be careful in his address: »Since I had my start in France with the most experienced masters of this art of music, I realize that I could be accused of favouring that nation more than is appropriate, and in this time of war with France I could be considered unworthy of the kindly disposed ear of the Germans.« It seems Muffat was conscious of the criticism of his music, perhaps for being 'too French' for the German audience in Passau: »[...] I have no fear of those evil or weak souls who condemn me.« He continues to explain that he does not wish to incite war by trying to employ the »[...] most skillful mixture of styles [he] can manage [...]«⁸⁸, but »[...] rather a prelude to the unity, the dear peace, desired by all the peoples.«⁸⁹

Though Muffat wrote about both the French⁹⁰ and Italian⁹¹ styles in some of his works published in Passau, his *Sonata Violino Solo*, on the other hand, was composed much earlier (in 1677). Considering the previously-mentioned political climate, Muffat was likely not in a secure enough position before his career in Passau, where he could actively show interest in, advocate, or write about the French style. We might consider, then, that his 1677 sonata was likely performed, if performed at all, in a style which at the time had more characteristics of the Italian style of ornamentation, rather than the French.

Fig. 15 - table of ornaments from Jean-Henri D'Anglebert's *Pièces de clavecin*



⁸⁸ Cited from Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 13.

⁸⁹ Cited from Muffat & Wilson, *Georg Muffat on Performance Practice*, p. 14.

⁹⁰ Muffat & Wilson, *Georg Muffat on Performance Practice*, pp. 32-61.

⁹¹ *Ibid.*, pp. 72-78.

5. Conclusion

Based on the newly-acquired information from conducting research as presented in this thesis, we now have a much clearer picture pertaining to our options in interpreting Muffat's *Sonata Violino Solo* (1677). With the goal of trying to recreate a sound as it may have existed in 1677, we firstly inspected the components of violin playing itself. We observed the violin, contemplated the differences between a violin as it may have existed in the 17th century and a violin as it exists today, and analysed the implications these differences might have in violin technique.

We also compared 17th-century bows and mentioned the two different kinds of bow holds, one of which, according to sources mentioned, differed from the one we primarily employ today. With all of this in mind, we also found information which suggests that violinists of the time did not busy themselves with what kind of violin positioning as well as bow hold they employed, as it was usually a matter of who the violin's teacher was. An important component of the sound were also the strings which were made of plain gut, with the lowest strings at around 1660 being wire-covered, an invention which served as an improvement in resonance in lower frequencies.

From researching the life and career of Georg Muffat, we may grasp much better what kind of influence he had in life through meeting other artists or at the very least knowing their music (such as J. B. Lully, A. Corelli, J. Schmelzer, H. F. I. von Biber), as well as having lived under the influence of important persons such as Louis XIV and the archbishops of Vienna, Prague, Salzburg, and Passau – as politics played a major role in his travels through different countries throughout his life.

Upon inspection of the music score, we may observe that Muffat's *Sonata Violino Solo* is a single-movement piece, despite our contemporary understanding of the term *sonata* meaning a composition of at least three or more contrasting movements. Through research, we found information on the usage of the term *sonata* and how it changed throughout the 17th century. We found a relevant definition of the term in relation to Muffat's piece and pointed out the key changes and different imitative characteristics in the violin and *B. C.* parts, all of which will aid in our interpretation of this piece. When executing the piece, there may be instances of opportunity to embellish the original text, especially in the parts marked with *Adagio*, and thus we explored what kind of ornamentation would likely be fit in the case of Muffat's 1677 piece. The conclusions we drew from these chapters in turn may assist in a more informed

interpretation of Muffat's piece. There is room for further exploration of sources, and for differences in opinion, as there are quite many sources with oftentimes contradictory information out there.

In the author's opinion, even though all of this information is readily available to us, it is not compulsory to employ it ubiquitously. Though we may believe we are recreating a sound as it might have existed in the past, in reality we will never know how any given piece of music – prior to the invention of sound recording – may have sounded like at the time of their composing or execution in performance. Nor must we forget that even when composers were alive, the execution of pieces might have been different from what they themselves wanted, and, furthermore, composers' tastes changed throughout their lives as well.

We hope it is thus clear how this kind of research is important. Indeed, there is a lot of uncovered information left behind by works (including treatises) composed in different eras which we as musicians should strive to decode with the goal of getting to know what kind of significance music may have had in different instances and at different times in the history of humanity.

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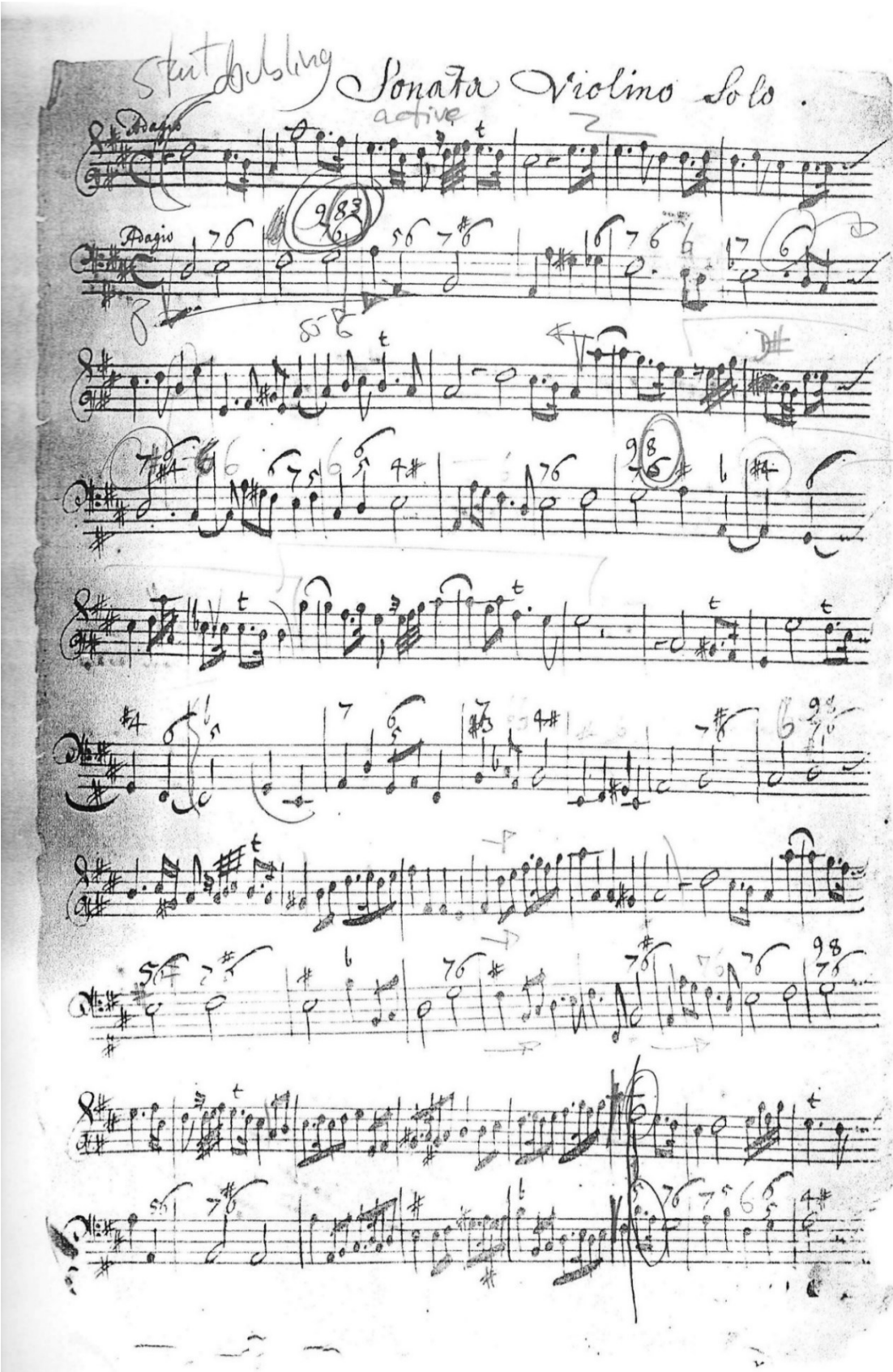
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Appendices

Appendix 1 – G. Muffat, *Sonata Violino Solo*, facsimile of autograph score



The image shows a page of handwritten musical notation. It consists of several systems of staves. The first system has a treble clef staff with notes and a circled '4' above it, and a bass clef staff below it. The second system continues with similar notation, including the word 'piano' and 'Allegrio'. The third system has a treble clef staff with notes and a circled '53' above it. The fourth system has a treble clef staff with notes and a circled '61' above it. The fifth system has a treble clef staff with notes and a circled '6' above it. The sixth system has a treble clef staff with notes and a circled '6' above it. The seventh system has a treble clef staff with notes and a circled '6' above it. The eighth system has a treble clef staff with notes and a circled '6' above it. At the bottom center, there is a circular stamp with text in Cyrillic: 'Музыкальный институт имени А. С. Даргомыжского'.



Handwritten musical score on ten staves, featuring complex rhythmic patterns and various annotations. The score includes the following elements:

- Staff 1:** Treble clef, key signature of two sharps (F# and C#), 9/8 time signature.
- Staff 2:** Bass clef, 2/4 time signature, with a handwritten '2' above the first measure.
- Staff 3:** Treble clef, 3/4 time signature.
- Staff 4:** Bass clef, 4/4 time signature, with handwritten annotations '4/5' and '4'. Includes the instruction *in. Calmo*.
- Staff 5:** Treble clef, 2/4 time signature, with handwritten annotations '2' and '2'.
- Staff 6:** Bass clef, 6/8 time signature, with handwritten annotations '6/8' and 'Sub 6'.
- Staff 7:** Treble clef, 4/4 time signature, with handwritten annotations 'cadence', '1', and '4'.
- Staff 8:** Bass clef, 6/8 time signature, with handwritten annotations 'forte', 'pizz', and 'Lento'. Includes the instruction *Si dice mi*.
- Staff 9:** Treble clef, 3/4 time signature, with handwritten annotations '11', '3', and 'ga'.
- Staff 10:** Bass clef, 7/8 time signature, with handwritten annotations '7/8' and 'pizz'. Includes the instruction *Volate presto.*

This image shows a page of handwritten musical notation, likely a score for a piano or similar instrument. The notation is arranged in several systems, each consisting of a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *relax*, *p*, *pp*, and *rit.*. There are also some handwritten annotations and corrections, including a large scribble in the middle system and the word *over* written across a staff. The bottom right corner of the page features the tempo marking *(Adag, b)*.

This image shows a page of handwritten musical notation on aged, slightly stained paper. The score is written in black ink and consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, stems, and beams. There are several key signatures and time signatures visible, including 4/4 and 3/4. The music is heavily annotated with handwritten markings, including circled numbers (e.g., 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), slurs, and other performance instructions. The word "Allegro" is written in a cursive hand on the right side of the page. The overall appearance is that of a working draft or a composer's sketch.

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. Trills are marked with '3' above the notes. The piece concludes with the instruction 'piano' and 'Volte prestissimo'.



A handwritten musical score on aged, yellowed paper. The score consists of ten staves, alternating between treble and bass clefs. The music is written in a key with two sharps (F# and C#) and a 9/8 time signature. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and dynamic markings like *piano*, *forte*, and *ritardando*. There are also some handwritten annotations and corrections, including a circled note in the final measure of the bottom staff.

Tinca
4
can a
libro

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains notes and rests, with some accidentals. Above the bass staff, there are handwritten annotations: "#3 4", "4#", "5 6", "#4 #".

Handwritten musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains notes and rests, with some accidentals. Above the bass staff, there are handwritten annotations: "7 6", "9 8 3", "7 6", "7 6", "7 6", "7 6", "#4".

Handwritten musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains notes and rests, with some accidentals. Above the bass staff, there are handwritten annotations: "7", "9 4", "7 6", "9 8", "5 6", "7 6", "#4".

Handwritten musical notation for the fourth system, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains notes and rests, with some accidentals. Above the bass staff, there are handwritten annotations: "7 6 7 5", "5 4 #".

Handwritten musical notation for the fifth system, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains notes and rests, with some accidentals. Above the bass staff, there are handwritten annotations: "7 6", "7", "5", "4 #".

W. Koutte



Finis.
P. Muffat
Bragel
2847
5
Fork

G. Muffat – Sonata Violino Solo

IAL

Adagio

6

12

17

22

28

32

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KM 465

Edited by Britan Clark

38 *Allegro* *tr*

2

41

44 *t*

4 # 7 6 5 6 7 #5 5 5

48

51 *t*

#3 7 5 4 # # b 4 2 #6 #6 3

54

#6 #6 # 6 7 5 6 7 5 7 #6

57 *t*

2 6

60

4 2 #6 5 5 5

This musical score is for guitar, spanning measures 63 to 83. It is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The notation includes a treble clef with a key signature of two sharps and a bass clef with a key signature of one sharp. The score is divided into systems of two staves each. Measure numbers 63, 66, 69, 71, 74, 77, 80, and 83 are placed at the beginning of their respective systems. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line includes several fingerings indicated by numbers 4, 5, 6, and 7. A wavy line in measure 66 indicates a vibrato effect. A 'p' dynamic marking is present in measure 81. The piece concludes with a double bar line at the end of measure 83.

86

Musical notation for measures 86-88. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 86 features a complex melodic line in the treble with many sixteenth notes. The bass line is simpler, with some fingerings like #4, 4, #, #4, and 6 indicated.

89

Musical notation for measures 89-91. The treble staff continues with intricate melodic patterns. The bass staff has fingerings such as 4, #, b, b, 6, #, and 6.

92

Musical notation for measures 92-93. The treble staff shows a continuation of the melodic development. The bass staff has a 6 in measure 92 and a b6 in measure 93.

94

Musical notation for measures 94-95. The treble staff has a more active melodic line. The bass staff has a b6 in measure 94 and a b6, 5 in measure 95.

96

Musical notation for measures 96-98. The treble staff continues with complex melodic figures. The bass staff has a b6 in measure 96, another b6 in measure 97, and #4, 4, 3 in measure 98.

99 *Adagio*

Musical notation for measures 99-101. The tempo marking *Adagio* is present. The treble staff has a more spacious melodic line with some slurs and accents. The bass staff has fingerings 5, 6, #6, 5, 6, #6, b, #, 5.

102

Musical notation for measures 102-104. The treble staff has a melodic line with slurs and accents. The bass staff has a 6 in measure 102, b5 in measure 103, and #, b, #, 5, 6, b5 in measure 104.

105

Musical notation for measures 105-106. The treble staff continues with a melodic line. The bass staff has a whole note chord in measure 105 and a whole note chord in measure 106.

107

Musical notation for measures 107-108. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: #4, #6, #, 7, 6.

109

Musical notation for measures 109-112. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: 5 6, 6 4, 5 #, #4, 6, b5, #, #4.

113

Musical notation for measures 113-116. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: #6, b5, #, #4, 6, b5, #, #.

117

Musical notation for measures 117-120. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: 7, 6, 7 #3, 4, 4 #, b3, 5, 7, 6, #3, #4, 6, 5, #.

121

2ndak

Musical notation for measures 121-124. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: #, 6, #, 6 7, 6, 7, #3, 4, 4 #, b, b7, 6, b3, #3.

125

Musical notation for measures 125-128. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: #4, 6, 6 5, #, #, 7, 6, #, 5, 7, #6.

129

Musical notation for measures 129-132. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: #, 7, 6, 5, #, b, 5, b7, #, #4, #4, b, 7, #6, #4, 6.

133

Allegro

Musical notation for measures 133-136. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with fingerings: 6, 5, #, 7, 6, #4, 6, 5, 3, 3.

Musical score for piano, measures 136-157. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with frequent triplets and sixteenth notes. Measure numbers 136, 139, 142, 145, 148, 151, 154, and 157 are indicated at the start of their respective systems. A dynamic marking of *p* (piano) is present in measure 154. The piece concludes with a final flourish in measure 157.

159

160

161

162

163

164

166

169

f *p* *f* *p*

6 5 6 5 6 5
4 3 4 3 4 3

6 5 7 6 5
4 4 4

f

171

173

177 *Adagio*

182

187

191

195

Finis
G. Muffat
Praga. 2 July 1677

