CONTEXTUALISING

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CONTEXTUALISING

MARTIN BERTEAU:

NEW PERSPECTIVES ON HIS

WORKS FOR CELLO

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A NOTE ON THE TEXT

In order to correspond with common English usage, the term ‘gamba’ is used throughout. This word is used to signify viola da gamba, basse de viole, bass viol and Gambe. Where words in languages other than English are inserted in the main body of the text, they have been reproduced with the diacritics given in the original text, despite changes in current usage of particular languages. Unless indicated, all translations are by the author. The Helmholtz system has been used to denote specific pitches where necessary. For example, the seven notes ascending from middle C are thus: c’, d’, e’ and so on. Each note in the previous octave is represented by lower case letters only. Notes beginning with the octave below middle C are c, d, e etc, and the octave below that are C, D, E etc.
INTRODUCTION

Whilst there have been many comprehensive works written about the history of the violin, few works exist detailing the history of the cello. Those already in existence provide an excellent overview of the diverse beginnings of this instrument in Europe.\(^1\) However, in order to develop a more detailed knowledge of the role of the cello in particular areas, one must look to works by writers native to those localities.\(^2\)

Alongside the ever-growing musicological interest in rediscovering the past has come a fascination with recreating the instruments, materials and performing practices common to earlier epochs. There are now increasing numbers of performers not only of eighteenth-century-style violins, flutes, clarinets, trumpets and timpani, but also of the recorder, chalumeau, viola da gamba, lute, and many other instruments that have fallen out of common usage. It is this trend that has indirectly led to this thesis. As a cellist who has subsequently learnt the gamba, I find it fascinating to speculate about events which led to the extreme popularity of the cello today, in contrast with the current position of the gamba. That instrument, which used to enjoy a position comparable to that currently held by the cello, is only now experiencing a resurgence in popularity after a couple of centuries of neglect.

This thesis focuses on France, because there the gamba enjoyed perhaps its greatest success. In the seventeenth and early eighteenth centuries it was an instrument favoured by


royalty and nobility, and graced by the greatest virtuosi.\footnote{Chief amongst these include the daughter of Louis XV, Princess Henriette Anne (1727-1752), Prince Friedrich Wilhelm of Prussia (1688-1740), Marin Mâmis (1656-1728) and Antoine Forqueray (1672-1745).} France was probably the last country in Europe to embrace the violin family at the expense of the viols. Did this mean that the victory of the violin family was greater and more significant in France than it was elsewhere?

Given that the earliest French cellists began as gamba players, several questions emerge concerning the period during which this instrument and the cello co-existed. Did gamba players abandon their first instrument in favour of the newcomer, or were they able to perform on both concurrently? Was it possible that cello technique developed independently of gamba technique? Was cello technique in France the same as it was elsewhere in Europe, specifically Italy, where the cello had made the gamba practically obsolete fifty years earlier? If gamba technique influenced cello technique, did this flow the other way? As the two instruments existed side-by-side for several years, is there any evidence that gamba technique was altered through the influence of the cello? What of the compositions for the two instruments? Were works composed only for one or the other, or could they be played on either instrument?

The original aim of this thesis was to ascertain and subsequently examine any similarities between both the technique and the repertoire of the gamba and the cello. The most practical method of achieving this was by focusing upon one particular French gamba player who later became a cellist. The player chosen is Martin Berteau (1709-1771). Before beginning research I had not heard of Berteau. However, like most other cellists I had played the sixth study of Jean-Louis Duport’s set of twenty-one \textit{Etudes}, and had read the inscription at the top that states that the study was composed by Martin Berteau, the teacher of Duport’s elder brother, Jean-Pierre Duport. Nonetheless, reading the name Berteau in the
cello histories meant little to me. I have no reason to suppose that I am unusual in this, since the majority of cellists and other musicians know little of the activities of Berteau.

References to Berteau in the extant musicological literature are scant and short. Paradoxically these short entries universally afford Berteau a position of extreme importance in the history of cello playing, suggesting he was a pivotal figure in the development of the cello as a solo instrument:

1. “The advent of the French violoncello school is the legacy of Martin Berteau.”

2. “Jean Pierre (l’aîné) Duport was a pupil of Berteau, the founder of the French school of cello playing....”

3. “It is thought that Martin Berteau...who became one of the founders of the French school of cello, must have studied with him [Franciscello].”

4. “The undisputed founder of the French school of cello playing was Martin Berteau...from Valenciennes.”

5. “He [Berteau] was seen as the founder of the French school of cello playing”

6. “Berteau was looked upon as the founder of the French school of cello playing”

All these sources, apart from that of Robert Eitner, are general histories of the cello and are unanimous in reporting that Martin Berteau was one of the most influential early cello teachers in France. Yet there is little more than a paragraph devoted to him in any of these works. Why, if they make such sweeping statements about his importance, do they not devote more space to discussing Berteau the performer, the teacher, the composer, the historical figure? Why is the name of someone so important to cello history so little

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5 Elizabeth Cowling, *op. cit.*, p. 118.
recognised in the cello community? These are fascinating inconsistencies, worthy of further investigation.

In addition, another fragment of information about Berteau caught my attention. In those same histories of the cello, Berteau is widely reported as having commenced his musical life as a gamba player, later switching to the cello. This conversion coincided chronologically with the battle in France between the gamba and the violin family. Was Berteau’s conversion a result of the cello’s ascendancy over the gamba, or did his conversion add to the cello’s increasing popularity? In addition, one writer reports that Berteau retained the underhand bow hold of the gamba in his cello playing.\(^{10}\) It was this comment that convinced me to make Berteau the subject of my research, it being highly pertinent to my original intention of studying the similarities between the established gamba technique and the emerging cello technique.

Whether it was possible to glean the relevant information from an examination of Berteau’s life and work remained to be seen. However, upon examination of the available documentary sources concerning Berteau it became apparent that it would not be possible to answer the above questions without initially re-examining and re-evaluating his life and work. Of course, these broader issues can only be addressed by a larger work.

In addition to documentary information, we also have access to the following works for cello by Martin Berteau:

- a set of six sonatas, the first five scored for solo cello and basso continuo, the sixth a trio for two solo cellos and basso continuo,

\(^{10}\) Campbell, *op. cit.*, p. 35.
• a study published as number 6 in Jean Louis Duport’s set of twenty-one études for cello,

• a study (labelled Sonata) published as number 8 in Bréval’s Traité

These works exhibit particular pedagogical significance in addition to their historical interest. In comparison to other works of the period they are technically challenging and musically interesting. I therefore decided that I would like to make a performance edition of the sonatas as part of my research. I also considered it would be useful to include the two extant studies at the end of the collection, even though they are published elsewhere in modern editions, in order that other cellists can readily compare the technical challenges of the studies with those found in the sonatas.

In evaluating extant information concerning Berteau, this thesis corrects previous errors concerning his life and performing practices, as well as providing an examination of Berteau’s compositional œuvre. In addition, an edition and commentary of the recently discovered Sonatas Op. 1, and two extant studies previously published in treatises by Jean-Louis Duport (1749-1819) and Jean-Baptiste Sébastien Bréval (1753-1823), are included.
CHAPTER ONE

THE GAMBA AND THE CELLO IN FRANCE IN THE EIGHTEENTH CENTURY: AN HISTORICAL PERSPECTIVE

"In no other country was the battle between the cello and the bass viol more dramatic than in France."\(^{11}\)

At the beginning of the eighteenth century, France was replete with some of the greatest virtuosi of the gamba, including Marin Marais (1656-1728), Antoine Forqueray (1671-1745) and Louis de Caix d’Hervelois (1670-c.1760). Perhaps because the king himself was a gambist, the gamba and its players were revered at the court of Louis XIV (1638-1715) as representing the pinnacle of French taste: refined, elegant, and accomplished.

In the late seventeenth century, when the cello began to be seen as the bass instrument most appropriate to join with the increasingly popular violin in churches and courts around Europe, France was slow to welcome the new trend. Part of this reluctance may have been related to France’s artistic rivalry with Italy, home of the violin family. For example, in 1740 Hubert Le Blanc wrote:

La Divine Intelligence, parmi plusieurs de ses dons, avoit distribué aux Mortels celui de l’Harmonie. Le Violon étoit échu en partage aux Italiens, la Flute aux Allemands, le Clavecin aux Anglois, & aux Français la Basse de Viole... Monseigneur le Duc d’Orléans, depuis Régent, honorait de sa présence, les Combats de l’Harmonie Francoise & de l’Italienne... \(^{12}\)

\(^{11}\) Cowling, op. cit., p.70.


"God, amongst his many gifts, has distributed to the mortals the gift of Harmony. The violin was endowed on the Italians, the flute on the Germans, the harpsichord on the English, and for the French, the bass viol... Monseigneur the Duke of Orléans, since becoming Regent, had honoured by his presence the battles of French and Italian harmony."
Italian cellists began to come to prominence in the 1680s, particularly in Bologna. Among the first performers on the cello were Petronio Franceschini (1650-1680), his pupil Domenico Gabrielli (1651-1690) and Gabrielli's pupil, Giuseppe Jacchini (1663-1727). All three were cellist/composers employed by the church of San Petronio in Bologna. Gabrielli composed his Ricercari for solo cello in 1689, and for a long time these were believed to be the first solo works written for the cello.\textsuperscript{13} This is not the case as Giovanni Batista Vitali is now credited as having composed an unpublished work specifically for the cello, Partite sopra diverse Sonate, in about 1650.\textsuperscript{14} However, Gabrielli's seven pieces are certainly among the first to be written for the cello, and are of great historical importance. Jacchini is credited as being the first to compose concertos for the cello, although the form of these works bears little relation to the concerto as the term is understood today.

In France, opposition to the perceived crude interloper was often vehement. Elizabeth Cowling reports that as a young man Forqueray performed for Louis XIV on the cello, but was ordered by the king to exchange that instrument for the gamba.\textsuperscript{15} During Louis XIV's reign between 1643 and 1715, the court's explicit preference for the gamba exerted a lasting influence on national taste. As Forqueray was still a young man in the 1690s, and as it is known that Louis XIII's Vingt-Quatre Violons du Roi consisted of cellos as well as violins, it is clear that the cello was not unknown in France during the seventeenth century, although it took another fifty years for it to become widely accepted.

Possibly the most famous and amusing example of the very great opposition taken by some to the cello's gradual usurpation of the gamba is Le Blanc's pamphlet of 1740 entitled Défense de la Basse de Viole Contre les Entréprises du Violon et les Prétensions du

\textsuperscript{13} Eleanor May Lewis, \textit{Bologna and Domenico Gabrielli: Their Roles in the Emergence of the Cello as a Solo Instrument}, B.Mus. Hons. research paper (University of Sydney, 1997).  
\textsuperscript{14} Campbell, \textit{op. cit.}, p.30.  
\textsuperscript{15} Cowling, \textit{op. cit.}, p.70.
Violoncel. By the time Le Blanc wrote this diatribe the gamba’s battle was well on the way to being lost. Whilst it is not difficult to sympathise with a musician whose preferred instrument was under threat of extinction, Le Blanc’s feelings on the matter are rather forthright:

_Le Violoncel, qui jusques là s’était vu miserable cancre, haire, & pauvre Diable, dont la condition avoir été de mourir de faim, point de franche lipée, maintenant se flatte qu’à la place de la Basse de Viole, il recevra mainte caresses; déjà il se forge une félicité qui le fait pleurer de tendresse._

Nonetheless, even Le Blanc admitted that perhaps the cello was not the greatest threat to the gamba’s position. The violin was becoming increasingly popular as a solo instrument, a role in which the cello only began to flourish in the period after the publication of Le Blanc’s pamphlet. The French violin soloists of the eighteenth century appear to have been as formidably talented as their Italian counterparts, Arcangelo Corelli (1653-1713) and Giovanni Battista Somis (1686-1763), the latter of whom had a profound influence in France. Among his students was Jean-Marie Leclair (1697-1764), the most celebrated French violinist of his time, whose compositions are still extremely popular amongst violinists. Le Blanc describes Somis’ up-bow, “which can last until breath is lost” and the “infallible correctness of the double stops” in Leclair’s playing. In contrast, the cello is a mere acolyte:

_Le Violon... aborde humblement le Clavecin, & le Violoncel, & leur dit, Beaux Sires, le premier de vous a déjà un établissement auprès des Dames, que lui procurent les Pièces de Couperin: l’autre est relégué aux Thuyles chez les enfants de chœur, où il n’a que leur touché délicat pour_

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16 Le Blanc, _op. cit._, pp. 36-37.

“The violoncello, who until now has considered himself a miserable scoundrel, hated, and a poor devil whose condition would have been to die of hunger without real appreciation, now flatters himself that in the place of the bass viola da gamba, he is going to be treated kindly, already imagining for himself a happiness that makes him weep tenderly.”, translation from Cowling _op. cit._, pp. 70-71.

17 Le Blanc, _op. cit._, pp.96-97.

18 See Milliot, _op. cit._, p.17.
toute flatter. Il ne tiendra qu'à vous, l'un de faire fortune, & le premier d'augmenter la sienne. Je vous propose de vous associer à moi, & de nous porter pour les trois Instrument seuls nécessaires en Musiques... 19

In tracing the rise of the cello in France one encounters much inconsistency of nomenclature in discussions of bass string instruments in the seventeenth and eighteenth centuries. By the middle of the eighteenth century the terms violoncelle and basse de violon were virtually synonymous. The term basse de violon was one that previously covered a multitude of instruments. The most common of these was a cello-like instrument tuned one tone lower than the modern cello – B flat-F-c-g. This instrument formed the foundation of the Louis XIV's Petite Bande, which was directed by Lully, and often shared bass lines with the gamba. As it was rendered obsolete by the increasing popularity of the double bass as the foundation of the orchestra, many players of the basse de violon had their instruments converted to the smaller and ever more popular cello. The smaller instrument was much easier to play in solos, particularly in the higher positions. However, another instrument in Lully's orchestra was also called basse de violon. This was a five-string cello, tuned like a modern cello but with the addition of a d' string at the top – C-G-d-a-d'.

There are further complications. The following definitions are found in Sébastien de Brossard's Dictionnaire de Musique of 1703:

_VIOLONCELLO. C'est proprement nôtre Quinte de Violon, ou une Petite Basse de Violon à cinq ou six Chordes.

_VIOLON. C'est nôtre Basse de Violon, ou pour mieux dire, c'est une Double Basse, dont le corps & le manche sont à peu près deux fois plus grands que ceux de la Basse de Violon à

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19 Le Blanc, _op. cit._, pp. 34-35.
"The violin humbly approaches the harpsichord and the cello and says to them: 'Good sirs, the first of you is already established amongst the ladies who play the pieces of Couperin; the other is relegated to the youngsters of the chorus where it has only their delicate touch to flatter it. In order to make our fortune, I propose that we associate with one another and become the only three instruments necessary in music..." (Trans. Cowling).
l'ordinaire; dont les Chordes sont aussi à peu près plus longues & plus grosses deux fois que celles de la Basse de Violon, & le Son par consequent est une Octave plus bas que celuy des Basses de Violons ordinaires. Cela fait un effet tout charmant dans les accompagnemens & dans les grands Chœurs, & je suis fort surpris que l'usage n'en soit pas plus frequant en France.20

Brossard labels the five-string bass de violon as a violoncello – the Italian term – or a small basse de violon, and he labels the violone – again, the Italian term – as both basse de violon and double basse. His last comment indicates that in 1703 the double bass was not as widely used as it would be later, which strongly suggests that at this time the four-string basse de violon tuned one tone lower than the modern cello was still being widely used to enhance the bass of the ensemble.

An Italian player, Theobaldo di Gatti (c.1650-1727) arrived in Paris in 1675 or 1676, and played the five-string instrument in Lully’s orchestra. He was particularly employed in accompanying recitatives and airs as part of the petit chœur. In the painting Musiciens de Louis XIV by François Puget, dating from around 1687, we can see a large, five-string basse de violon being tuned by its player.21 It is quite possible that the player is Gatti, as he performed in Lully’s orchestra from soon after his arrival in Paris until his death in 1727.22

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“VIOLONCELLO. It is specifically our Quinte de violon, or a little Basse de Violon with five or six strings.

VIOLONE. It is our Basse de Violon, or to say it better, it is a double bass, of which the body and fingerboard are nearly twice as big as those of the ordinary Basse de Violon; of which the strings are also nearly twice as long and fat as those of the Basse de Violon, and consequently the sound is one octave lower than that of the ordinary Basses de Violon. That makes a charming effect in accompaniments and in the big choirs, and I am very surprised it is not used more frequently in France.”


21 ‘Les Musiciens de Louis XIV’ by François Puget, (Paris, Musée du Louvre). This depiction is reproduced in Milliot, op. cit., as Plate III.

In the same work, a seven-string gamba is also visible in the corner, although it is not being played. Puget’s painting could be regarded as evidence that the gamba and cello co-existed within the king’s ensemble.\textsuperscript{23} In addition, musical evidence exists in support of this theory. The score for Jean-Baptiste Matho’s opera, Arion (1714), carries specifications for four different types of bass instrument. There are separate, through-composed parts for basses de viole, four basses de violons à 5 cordes, four basses de violons à 4 cordes and bassons et basses de violons à l’octave.\textsuperscript{24} Thus, for the performance of this particular work, at least, the orchestra contained gambas, double basses, five-string cellos and four-string basses de violons, although the tuning of these last instruments is not certain, and indeed may not have been fixed. However, as the lowest note for the latter in this score is C, it is likely that by this stage the four-string basse de violon was a similar size, shape and tuning as today’s cello. This likelihood is corroborated by comments made by Michel Corrette in the preface to his Méthode Théorique et Pratique pour Apprendre en peu de Temps le Violoncelle dans sa Perfection (1741):

\begin{quote}
Depuis environ vingt cinq ou trente ans, on a quitté la grosse basse de Violon montée en sol pour le Violoncelle des Italiens, inventé par Bononcini présentement Maitre de Chapelle du Roi du Portugal, son accord est d’un ton plus haut que l’ancienne Basse, ce qui lui donne beaucoup plus de jeu... Le Violoncelle est beaucoup plus aisé à jouer que la basse de violon des anciens, son patron étant plus petit, et par consequent le manche moins gros, ce qui donne tout liberté pour jouer les basses difficiles, et même pour executer des pièces qui font aussi bien sur
\end{quote}

\textsuperscript{24} Cyr, \textit{op.cit.}, p.160.
These comments strongly suggest that the first decade of the eighteenth century was the time when the cello began usurping the larger basse de violon and, subsequently, the gamba. They also infer that in 1741 there were very few solos composed for the cello, or soloists performing on that instrument, despite the fact that the first Italian works for solo cello had appeared in the 1680s. The first French sonatas for cello were probably those composed by Jean Barrière (1707–1747). He composed four books of six sonatas for cello and continuo. Privilège, or the king’s permission to publish, was granted for the first book in 1733. The second book appears in the catalogue of the publisher Leclerc in 1737 while publication of the third book was announced in the Mercure de France in 1739. The exact date of the fourth book is unknown, but these sonatas were composed between 1740 and 1747. Barrière was a virtuoso cellist as well as a composer, and his skills as a performer combined with his contribution to the fledgling repertoire for the instrument no doubt had a profound influence in the popularisation of the cello.

Le Blanc’s observation that the cello was merely an acolyte to “Sultan Violin” has some foundation. The violin was widely accepted much earlier than the cello, and a large measure of the cello’s later success was attributable to a desire to match like with like, a

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26 In the last twenty-five or thirty years, the big basse de Violon, tuned in G, has been abandoned in favour of the Italian Violoncello, invented by Bononcini, presently Maître de Chapelle to the King of Portugal, whose tuning is one tone higher than the old bass, which allows it much more “playing”. The violoncello is always easier to play than the basse de Violon of the previous generation, its pattern is smaller and consequently the fingerboard is thinner, which gives complete freedom to play difficult bass lines, and even to execute pieces which are as good on that instrument as on the viol.”


28 Ibid.

28 Le Blanc, op. cit., p.32.
seventeenth-century notion of the desirability of creating families of instruments. The cello, or its ancestors as outlined above, came to be viewed as the most appropriate consort for the violin. However, Le Blanc's bias is evident in his rhetoric. By labelling the violin as sultan, he is giving that instrument a title associated with a culture which at that time was posing a threat to Europe, namely the Ottoman Empire. Thus Le Blanc draws a parallel between the threat posed to the viol by the violin with the threat posed by the Infidels to Christian culture.\textsuperscript{29}

Le Blanc identifies larger concert halls, as opposed to the intimate surrounds of private homes, as the "battlefield" upon which the combat between the louder, more piercing violin and the refined gamba would take place.\textsuperscript{30} The rise of concert organisations in France was another factor in furthering the development of the French cello school. Chief among these were the Concert Spirituel and the Société Académique des Enfants d'Apollon. The latter was a private group consisting of professional and amateur musicians, which sponsored an annual concert. The organisation began in 1741, was disbanded in 1790, and reorganised in 1806. Many prominent cellists were members of this organisation, including the brothers Jean-Pierre (1741-1818) and Jean-Louis Duport, and Bréval. Valerie Walden also names prominent nineteenth-century cellists Pierre-Louis Hus-Deforges (1773-1838), Charles Nicolas Baudiot (1773-1849) and Louis-Pierre-Martin Norblin (1781-1854) as members of the Société Académique des Enfants d'Apollon, presumably in its second incarnation.\textsuperscript{31}

The majority of the most famous performers of the eighteenth century came to prominence through their performances at the Concert Spirituel. Not the least amongst these

\textsuperscript{30} Le Blanc, \textit{op. cit.}, p.46.
\textsuperscript{31} Walden, \textit{op. cit.}, p.13.
musicians were the most renowned cellists of the time, Barrière, the Duport brothers, and Berteau. The Concert Spirituel was established in 1725 by Anne Danican Philidor (1681-1728), a composer of sacred and instrumental works.\textsuperscript{32} The original purpose was to stage public concerts of sacred music during the penitential seasons of the church year, as the performance of opera was forbidden during these periods.\textsuperscript{33} Of the Concert Spirituel, Jean-Jacques Rousseau wrote:

\begin{quote}
Concert qui tient lieu de Spectacle public à Paris, durant le temps où les autres Spectacles sont fermés. Il est établi au Château des Tuileries; les Concertans y sont très nombreux & la Salle est fort bien décorée. On y exécute des Mottets, des Symphonies, & l'on se donne aussi le plaisir d'y défigurer de temps en temps quelques Airs Italiens.\textsuperscript{34}
\end{quote}

The series lasted until 1790, and was re-instituted during the Restoration.


\textsuperscript{33} Walden, \textit{op. cit.}, p.13.

\textsuperscript{34} Jean-Jacques Rousseau, \textit{Dictionnaire de Musique}, Paris, 1768, p.111.

"Concert which takes place as a public entertainment in Paris, during the time when the other entertainments are closed. It was established at the Chateau des Tuileries, the performers are very numerous and the room is very well decorated. Motets and symphonies are played there, and it is also possible, from time to time, to have the pleasure of sight-reading some Italian airs."
CHAPTER TWO

PRIMARY SOURCE MATERIAL

Despite the confusion found in much secondary source material currently available, there is ample evidence that Berteau enjoyed a considerable reputation as a performer amongst his peers and students, whatever his lifestyle may have been. Jean Benjamin de Laborde wrote in his *Essai sur la Musique* of 1780:

*M. Bertaud fut le Professeur qui contribua le plus à la perfection de cet instrument, [the cello] par la maniere étonnante dont il en jouait.*

Rousseau, in his article about harmonics (*Sons Harmoniques*) contained in his *Dictionnaire de Musique*, published in 1768, praised Berteau’s use of natural harmonics and compared his execution of them with Jean-Joseph Cassanéa de Mondonville, the first violinist to use these in his violin sonatas, *Les Sons Harmoniques*, composed in 1738.

*Il faut, pour en bien juger, avoir entendu M. Mondonville tirer sur son Violon, ou M. Berteaud sur son Violoncelle des suites de ces beaux Sons.*

Here are two interesting points. Firstly the name of Berteau does not feature in the writing of Hubert Le Blanc, yet he launches an attack upon the sound of natural harmonics in music, disparagingly likening the effect to the sound of the *trompette marine*. In two of Berteau’s sonatas for cello published in 1748, natural harmonics are used prominently, extensively and skilfully. Such writing is unique in the contemporary cello literature. Although Berteau is not mentioned by name, could it be that he is recognised by inference? Might Le Blanc’s audience have recognised Berteau in Le Blanc’s work by reputation?

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“Mr Bertaud was the teacher who contributed the most to the perfection of that instrument, [the cello] by the astonishing way in which he played it.”

37 Jean Jacques Rousseau, *op. cit.*, p.442
“In order to judge well (the sound of harmonics), it is necessary to have heard M. Mondonville pull from his violon, or M. Berteaud from his violoncello, the effects of these beautiful sounds.”

Secondly, is it possible that Berteau performed with Mondonville, either occasionally or on a regular basis? Mondonville’s violin sonatas not only explore this new technique on the violin, but also contain some natural-harmonic writing for the continuo cello, while two of Berteau’s cello sonatas published in 1748 contain passages of natural harmonics, as mentioned above.

Berteau’s name and fame must have been remembered in Paris, even after his death. Certainly his students, many of whom remain legendary names today – Tillière, Cupis, the Duports – considered that they owed their success to Berteau. The republication of Tillière’s Méthode was advertised using Berteau’s name, and the title page carries the inscription “composée par M. Tillière, Élève du Célèbre Berteau”.

This is not an isolated example. In 1772, François Cupis le Jeune published his Méthode Nouvelle et Raisonnée..., “par M. Cupis le Jeune, Professeur de Violoncelle & Élève du Célèbre Bertaud”. That both Cupis and Tillière feature Berteau’s name prominently on their methods strongly suggests that they felt an association with his name would improve their sales. He must therefore have been well-known at least in the musical circles of Paris during his lifetime, and remembered by that community after his death. Note, also, that both writers say that he is the célèbre Berteau, the famous, the celebrated.

Berteau’s other students included Jean-Pierre Duport, Jean-Baptiste Janson (1742-1803), Jean-Baptiste Bréval (1753-1823) and Joseph Rey (1738-1811). Although not a student of Martin Berteau himself, Jean Louis Duport was taught by his elder brother Jean-Pierre, who in turn was taught by Berteau. Jean Louis Duport obviously entertained

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39 Tillière, op. cit., title page.
enormous respect for the teaching and principles of Berteau, and held him in high esteem. He drew at least some of his own principles of cello technique from the teaching of Berteau. He writes of both Berteau and Duport senior in glowing terms:

Le Célèbre BÉRTEAU qui a fait époque et dont la réputation subsiste encore, peut être considéré comme le créateur du Violoncelle: c'est à ses leçons que mon frère aîné est redevable de ses rares talents et d'avoir porté la perfection de l'instrument beaucoup plus loin que son maître... Quant à BÉRTEAU, c'est dommage qu'il ne nous ait rien laissé de ses principes que par tradition; quelques-uns de ses écoliers, il est vrai, ont écrit des méthodes pour l'instrument, mais elles ne sont pas assez satisfaisantes; le principe du doigté n'y est qu'effleuré au lieu d'être démontré; voilà pourquoi, même aujourd'hui, il y a presque autant de manières de doigter, qu'il y a de professeurs; cependant Berteau avait senti vivement que pour que les doigts ayent de l'aplomb et de la force, ils ne doivent pas être trop distants; qu'on peut écartier le premier du second, mais que ce ne saurait être sans effort et sans perdre l'aplomb, qu'on écarte trop le troisième du second; enfin que la quatrième ou petit doigt est trop court et trop faible pour s'écartier du troisième dont il tire une partie de sa force, &c: C'est donc sur ces données que le doigté du Violoncelle a été déterminé.41

This recognition from the younger Duport is highly significant, for it is he who wrote the comprehensive method of cello technique that is still regarded as the work that constitutes the basis of modern cello playing.42 His comments suggest that not only was Berteau the father of the French school of cello playing, but that he may well be regarded as the musical ancestor of the large proportion of cellists today who still follow the teachings of Duport. In amongst the unconfirmed stories of Berteau’s life, this stands as a genuine


"The celebrated Berteau, who formed an epoch in the art, and whose reputation still subsists, may be considered as the creator of the Violoncello. It is to his lessons that my elder brother is indebted for his rare talents, and for having arrived at the perfection of this instrument far beyond his master... As to Berteau, it is to be regretted that he has left us nothing of his principles, except by tradition. It is true that some of his scholars have written methods for the instrument, but they are not very satisfactory: the principles of fingering in them are only glanced at, instead of being demonstrated; and this is the reason why, even in the present day, there are nearly as many ways of fingering as there are professors. Berteau, however, had strongly felt the necessity of the fingers not being too far distant, if they are to preserve their strength and perpendicular pressure; that the first might be extended from the second, but that the third could not be removed far from it without an effort and a loss of its perpendicular position: lastly that the fourth or little finger is too short to be extended from the third, from which it derives a portion of its strength. It is, then, on the principles here stated that the fingering of the Violoncello has been determined." Translation by John Bishop, 1878.

42 Duport, op. cit.
statement of his importance and influence.

Of course the most important primary source materials now available are the compositions of Berteau himself. These have much to say about the technical level Berteau achieved in his playing, and about the extent of his innovation when his works are compared with contemporary sonatas for cello by other composer/cellists. An examination of Berteau’s extant compositions for cello – not only the Opus 1 sonatas, but also the sixth study of Duport’s twenty-one études, and the one-movement Sonata VIII included in Jean-Baptiste Bréval’s Traité du Violoncelle - reveal many techniques of modern cello playing which are not evident in earlier works for cello by French composers. These principles will be explained in detail below in Chapter Five but in summary they include:

- using the thumb as a moveable fulcrum around which the other fingers can operate in order that passage work can be negotiated with few or no position changes,
- extending the range of the cello to the a flat” – much higher than any note found in the Barriere sonatas. Berteau effectively increased the range of the cello by a whole octave when compared with the range presented in Michel Corrette’s Méthode of 1741,
- using double stopping in such a way that the solo cellist can play two separate melodic parts, not just a monorhythmic harmonic accompaniment,
- using natural harmonics in playing melodies,
- extensive use of bariolage bowing – that is, rapid continuous string crossing.

In comparison with his musical contemporaries, there is not a great deal of primary source material available about Berteau. However, extant sources make it clear that Berteau in his day was well-respected as a musician and teacher, gifted as a innovator on his chosen instrument, and that the technical principles he handed on to his students were of lasting importance. His fundamental practices, adopted and written down by Duport, are still in use by the majority of cellists today. There can be no clearer statement of his importance in the history of cello playing, demonstrating that he deserves both a far greater recognition
amongst musicians today, and the title of father of the French school of cello playing given to him by so many authors.
CHAPTER THREE

LITERATURE REVIEW PART I

Four genres of source material have been used in the preparation of this thesis:

1. Primary source material relating to Berteau,

2. Primary source material written by Berteau,

3. Secondary source material based largely on other inaccurate source material,

4. Secondary source material attempting to shed new, considered light on the life of Berteau.

The two Literature Review chapters are concerned with discussion of the last two categories. Given the brevity of the references to Berteau, those found in two of the well-known, more modern cello histories published before 1989 are quoted here in their entirety.

In 1975 Elizabeth Cowling published a volume tracing the history of the cello. This work mentions Berteau five times:

1. "The essay [Jean Benjamin de La Borde's *Essai sur la musique ancienne et moderne* of 1780] is of interest only historically. For instance, it gives the credit to Tardieu for inventing the cello in 1708. It mentions a few French cellists as perfecting cello technique (Berteau, Duport, and Janson), proceeds to describe the cello as based on the Stradivarius model, and ends with about a dozen pages on the technique of the instrument."[^43]

2. "By far the most important of these [cello tutors] is Jean Louis Duport's *Essai sur le doigts du violoncelle et la conduite de l'archet, avec une suite d'exercices*. In this work, Duport establishes the modern method of fingering. The discussion is followed by 21 exercises, the sixth being by Berteau..."[^44]

[^44]: Ibid., p. 75.
3. “The earliest French cello concertos were four by Berteau, reported by van der Straten, but apparently now lost.”

4. “Jean Pierre (l’ainé) Duport (1741-1818) was a pupil of Berteau, the founder of the French school of cello playing, and was himself an important teacher of the cello.”

5. “Of the other three [composers supposed to have written sonatas for the viola da gamba which were then transcribed for the cello], Berteau was the founder of the French school of cello playing. He was originally a gambist but changed to the cello, giving his cello début recital in Paris in 1739. The cello concertos and sonatas by him referred to by van der Straeton in the Grove’s Dictionary article on Berteau have not been available for study, but it seems highly improbable that Berteau, having been converted to the cello, would write for the instrument that was being outmoded in France during the time of his cello career.”

Berteau is not cited at all in William Pleeth’s Cello of 1982. However in 1984 Cello Story by Dimitry Markevitch was published, mentioning Berteau four times: once in a graphical representation of an historical cello genealogy, and thrice in the text. Markevitch gives Berteau a sub-heading of his own:

1. MARTIN BERTEAU

Because of his wonderful reputation, Franciscello was credited with a huge number of students – so many, in fact, that some are obviously apocryphal... It is thought that Martin Berteau (1709-1771), who became one of the founders of the French school of cello, must have studied with him. In any case, Berteau was so greatly influenced by Franciscello’s skill that he decided to abandon his chosen instrument – the viola da gamba – and take up the cello. His progress seems to have been rapid because as early as 1739 he appeared at the Concert Spirituel. This was a musical organisation that flourished from 1725 to 1789, which was instrumental in the formation of the prevailing musical taste. It was devoted to furthering the recognition of composers of instrumental music and to publicising the best performers as well: ‘The most renowned virtuosi of Europe take turns coming there to shine.’ To achieve artistic success before this august body was the supreme ambition of any artist. When Berteau played some of his own works there, he was received enthusiastically, his beautiful tone and deep expressiveness winning considerable praise. In The Age of Louis XV (Paris, 1753), the following tribute can be found: ‘No person

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46 Ibid. p. 118.
could ever hope to have more fire than Berteau.' It is possible that his immoderate taste for good wine, which he called his 'rosin', added to this artistic warmth.\textsuperscript{48}

2. "Berteau was a well known teacher. Among his many students were François Cupis (1732-1808) and Jean-Pierre Duport (1741-1818)."\textsuperscript{49}

3. "Under the impetus of Berteau and the Duport brothers, the French school was active in the second half of the eighteenth century."\textsuperscript{50}

The only verifiable facts contained in these extracts concern Berteau's students and his reputation, during his life and after his death, as a wonderful performer and teacher. As general histories of the cello, both Cowling's and Markevitch's books are informative and well-researched. Neither claims to shed any new light on Berteau or other similar figures, but to place him briefly in his historical context based on the available information.

An additional monograph about cellists is Margaret Campbell's \textit{The Great Cellists}, published in 1988. Following are the references to Berteau contained in that book:

"However, in northern Europe the gamba remained the favourite instrument, and in France the cello was regarded as a crude interloper...The undisputed founder of the French cello school was Martin Berteau (c.1700-1771) from Valenciennes. He was a most important influence, not only for his own performances, but for his pupils, who were to become some of the most famous figures of the late eighteenth century: Jean Pierre Duport, Jean Baptiste Cupis, Tillière and Jean Baptiste, Aimée Joseph Janson. They all inherited his powerful but sweet tone and imparted this quality to their pupils in turn.

Berteau began his career as a gambist but once heard the legendary Franciscello and immediately became attracted to the cello. From this time onwards he devoted himself to that instrument. An enormous success in the Paris salons, his charming personality and ready wit endeared him to the socialites. He would preface his playing with a droll request for 'rosin' which he needed in order to play well, whereupon a footman would bring him a flagon of wine

\textsuperscript{48} Markevitch, \textit{op. cit.}, pp. 54-56.  
\textsuperscript{49} \textit{Ibid.}, p. 56.  
\textsuperscript{50} \textit{Ibid.}, p. 132.
and a glass on a silver salver. By all accounts he imbibed freely before commencing his recital, which no doubt prompted the remark that ‘nobody can flatter himself at present on possessing more fire than Monsieur Berteau’.

Beauty of tone and depth of expression would seem to have been his chief qualities. He developed and made extensive use of harmonics, which, at the time, were unusual for the cello. In 1739 he made his debut at a ‘Concert Spirituel’ in Paris, scoring a success with some of his own compositions...It is interesting that Berteau continued to use the underhand hold of the bow, which he retained from his gamba playing days.”

The information is generally identical to that contained in the works of Cowling and Markevitch. However, Campbell’s interesting final remarks about Berteau’s bow hold became the catalyst for my research. Markevitch’s and Campbell’s monographs postdate another very important work necessary for a more accurate discussion of historical French cellists. Sylvette Milliot’s monograph, *Le Violoncelle en France au XVIIIème Siècle* was first published in 1981. Whilst Markevitch cites Milliot in his bibliography and his reference to Berteau’s “rosin” would seem to come from Milliot’s book, Campbell does not take into account Milliot’s research, which was at that time and remains today the most exhaustive study of the cello in France in the eighteenth century.

Milliot’s work contributes a great deal of information about the life of Berteau. She cites his name in no fewer than twelve places, including a five-page article under his own sub-heading.

Having frequently mentioned the name of Berteau in relation to his students, Milliot claims do not give any verifiable information about him as a man or as a composer. Remarking that there are few testimonies to him in existence, she states that there is nearly nothing in the way of extant compositions by Berteau. Despite François Joseph Fétis’s

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51 Campbell, *op. cit.*, pp. 34-35.
52 Milliot, *op. cit.*, pp 589-593.
mention of "trois livres de sonates pour violoncelle avec basse gravées à Paris", Milliot could find no trace of these compositions.\textsuperscript{53} She also cites a manuscript copied by l'Abbé Roze entitled "Trois sonates, 1759, et un air varié pour le violoncelle del Signor Berteau, célèbre violoncelle, dont les deux dernières pages sont de la main de l'auteur, un des premiers violoncelles qui ait paru en France. Il a eu pour élèves Janson et Duport."\textsuperscript{54}

Milliot mentions Lionel de La Laurencie's praise of these pieces, written high in the G (treble) clef, as bearing witness to Berteau's remarkable virtuosity, but claims the works are composed for the violin rather than the cello. This point is debatable, for reasons set out below.

Milliot explains that there is, in fact, one composition by Berteau readily available to us today; the sixth étude of the twenty one found in Jean-Louis Duport's \textit{Essai sur le doigté du violoncelle}. Aspects of this study are discussed in Chapter Five.

Having decided that evidence of Berteau the composer is rather scant, Milliot turns her focus to legends about Berteau the man and the artist. Unfortunately the press of the day was not very loquacious concerning Berteau either. Two announcements from the Mercure de France exist mentioning Berteau. The first says that at the Concert Spirituel on September 8th of that year, "Monsieur Baptiste, (Baptistin Stück) joua une sonate de la composition de Monsieur Bertault qui fut applaudie".\textsuperscript{55} The second, in September 1774,
speaks of the publication of the Méthode by Berteau’s student Tillière.\textsuperscript{56} The announcement claims that the new method “réunit les principes par lesquels feu Bertau et Monsieur Tillière son élève, sont parvenus à maitriser le violoncelle et à la rendre un instrument propre à exécuter non seulement toutes sortes de basses, mais encore des sonates et des morceaux de chant”.\textsuperscript{57}

Apart from those announcements, Berteau’s death certificate is the only extant official document. It clarifies that Berteau lived between 1709 and 1771. The death certificate reads:

\textit{Bertault, Martin, célèbre musicien, natif des environs de Valenciennes, cy-devant de la musique du feu Roy de Pologne Stanislas, mourut à Angers le 22 Janvier 1771, âgé de 62 ans, y est inhumé le lendemain dans le grand cimetière de St-Pierre d’Angers, en présence de Jean Dujardin, Guillaume Rosé et autres musiciens de la cathédrale}.\textsuperscript{58}

Milliot then addresses the legends that surround Berteau, which were transmitted in an article from the middle of the nineteenth century: E. Grar’s \textit{Biographie Valenciennnoise, Bertault, Violoncelliste et Compositeur}.\textsuperscript{59} Milliot also warns that Grar cites no documents to confirm his assertions and that he must be relying on oral sources for his information. She reports that the stories are certainly unverifiable and doubtless deformed, having been transmitted a century after Berteau was alive. Nonetheless, Milliot also believes that these stories cannot completely have been invented, and credits them as having some basis in fact.

\textsuperscript{56} In fact, Milliot mistakenly claims that this reference appeared in 1764. This is clearly impossible, as Berteau is referred to as “the late Berteau”, and Milliot herself confirms the year of Berteau’s death as 1771. Jane Adas confirms the date of the article as 1774 in her article, ‘Le célèbre Berteau’, \textit{Early Music}, 17/3, 1989, p. 372.

\textsuperscript{57} Milliot, \textit{op. cit.}, p.590.

“Reunites the principals by which the late Bertau and his pupil Tillière have been able to master the violoncello, and render it an instrument able to execute not only every sort of bass, but also sonatas and sung pieces.”

\textsuperscript{58} Milliot, \textit{op. cit.}, pp.590-591.

“Bertault, Martin, celebrated musician, a native of the Valenciennes region, at the forefront of music to the late King of Poland, Stanislas, died at Angers on the 22nd January, 1771, aged 62 years, there buried the following day in the grand cemetery of St-Pierre of Angers, in the presence of Jean Dujardin, of Guillaume Rosé and other cathedral musicians.”

She therefore retranscribes these legends, stating first that she takes no responsibility for their veracity.

Grar paints a highly colourful picture of Berteau. His musical roots were as a player of the gamba, and he took lessons in Germany with a certain Bohemian named Kozaiz. Then, seduced by the power and quality of the sound of the cello, Berteau renounced the viol in favour of the newer instrument. A very gifted musician, Berteau quickly mastered its difficulties to the point at which he was able to perform at the *Concert Spirituel*, playing a "concerto of his own composition".

The ability to play a new instrument so well often led, at that time, to rapid celebrity, support, and a comfortable life, and Berteau had soon gained entrée in Paris and Versailles. Milliot wonders if it was at this time that he became a musician in the household of King Stanislas Leczinski, as mentioned in Berteau's death certificate. Tradition also has it that Berteau taught the cello to the dauphin, son of Louis XV. The prince however did not seem to possess any great talent for the instrument. As Berteau apparently was a frank speaker, he did not attempt to hide the situation from his royal student. Grar reports the following dialogue between them:

**Berteau:** *Monseigneur, je vous vole votre argent*

**Prince:** *Pourquoi Bertault?*

**Berteau:** *Monseigneur, je n'ose vous le dire!*

**Prince:** *Dis, je te l'ordonne.*
Berteaup:  *Monseigneur, c'est que vous ne saurez jamais rien.*

Apparently the prince rewarded Berteau for his honesty, but ceased taking cello lessons.

Reputedly frank and honest by nature, if the above anecdote can be believed, Berteau was also quite conscious of his own talent and its worth. One night he played at the home of an ambassador who, delighted, presented Berteau with eight *louis* and had him driven home in his own carriage. Berteau however, judging the fee to be insufficient, gave it all to the coachman. Amazed by such largesse, the ambassador begged Berteau to return, this time granting him sixteen *louis*, and sending him home in the same manner as previously. The chronicle tells that the coachman proffered his hand expecting the same tip, but Berteau retorted, "*mon ami, je t'ai payé pour deux fois*."

According to Grar, Berteau’s rapid fame seemed to have gradually spoiled the artist’s personality. Proud of his success in France, in England he slackened, worked less, kept cheerful company and took to drink. It is told that towards the end of his life, before playing he would ask the master of the house to bring him what he called his ‘rosin’, which was actually a euphemism referring to a bottle of good wine, which he would place under his stool before commencing his performance.

Grar also asserts that one can understand that as well as his prodigality and his dissipated lifestyle, Berteau knew some difficult times. Despite his success in England

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60 Milliot, op. cit., pp. 591-592.
Berteau: Sire, I am stealing your money from you.
Prince: Why, Bertauld?
Berteau: Sire, I dare not tell you!
Prince: Speak, I command you.
Berteau: Sire, it is because you will never know anything.

61 Milliot, op. cit., p. 592.
“My friend, I paid you for two times.”

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Berteau returned home impoverished and was taken in by a luthier of Versailles. His other friends and protectors had not abandoned him either. One of his good friends was the king’s engraver, who would organise parties at Berteau’s home. The guests would bring everything necessary for an excellent feast, and Berteau would repay the favour by playing after dinner, saying “Mes amis, vous m’avez régale, c’est mon tour.”\textsuperscript{62}

If the technique of a virtuoso inspired the younger generation of cellists, eager to improve themselves, then the quips and good humour of a \textit{bon vivant} could only serve to vividly imprint the memory of Berteau’s teaching. In fact, directly or indirectly, he moulded a good number of the most important cellists of that time. Grar lists the first generation: Joseph Rey (1738-1811), Jean-Pierre Duport (1741-1818), Jean-Baptiste Janson (1742-1803) and the pedagogues Joseph Tillière and François Cupis (1732-1808). These were followed by Pierre Levasseur (1753-1815) and the younger brothers Jean-Louis Duport (1749-1819) and Louis Janson (1749-1820). Grar also says that Jean-Baptiste Bréval would have been Berteau’s last student before he abandoned his agitated lifestyle for a calm retirement in Angers.

Milliot completes her survey of the legend of Berteau by commenting that perhaps Grar could be accused of presenting to us the nineteenth-century image of a romantic artist who wished to escape the laws of the community. She asks however, does not the Bohemian exist in every era, even in a century of rationalism? “\textit{Après tout, pourquoi Bertault n’aurait-il pas été au violoncelle une sorte de neveu de Rameau?}”.\textsuperscript{63} Jean-Philippe Rameau was the figure who revived the fortunes of French opera in the late seventeenth and early eighteenth centuries in the face of rival styles from other parts of Continental Europe.

\textsuperscript{62} Milliot, \textit{op. cit.}, p. 593.

“My friends, you have regaled me, now it is my turn.”

\textsuperscript{63} Milliot, \textit{op. cit.}, p. 593.

“After all, why couldn’t Bertault have been to the cello a sort of nephew of Rameau?”

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Milliot’s book contains the most detailed picture of Berteau, although much of the information is unreliable. Despite the reiteration that Berteau commenced his musical life as a gamba player, there is not a single mention of the possibility that Berteau kept his underhand bow hold after he changed to the cello. Nonetheless, Milliot’s work provides other valuable materials, such as other reproductions of iconographical sources containing representations of famous cellists. Included in this collection is an undated portrait of Berteau painted by Michel-Nicolas-Bernard Lepicié. The inscription on the reverse of the original painting reads:

"Bertauld (sic) bassiste, né à Valenciennes en 1700, mort en 1780."

Unfortunately, unlike the majority of paintings reproduced in the book the work does not depict Berteau playing his cello. He holds the instrument on the floor, and points with his bow to the music in front of him, meanwhile keeping his regard fixed upon the painter. Given that the subject is grasping his bow rather than holding it as if playing, it is impossible to tell what his bow hold might have been.

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61 Milliot, op. cit., Plate XXIII.
“Bertauld, bassist, born in Valenciennes in 1700, died in 1780.”
CHAPTER FOUR

LITERATURE REVIEW PART II

Undoubtedly the most significant piece of research concerning Berteau is the article by Jane Adas.\footnote{Jane Adas, ‘Le célèbre Berteau’, *Early Music*, 17/3, 1989, pp. 368-380.} Published in the journal *Early Music* in 1989, Adas’s research concentrates on primary source material. She uncovered a set of sonatas by a certain “Signor Martino”, whose identity had been unknown for two centuries. In the course of her research, Adas determines that Martin Berteau was almost certainly the composer of a set of six sonatas, *Opus I*, published in Paris in 1748. Her publication is the most significant piece of research that has been written about Berteau, given that it both questions the authenticity of his biographical information and also brings to our attention the sole concrete material that we can examine, namely his compositions.

Adas revisits existing information, but also provides some pertinent commentaries and observations. For example whilst all previous sources mention that Berteau learned the gamba in Germany with a Bohemian teacher named Kozecs, Kozai or Kozais, Adas does not offer any details about this elusive teacher, who is absent from any major biographical musical dictionary. Berteau is then said to have exchanged his gamba for a cello, having been overcome by the power and tone of the latter instrument when he met and heard the legendary cellist Francesco Alborea (1691-1739).\footnote{Francesco was nicknamed “Franciscello” for obvious reasons.} Adas cites one source as assigning a date of 1713 for this meeting.\footnote{R. Cotte and C. Noisette de Crayat, ‘Berteau’, *Musik in Geschichte und Gegenwart* (Supplement), cited in Adas, *op. cit.*, p. 369.} It is highly unlikely however that Berteau made such a decision at the tender age of four. It must remain conjectural whether Berteau learnt with Alborea himself or with another teacher, whether he travelled to Italy in order to take
lessons, remained in Germany or returned to France, or indeed whether he took cello
lessons at all. Information regarding those who studied with Alborea is highly unreliable.
Both Barrière and Jean-Pierre Duport are alleged to have travelled to Italy in order to take
lessons with the Italian master. While Barrière certainly did travel to Italy in the period
1736-1739, unfortunately at this time Alborea was living and working in Vienna. As to
whether Duport studied with Alborea – the latter died two years before the elder Duport was
born.69

In writing about Berteau, most secondary sources cite his spectacular debut at the
Concert Spirituel. Adas provides the reference for this belief. She cites François Joseph
Fétis in his Biographie Universelle des Musicians as writing:

“Berteau... in 1739... made a spectacular debut at the concert spirituel playing a cello concerto
of his own composition.”70

However the Mercure de France, which regularly carried information about
performances at the Concert Spirituel, only ever makes three mentions of Berteau. The first
reference says that on 5 May, 1750:

“Mssrs Gaviniés, Edouard and Capel played a trio sonata by M. Bertault”71

The second and third references are those already cited by Milliot, mentioned above. Adas
in fact concludes that Berteau’s famed debut never actually occurred, based on the lack of
evidence in the Mercure de France, and the fact that Berteau is not mentioned by name
either in Michel Corrette’s Méthode of 1741 or Le Blanc’s Défense de la basse de viole of
1740. She ventures the suggestion that this may have been due to Berteau’s excessive

coll. 363-4.
Fétis, op. cit., pp. 82-83 and 253.
69 Cowling, op. cit., p. 68.
70 Adas, op. cit., p. 368.
71 Op. cit., p. 369.
drinking habits. I believe that it is difficult to determine whether or not the debut took place. It seems unlikely however that Berteau did not perform publicly, as his students used his name to sell their own treatises and methods. In addition, a number of primary source materials mention his fame and importance.\footnote{See Chapter Two.}

Whilst it is difficult to find information about Berteau the man or Berteau the performer, Adas’s research allows us to make some judgements about Berteau the cellist and teacher. Until 1989 there was a very limited amount of music by Berteau available for study. The sixth Duport study, as mentioned by Cowling, was readily available. Similarly, a one-movement sonata in A minor, which appears as example number VIII in Bréval’s Traité du violoncelle, Opus 42, was also extant.\footnote{Jean Baptiste Bréval, Traité du violoncelle, Opus 42, Imbault, Paris, 1840, pp. 164-165.} Various airs and minuets exist in Cupis’ Recueil d’airs choisis des meilleurs auteurs of 1761.\footnote{Adas, op. cit., p. 370.}

Nonetheless other works by Berteau remain undiscovered. These include the concerto he is reputed to have performed at his supposed debut, the trio played by Gaviniés, Edouard and Capel in 1750, the sonata played by Stück at the Concert Spirituel in 1753, as well as the “Pièces pour Violoncelle ou Basson”, Opus 3 listed in the Bureau d’Abonnement Musical from 1767 until 1782.\footnote{Adas, op. cit., p. 371.} In 1900, Robert Eitner added to this list a set of violin sonatas, op. 2, and in 1913 La Laurencie mentioned sonatas and an air varié, which are in manuscript at the Bibliothèque Nationale.

The manuscript of these last sonatas, Opus 2, was copied by L’Abbé Roze, and entitled “Three sonatas, 1759, and one varied air for violoncello by Signore Berteau, celebrated violoncellist, of which the last two pages are in the hand of the composer, one of
the premier violoncellists appearing in France. He had Janson and Duport for students."  

Naturally, with such a title, it would seem that one book of cello sonatas had been found at last, and La Laurencie praised the remarkable virtuosity of the cellist for writing so high in the G clef. At the end of the manuscript, L'Abbé Roze writes that "These violin sonatas were the best of their time."  

As mentioned above, these two facts led Milliot to believe that they were not cello sonatas after all, but violin sonatas. Adas agrees with this pronouncement. It seemed that there were no cello sonatas by Berteau in existence after all.

However, in 1882 Eitner noted that an antiquarian named Reeves possessed the manuscript marked "Solo for Violoncello by M. Berteau". Adas made the discovery that in 1975 the British Library had acquired a set of six cello sonatas, Opus 1, by Martino Berteau. The number of pages in each set of sonatas was identical, 26 pages in each, and both manuscripts had the same spelling of Berteau. Adas believes they are the same manuscript, published in 1772, the year after Berteau's death. "[A] publisher's catalogue of Le Menu that is bound with the sonatas includes a Journal...des plus jolies airs des opéras comiques that appeared annually from 1762 to 1773, and the last year given for it in the attached advertisement is 1772."  

This discovery also cleared up a long-standing mystery. There exist four copies of a manuscript of six cello sonatas composed by a certain "Sgr. Martino" and published in 1748. Two of these are held at the Bibliothèque Nationale, Paris, where they are attributed to Giovanni Battista Sammartini. One copy is lodged in the British Library, London, attributed to Philippo Martino and the other is at the Civico Museo Bibliografico Musicale.

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76 Adas, op. cit., pp. 374 and 377.  
77 Milliot, p. 589.  
78 Eitner, op. cit., p. 2.  
80 Adas, op. cit., p. 370.
in Bologna, attributed to François Martin. These manuscripts are identical to the 1772 edition of the sonatas by "Martino Bertau".\textsuperscript{81} Adas's study of advertising by publishers between 1767 and 1788 confirms her theory that these sonatas are indeed the Opus 1 cello sonatas of Martin Bertau.\textsuperscript{82} It is interesting to note that the third sonata in the set is widely known today, attributed to Sammartini. In its neoteric form as the "Sammartini sonata", this work is published without the fourth and final movement, a rondo, the theme of which makes considerable melodic use of double-stopped harmonics. At this stage it is probably reasonable to assume that this set includes the sonata played by Baptistin Stück at the \textit{Concert Spirituel}. This still leaves a number of lost cello pieces. However we now can examine these works of Bertau in the context of other contemporaneous compositions for cello, and assess in more detail Bertau's abilities as both performer and a composer, and his legacy as the father of the French school of cello playing.

As mentioned above, Campbell's 1988 claim that Bertau retained the underhand bowhold of the gamba in his cello playing provided the impetus for this thesis. Why would she write this if it were not true? I soon realised that Campbell gives no reference for this information. I also began to wonder why, if Bertau actually studied with either Alborea, or any other Italian cello master, he would have retained the bowhold from his original instrument. None of Bertau's students, some of whom wrote treatises on cello playing, show any sign of having been taught to play underhand. Why would Bertau teach a different bowhold from that which he used himself? It did not make sense.

Adas's article makes no mention of the underhand bowhold phenomenon, nor does Milliot's monograph. Puget's portrait of Bertau unfortunately does not show him to be playing his cello, and he is clenching the bow in an indeterminate manner. Or is he? In the

\textsuperscript{81} Adas, \textit{op. cit.}, p. 371.
\textsuperscript{82} \textit{Ibid.}
picture, Berteau is pointing at some music on a stand. He is clenching the bow in his fist. Firsthand experimentation with Berteau’s pose leads to the conclusion that, if one holds the bow underhand, it is natural to point at something in front of you, so as to retain the basic shape of the bowhold. If, on the other hand, one points while using the overhand bowhold, it is quite natural to clench the bow in the fist, as Berteau is doing. Whilst this observation is far from conclusive it is however highly suggestive.

It is curious that these sources, which are so much more informative about Berteau, do not mention such an important aspect of Berteau’s playing as an underhand bowhold. When questioned about this subject, Adas’s response was as follows:

“On the issue of the bow grip – I don’t know of any evidence that Berteau switched from the viol to the cello. My hunch is that the viol and violin families were not then so interchangeable as we think them today, so I would lean towards Berteau using an overhand grip. The portrait of Berteau is inconclusive, but also suggests to me overhand. But we can’t be sure.”83

Early in 2000 I contacted the Perth-based cellist, Suzanne Wijsman, who has an interest in Berteau. Her opinion on the bowhold issue is this:

“It is hard to assess in what way Berteau’s cello bowing technique was gamba-like, or if he did, in fact, use an underhand grip (this is an assumption we make because he was reputed to be a gambist before he took up the cello, but obviously by the time Duport Jr. wrote his treatise, the Tourte bow and overhand grip was common and there is no suggestion that Duport Sr used a different grip from that of his brother).84

When contacted about the exact source of her information Campbell indicated that the information came directly from Edmund van der Straeten’s 1915 book, *History of the Violoncello, the Viola da Gamba, Their Precursors and Collateral Instruments*.85

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83 Private correspondence with Jane Adas, 30 October, 1998.
84 Private correspondence with Suzanne Wijsman, 3 February, 2000.
85 Private correspondence with Margaret Campbell, September 1999.
Disappointing as Campbell's 1988 research is, it certainly predates Adas's article. However Milliot's monograph was published in 1985. It certainly seems as if Campbell did not consult Milliot's work, which is the most comprehensive examination of the cello in eighteenth-century France currently available.

Since commencing this research two new major works of cello history have been published. Valerie Walden's study, One Hundred Years of Violoncello appeared in 1998, taking note of the research of both Milliot and Adas concerning Berteau. Walden also gives Berteau a great deal of credit in the history of the French cello school throughout her book, and demonstrates familiarity with the Opus 1 sonatas and their technical challenges, writing the following about Berteau's life:

"The advent of the French violoncello school is the legacy of Martin Berteau. He was born in Valenciennes c.1708. As with many of his French contemporaries, Berteau is reputed to have begun his musical training on the viola da gamba, perhaps studying in Germany with a Bohemian named Kozais (Kozocz). The early years of his career are replete with unproven anecdotes. Among them are an association with the Italian violoncellist Francesco Alborea (Franciscello), stories regarding numerous performances at the Concert Spirituel, and gossip testifying to a love of wine. Documentable facts about his life in Paris indicate that he was living in the French capital in the mid-part of the eighteenth century and was active as a violoncello performer, composer and teacher. Although there are few recorded instances of his performances, contemporaries considered his playing to be exceptional; Rousseau, for instance, praised his innovative use of natural harmonics. His many students attributed their own success to their study with Berteau, lauding him in published works well after his death. At some unknown point in Berteau's career"

\[86\] Walden, op. cit. In contrast to earlier writings, Walden presents the latest known facts (although unfortunately, we still know nothing of the mysterious Bohemian gamba teacher) and mentions that there is a great deal of fanciful legend surrounding his life.
he left Paris to take a position with King Stanislas of Poland. He apparently remained with this household until his death on January 22, 1771."\(^{87}\)

Note, however, that this last sentence contradicts the evidence of Berteau’s death certificate, cited by Milliot, which states that Berteau died in Angers in 1771.

The second new book was *The Cambridge Companion to the Cello*\(^ {88}\), a general history of the cello from its origins to the present day, edited by Robin Stowell, a leading figure in performance practice scholarship. There are five page references for Berteau in the index. The first two of these appear in Margaret Campbell’s chapter, ‘Masters of the Baroque and Classical eras’. She states:

> "The gamba was still a favourite instrument in northern Europe, whilst in France the cello was regarded as a crude impostor. However, Martin Berteau from Valenciennes did not ascribe to this view, and he is regarded as the undisputed founder of the French school of cello playing. Berteau began his career as a gambist, studying with the Czech teacher Kozecz; on hearing the legendary Franciscello he was immediately attracted to the cello, although he continued to hold the bow gamba-fashion with the hand underneath, as was also customary in Germany and England. In 1739 he played a concerto of his own composition at the Concert Spirituel in Paris, after which he achieved much success in the salons of that city. His playing was praised for its beauty of tone and depth of expression; he also made considerable use of harmonics and developed an advanced system of fingerings."\(^ {89}\)

Compare this to Campbell’s information about Berteau from 1988:

> "However, in northern Europe the gamba remained the favourite instrument, and in France the cello was regarded as a crude interloper...The undisputed founder of the French cello school was Martin Berteau (c. 1700-1771) from Valenciennes...Berteau began his career as a gambist but once heard the legendary Franciscello and immediately became attracted to the cello. From this time onwards he devoted himself to that instrument...Beauty of tone and depth of

\(^{87}\) Walden, *op. cit.*, pp. 13-14.


expression would seem to have been his chief qualities. He developed and made extensive use of harmonics...In 1739 he made his debut at a ‘Concert Spirituel’ in Paris, scoring a success with some of his own compositions...It is interesting that Berteau continued to use the underhand hold of the bow, which he retained from his gamba playing days.\textsuperscript{90}

Despite the eleven years separating her writings, Campbell replicates her own information. This is in spite of Adas’s article, which both casts doubt upon the veracity of reports of Berteau’s performance at the \textit{Concert Spirituel} as well as drawing attention to the extant compositions of Berteau.\textsuperscript{91}

The chapter by Stowell entitled ‘The Sonata’ contains the next mention of Berteau:

“Of French composers, the sonatas of Martin Berteau (Op. 2, Paris, 1767; four others in MS, 1759) foreshadow a more virtuosic trend in the genre, reaffirmed in the works of his pupils Jean-Pierre Duport, Joseph Tillière, Jean Baptiste Aimé Janson and François Cupis.”\textsuperscript{92}

The cello sonatas of Berteau do indeed pre-empt a trend towards a more technically demanding style of writing, but if Adas’s assumptions are correct Berteau’s Opus 2 sonatas are not for cello at all, but for violin. In this form they have been published by Garland Press in their Eighteenth Century Continuo Sonatas series as violin sonatas.\textsuperscript{93}

Adas’s ideas notwithstanding, it is possible that these sonatas are for cello, although they are written in the treble clef, since cello notation was quite variable in the eighteenth century. In solo cello music, the bass clef, all the moveable C clefs and the treble clef were read. In about 1760 a trend was set by French players and publishers whereby notation was restricted to the bass and treble clefs only, with the treble clef being read one octave lower.

\textsuperscript{90} Campbell, \textit{op. cit.}, pp 34-35.
\textsuperscript{91} It is very disappointing that it appears Campbell has merely recycled information from a long-standing work, that is now in some respects challenged, to include in the latest book of cello history.
\textsuperscript{92} Robin Stowell, “The Sonata”, in Stowell, \textit{op. cit.}, p. 120.
in order that cello music be more accessible to violins. I also believe that the opposite is true, and that this convention probably stemmed from the time before much cello music had been written, and early cello soloists performed violin music on their instruments, one octave lower, due to a lack of pieces composed especially for their instrument. Nevertheless Stowell seems unaware of the Berteau cello sonatas discovered by Jane Adas (Opus 1, Paris, 1748). But is he? In a previous discussion Stowell mentions the cello sonata of Jean Barrière, writing:

"Along with the work of composers such as François Martin (Sonate da camera Op. 1, Paris 1748; six Sonates Op. 2, Paris, 1746) and Patouart (six Sonates Op. 1, Paris, 1749), they are significant precursors of the virtuoso sonatas of the French ‘Classical’ school."^64

It is these Opus 1 sonatas of Francois Martin that are of interest. In her article Adas addresses the question of whether the mysterious "Signor Martino" who composed the six Sonates da Camera, Opus 1, 1748 might be Francois Martin, concluding that he is not. Berteau is the author of this set of works. In private correspondence, Stowell reports not having seen manuscripts of either the "Martin" Opus 1 sonatas, or the Berteau Opus 2 sonatas.^95

It has been possible to obtain copies of the two editions of the Berteau/Martin Opus 1 sonatas. The Berteau Opus 2 sonatas have been published. Like Campbell, Stowell also seems unaware of Adas’s comprehensive article. It is disappointing that they pronounce upon the technical difficulty of works that they have not in fact seen. It is also somewhat surprising that the most recently published work on the cello pronounces so many inaccuracies as fact.

^64 Stowell, op. cit., p. 119
Whilst some innovative and reliable research has been done about Berteau, it is not yet widely enough known. It is the intention of the current study to correct much of the misinformation concerning Berteau in nineteenth- and twentieth-century documentary source materials, and in doing so to establish an important position for Berteau in music scholarship, recognising his considerable musical legacy.
CHAPTER FIVE

THE SONATAS: A PERFORMER’S PERSPECTIVE

The six Sonate da Camera a Violoncello Solo Col Basso Continuo by “Martino Bertau”, the sixth study in Duport’s Essai, and Sonata VIII in Bréval’s Méthode all provide evidence of surprisingly elaborate and idiomatic writing for the cello. They also give an insight into the abilities of Berteau himself as a cellist, and corroborate the highly complimentary statements reported above about Berteau’s technical skill. A comparison with other works for cello from around the same period strongly suggests that not only was Berteau highly skilled in his technical achievements, he was also innovative in his approach to the instrument, and may have been the first to use many of the techniques which are commonly in use today.

In the 1772 edition of the cello sonatas some fingerings are printed in the first two sonatas. An explanation of these fingerings appears in the Avertissement which precedes the music. There is no indication as to whether these fingerings are Berteau’s own or those of an editor. If they are Berteau’s, these markings give an invaluable indication of his preferred method of negotiating various kinds of passage-work and are extremely useful in determining how parts of the later sonatas, which are unmarked, could be approached. Fingerings are shown in passages which are best negotiated by using the thumb as a moveable fulcrum around which the other fingers operate – that is, as the open string is the constant when playing in first position, so is the note upon which the thumb is placed the constant when playing in fifth position and higher. In high positions, using the thumb and the first three fingers it is possible to play all the notes of any diatonic scale without altering the position of the hand.
The first example of this occurs in the second movement, Vivace, of the first sonata. The thumb (marked with the symbol 0) is introduced as early as bar 2. In bar 28 the first of three consecutive passages of high-positioned writing, dependent on the use of the thumb, is introduced:

Example 1: Martin Berteau, Sonata I, 2nd movement (Vivace), bars 28-45.

The second of these passages begins at bar 46, and here the thumb takes on the role of fulcrum to a much greater extent. From bar 46 until bar 59 the passage is based entirely on broken chords. For nine bars, the passage is based in G major and centred on d', alternating between d'-f#'-d'' (V), d'-f#''-c'' (V7) and d'-g'-b' (I). In the first chord (d'-f#'-d'') f#'' is played with the second finger on the D-string and d'' with the third finger on the A-string. This position is maintained for two bars. In the second chord the position of the fingers is altered and the third finger plays f sharp on the D-string, leaving the second finger free to play c'' on the A-string. The thumb remains in position. The third finger has moved back by one semitone, closing the hand position. Again this position is maintained for two bars. For
the third chord the hand returns to its original position, but the third finger now plays g' on the D-string and the first finger plays b' on the A-string. The second and third chords are alternated in crotchets for three bars, then the entire hand moves back a tone. The passage is repeated, this time centred on c'. In this passage the thumb is the constant within each harmonic passage, but moveable in the transition to a new harmonic centre.

In bars 62 to 66 the thumb is used to lead position changes. This passage is marked:

"Ce passage doit être fait sur deux Cordes en reculant toujours le pouce et le 2° doit alternativement."95

The thumb therefore initiates the changes from sixth to fifth to fourth to third position, and the hand is alternately opened and closed as the passage descends.

This use of the thumb as both fulcrum and extra finger is common today amongst cellists and needs little explanation. However Berteau's use of the thumb is worthy of comment because it is among the earliest examples of such use of the thumb in French cello repertoire. The left thumb is not mentioned in Corrette's Méthode. This is surprising, as Barrière was using the thumb as early as 1733, and the use of the thumb appears again and again in Berteau's compositions. It also suggests that Berteau and Barrière were at the forefront of instrumental technique.

The fourth movement (Allegro assai) of the same sonata begins in the most common of thumb positions, eighth position. In this position the thumb rests on the half-way point of the string between the nut and the bridge, the point of the octave harmonic. The first theme of the movement – eight bars – is stated in this position:

95 This passage must be played on two strings always moving back the thumb and the 2nd finger alternately.
Example 2: Berteau, Sonata I, 4th movement (Allegro assai), bars 1-8

Berteau returns to this position in bar 50. From bar 50 until bar 57 the thumb fulfils its role as fulcrum audibly as well as functionally, playing an a' which acts as an extra dissonance-resolution against the motif being played underneath it on the D-string.

Example 3: Berteau, Sonata I, 4th movement (Allegro assai), bars 50-57

The most noteworthy use of thumb position by Berteau occurs in the final movement (Aria-Variatione) of his second sonata. The movement consists of a theme ("aria") and six variations (which are marked 2 to 7). The theme and the first, third and fourth variations are played entirely in eighth position with the thumb playing the roles of extra finger and, in this case, immovable fulcrum. It is this movement most of all which suggests that Berteau was indeed a pioneer of this technique, and that in part his compositions may have been intended to teach and disseminate these possibilities. Through his use of high thumb positions Berteau effectively increased the range of the cello by an octave from that demonstrated in Corrette’s Méthode.

Following the pattern set by the marked fingerings in the first two sonatas, similar passages of thumb position can be found in each of the following solo sonatas. At this point it should be noted that in spite of the title page which reads Sonatas for Solo Violoncello with Basso Continuo, the sixth sonata is actually a trio for two cellos and basso continuo.
This sonata does not contain any passages which declare themselves to be exercises in thumb position. However in the first movement (Allegro) of Sonata III, the passage from bar 9 to bar 20 is easiest played in 8th position.

**Example 4: Berteau, Sonata III, 1st movement (Allegro), bars 9-20**

![Example 4: Berteau, Sonata III, 1st movement (Allegro), bars 9-20](image)

The second movement (Grave) includes a brief section of two-part imitative writing in the solo part which necessitates adroit and accurate use of the thumb both for maintaining strong hand positions and for playing notes in the melodic lines.

**Example 5: Berteau, Sonata III, 2nd movement (Grave), bars 3-5**

![Example 5: Berteau, Sonata III, 2nd movement (Grave), bars 3-5](image)

The third movement also includes some simple and some not-so-simple thumb position. Bars 9 to 12 and 28 to 37 demonstrate the straightforward use, with the thumb being based on the half-string harmonic. Bars 19 to 27 are not as simple, being one of the few extended passages in a single thumb position which is not based on the octave (eighth) position. In this case the thumb is on e' on the D-string.

In Sonata IV, Berteau again uses thumb position in a passage of contrapuntal writing in the solo part.

Example 7: Berteau, *Sonata IV*, 1st movement (*Cantabile*), bars 30-34

This section requires some positional manipulation due to the chromatic note, a' flat, which introduces a note foreign to the pattern and therefore does not conform to a pattern able to be played in a single position using thumb and three fingers.

In the same movement is a section (bars 8 to 13) in which the necessity of using the thumb in a passage in thirds (bars 8 to 10) combined with the example of the first two sonatas, in which fingering across strings is preferred to fingering up and down a single string, hints at the possibility of using a different fingering in bar 12 than might be chosen
today. It would now be common to use the fingering 4-2×1, 4-3-1, 4-2-1, climbing the A-string, returning to seventh position for bar 13 but the entire passage can be played in seventh position if bar 12 is played across the A- and D-strings using the thumb. 97 The latter fingering seems likely in recognition of the precedent set in the earlier sonatas.

The third movement (Aria/Amoroso) of Sonata V introduces the highest note in the set of sonatas, and possibly the highest note in the contemporary music for cello – a'. This note is found at the very end of the fingerboard of the instrument that is today called the baroque cello which, after the confusion of size and nomenclature of the late 1600s and early 1700s, had achieved a fairly standard size by the mid-eighteenth century. Berteaus seems to have been very concerned to develop the use of thumb positions and extend the range of the cello, as both of his extant studies demonstrate. These are discussed below in Chapter Six. His common use of high positions and his integral use of the thumb as an extra finger in these higher positions permeates the vast majority of his extant works, and foreshadows the compositions of Luigi Boccherini and the cello concerti of Franz Joseph Haydn.

Berteaus use of clefs is extremely interesting, and seems to be unique in the French cello literature of the time. In the works examined in this thesis Berteaus makes use of bass, tenor, alto and soprano clefs in the sonatas, and the bass and treble (read one octave lower than written) clefs in the one-movement sonata found in Bréval’s Méthode. In his 24 sonatas Barrière makes use of the bass and tenor clefs only. Again Berteaus use of diverse clefs foreshadows that of Boccherini. This could indicate one of two things – either Berteaus retained the use of many clefs from his alleged days as a gamba player, or else this is a

97 Where 'x' is written, this refers to the extended hand position whereby the fingers are stretched such that there is a distance of a tone between the first and second fingers rather than the semitone of the closed hand position.
characteristic of the Italian school of cello playing and thus may be an indication that Berteau studied the cello in Italy and/or under an Italian teacher.

The picture which is emerging of Berteau as an innovative cellist is enhanced by his extensive exploitation of natural harmonics in his music. As mentioned above, Mondonville is credited as the violinist who introduced these techniques to France, and it seems unlikely that Berteau would not have either met or heard of Mondonville. The use of natural harmonics is unknown in French gamba music, and it seems reasonable to assume that Berteau began to explore this aspect of cello technique in the wake of the publication of Mondonville’s Les Sons Harmoniques.

Natural harmonics appear in two of Berteau’s sonatas. Two variations in the final movement of the second sonata are almost entirely played in harmonics. The second variation consists of a single line. The fingerings are chromatic, in first position, and the harmonics that are produced are triadic. This variation is more challenging than might be expected because the margin for error is very slight, particularly on the first finger, and any performer of this movement has to know exactly where to place the first finger in order to achieve a major chord beginning and ending on the tonic, rather than a major chord with a seventh or ninth as the fourth note.
The fifth variation of this movement also makes use of natural harmonics. In this variation Berteau employs double-stopped harmonics (two notes played simultaneously on adjacent strings, both of which are only lightly touched with the fingers), non-harmonic double stops, and non-double-stopped harmonics.
Example 9: Berteau, *Sonata II*, 4th movement (*Aria-Variatione*), Variation V

The third place in which Berteau uses harmonics is in the final movement of the third sonata. As mentioned in Chapter Four this sonata has been republished in more modern times under the name of Sammartini, but without the fourth movement. The reasons for the confusion over authorship have already been discussed above, but the reasons for the omission of the final movement are unclear. Labelled *Amoroso*, this movement takes the form of a rondo whose main theme includes extensive use of harmonic and non-harmonic double-stops:

Example 10: Berteau, *Sonata III*, 4th movement (*Rondo-Amoroso*), bars 1-14
Berteau does not use harmonics anywhere else in the movement, he keeps them for a special effect to punctuate the movement.

Throughout the six sonatas Berteau also uses double stopping as a special effect. In general, instead of playing two strings at one time to increase the volume or play rapid chords, Berteau seems to use the technique to add another layer to the texture. The first example occurs in the first sonata, third movement, in bars 2 to 4 and bars 18 to 22.

Example 11: Berteau, Sonata I, 3rd movement (Grave), bars 17-22

Berteau does not give instructions as to the bowing in this pattern. It is impossible to maintain the notated rhythm of the two melodic lines if the performer plays exactly as Berteau has written, and I have therefore added a suggested bowing for these passages that maintains the feeling that Berteau intended without having to slur too many notes together.

The next example occurs in the third movement of the second sonata. This again is a slow movement, and Berteau gives the solo cello two lines to play simultaneously in order to have a passage of counterpoint played by a single instrument. This occurs in bars 9 to 15.

Example 12: Berteau, Sonata II, 3rd movement (Grave), bars 8-17
Berteau does not provide bowings for this passage, and this time there are many solutions. There is more of a problem than in the previous example because this time there are many repeated notes in one line while the other plays a single held note. Possible solutions include releasing the held note in order to play the other line, re-striking the held note every time there is a new note in the other part, and manipulating the bow such that it re-strikes on one string but holds on the other. This last solution requires very good bow control in order that the held note not be disturbed by the bow being lifted on the other string.

I believe this last solution is one that is worth exploring. As mentioned above Jean-Louis Duport held Berteau in high esteem, and included a study by Berteau in his collection of twenty-one études. The eighth study in that same collection is by Duport’s elder brother, Jean-Pierre Duport, student of Berteau. That étude is written entirely in two separate voices, which are however played by the one cello. The main technical requirement of this study is to play many separated notes on the lower string, meanwhile holding an uninterrupted single note on the higher string. This is achieved by maintaining the direction of the bow for the duration of the held note, but lifting it off the lower string and replacing it in order to articulate the shorter notes. As with the movement of the Berteau, the tempo is slow, the study being marked Adagio Cantabile, and it seems likely that Duport the elder could have learnt this technique from Berteau, and then developed his study in order to practise that skill.

The third example of this type of writing occurs in the second movement of the third sonata, another slow movement, and again with the two voices moving independently. The two-part writing occurs in bars 2, 4 to 5 and 12 to 15.
As mentioned already Berteau uses double stopping in the final movement of the third sonata as well, but in this place the two parts move together as chords rather than as two independent parts.

Example 13: Berteau, Sonata III, 4th movement (Rondo-Amoroso), bars 1-8

Example 14: Berteau, Sonata III, 4th movement (Rondo-Amoroso), bars 49-54

There are two brief contrapuntal moments in the first (Cantabile) movement of Sonata IV – bars 8 to 11 and 30 to 36 – and none at all in the last two sonatas. While there are some chords used in fast movements in the course of the six sonatas\(^9^8\): Berteau reserves his use of double-stopping for slow movements and contrapuntal writing.

For the fast movements Berteau sometimes employs bariolage, or “battery” bowing. Three of the fast movements in this set of sonatas have passages that employ this type of bowing, which involves rapid string-changing for each note in a pattern. Usually only two strings are used in these patterns, either adjacent or separated.

The first extensive example occurs in the second movement of Sonata I.

\(^9^8\) See Chapter Seven below for discussion about the performance of multiple-note chords in Sonatas I and III.
Example 15: Berteau, *Sonata I*, 2nd movement (*Vivace*), bars 46-68

I have marked the commencement of this passage with an up-bow in accordance with Duport's advice on how to play such passages. In Article IX of his Essai he writes "Des Coups d'Archet en Batteries", saying:

*On se sert de ce terme pour désigner des passages où l'archet passe alternativement d'une corde à l'autre. C'est ici le cas de s'expliquer sur une chose qui embarrasse souvent. Par exemple, plusieurs personnes, croyent que l'on pousse sur le Violoncelle tout ce que l'on tire sur le Violon. C'est une erreur. Sur le Violoncelle et sur le Violon, on tire généralement le temps fort. Quand un morceau commence par une note en levant, on la pousse pour tirer la suivante qui tombe dessus la mesure; cela phrase mieux. Toute la mélodie et même les passages diatoniques s'exécutent par le même principe; il n'y a que pour les Batteries où cela change. Dans ce cas,
As Duport’s pedagogical roots were in Berteau’s teaching, I believe that the advice contained in this passage can be followed in determining the bowing for the previous example, and also for the similar passages in Sonata IV (second movement, bars 24 to 27 and 37 to 38) and Sonata V (second movement, bars 17 to 19).

From his sonatas, it is possible to construe that Berteau himself had an advanced cello technique for the time, which he passed on to his students and which continues to the present day. His fingerling in high positions, his use of the thumb, and the chromatic system of fingerling are all fundamental to modern cello technique. Even though Berteau did not write down his principles in a treatise, they are evident both in his compositions and in the didactic works of his pupils.

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99 Duport, op. cit., p. 172.

“This term is used to designate those passages in which the bow passes alternately from one string to another: and here I shall take occasion to explain a matter which frequently causes embarrassment. Many persons for instance, believe that, in playing on the Violoncello [sic], an up-bow is used in all those places where a down bow would be employed on the Violin. This is certainly an error; for, on both instruments, the accented part of the measure is generally taken with a down bow; and, when a piece begins on an unaccented part, an up bow is used, in order that the next measure may commence with a down bow, which produces a better phrasing. All melodies and even diatonic passages are performed on the same principle, and it is only in what are called batteries that the contrary takes place. In these, the low notes are generally taken with an up bow on the Violoncello, but with a down bow on the Violin.” (trans. Bishop).
CHAPTER SIX

THE STUDIES: PEDAGOGICAL ELEMENTS

If Berteau’s technical preoccupations were clear in his sonatas, they become even more evident when turning to his two extant études. As studies they address one or two technical challenges, as opposed to the sonatas which were presumably intended to be musical and technical showpieces.

Berteau’s most well-known composition is the sixth study of Duport’s set of twenty one. Composed in G major, it is melodically somewhat repetitive and harmonically rather static. However, its technicality renders it of extreme interest and importance. The study is primarily concerned with maintaining a single hand position to play a phrase wherever possible. This principle is laid out clearly in the first four bars, in which a scalar two-bar phrase of triplets in first position is immediately repeated one octave higher, in eighth position, with the thumb serving the same function in the third and fourth bars as the open string did in the first and second bars. Written over bars 3 and 4 is même position (same position), which reinforces the fact that the player is not to change positions.

In bar 10 an extra challenge is added. In general, when playing in high positions (i.e. above fourth position) cellists use the diatonic fingering common to the violin (that is first, second and third fingers, with the second finger alternating between the semitone and the tone above the first finger as necessary, and the third finger extending to play the major third above the first) rather than the chromatic fingering of 1, 2, 3 and 4 that is used in lower positions. In general the fourth finger is not used in higher positions on the cello. However in bar 10 Berteau demands that the hand position be maintained and that the fourth finger play the perfect fifth above the thumb. Maintenance of a single hand position within a phrase is the most important principle in this study.
Until bar 32 Berteau only demands that eighth position be used in playing the high passages. This position is the most simple of the thumb positions on the cello as the thumb rests on the octave harmonic. This harmonic requires only the lightest of touches with a finger in order to sound at the correct pitch. It is therefore not necessary to press down with the thumb in order to sound that note. Moreover it is possible to have the finger not exactly in the right position, and yet still have the harmonic sound strongly and at the correct pitch. However at bar 33 Berteau demands that the entire hand be moved up one position to ninth position, that is from a position based around D major to one based around E major. The thumb is no longer sitting on the harmonic, nor are any of the other fingers. It is therefore now necessary that every finger, including the thumb, be placed in exactly the correct place for the E major arpeggio to sound correctly. This suggests that Berteau recognised both the importance of the thumb being equal in strength and mobility to the other fingers, and the importance of being able to immediately place the hand correctly so that a well-tuned scale could be played across the strings in any position.

In bars 37 to 44 an interesting comparison can be made with the second movement of Berteau’s Sonata I. As described above, in bars 61 to 68 of the sonata movement Berteau writes:

"Ce passage doit être fait sur deux Cordes en reculant toujours le pouce et le 2e doit alternativement"\textsuperscript{100}

This eight-bar passage in the study uses exactly the same technique. The thumb leads the position changes down the length of the fingerboard, and as the pitch becomes lower it is necessary to expand the position of the hand in order for the intervals to remain in tune.

\textsuperscript{100} This passage must be played on two strings always moving back the thumb and the 2\textsuperscript{nd} finger alternately.
In bar 53 the cellist is required to play intervals of a tenth and a sixth across the strings, again descending the fingerboard, and encountering the same problem of having to open the hand as the physical distance between the notes increases.

A secondary technical issue in this study is that of the bowing. It has been mentioned above that Berteau uses bariolage bowing in several places in his sonatas. In his *Essai* Duport discusses the ways of playing the different rhythms and string configurations.\(^{101}\) In bars 15 to 18 Berteau uses Duport’s fourth example, a triplet figure in which the first note is found on a lower string, followed by two notes on the upper string. Duport states “*En poussant la première et tirant les deux autres*”.\(^{102}\) Berteau has marked that the second and third notes are slurred, and I have added the up and down bow indications.

The eighth study in Bréval’s Treatise, also by Berteau, is concerned with precisely the same difficulties. It too requires that the player execute extended passages in high positions without altering the hand position. It also includes passages requiring the player to move down the fingerboard in position while opening the hand to guard the intonation. It too requires that the fourth finger be used in eighth position. From this it is evident that Berteau was very concerned that the left hand be trained such that it be capable of playing strongly and accurately in every position on the cello.

This latter study also includes a bowing exercise, which is slightly different to that of the G major étude. Here Berteau makes use of slurred staccato – in bars 3, 5 and 51 to 57, the cellist is required to play two notes staccato in a down bow, followed by one in an up bow. The skill lies in not accenting the single up bow as it returns for the next two down bows.

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\(^{102}\) Duport, *op. cit.*, p. 173.

“The first note [is played] with an up bow, and the two following with a down bow” (trans. Bishop).
CHAPTER SEVEN

EDITORIAL CONSIDERATIONS IN THE WORKS OF

MARTIN BERTEAU

It has been noted above that there are several copies of each of two extant versions of the six sonatas, Opus 1, now believed to have been composed by Martin Berteaus. In order to complete this edition I have compared both existing versions, one from 1748 composed by "Signor Martino", and one from 1772, the year after Berteaus's death, composed by "Martino Berteaus". In most respects the two versions are identical. However the 1748 edition contains figures in the bass part but no fingerings, while the 1772 version contains some fingering in the solo cello line but no figures. It is not clear why this disparity exists.

The most prominent change to be made in editing the sonatas was to modernise the use of clefs. In the sonatas Berteaus makes use of bass, tenor, alto and soprano clefs. Today the alto and soprano clefs are not commonly used in cello music. I have therefore used only bass, tenor and treble clefs. When the treble clef is used it is to be read at pitch, not one octave lower as was the convention for cellists in the eighteenth century.

There are very few indications of bowing throughout the facsimiles of the sonatas. In common with many contemporaneous string sonatas there are no indications of up or down-bows, and slurs are rare. Therefore any markings of down and up-bows ($\pi$, $\checkmark$) are editorial. Dotted slurs are editorial, whereas an unbroken slur indicates those found in the facsimiles.
SONATA I

1st movement – *Spirituoso*

In editing this movement very few changes were made to the eighteenth-century editions. It was not necessary to alter the clefs, as Berteau uses tenor and bass clef only. A dot missing from beat 3, bar 7 of the 1772 edition is found in the 1748 edition. In bar 10, neither edition indicates a c’ natural in the basso continuo in beat 3, although the c one octave lower has been naturalised in beat 2. I have added a courtesy accidental in beat three.

However a most intriguing problem arises at the end of the movement. In both facsimiles the final bar (which has a repeat sign) consists of a minim plus a quaver rest, i.e. two-and-a-half beats of 44 time. The anacrusis to the second part of the movement consists of one quaver only, making a total of three beats in the bar. If the repeat is to be played, how long should the performer wait until recommencing the second section? Should they take the length of a bar as it is in the rest of the piece, or the length of the note and rest as written by Berteau? It was decided to follow a precedent that can be found in Sonata III of the third book of sonatas by Jean Barrière. In the second movement of this work, which is in 44 time, Barrière marks the bar before the repeat as a 24 bar. While it is not uncommon to have bars that do not add up in the middle or at the end of movements in works of this period, it is unusual for the composer to admit that this is the case, and to rectify the problem by altering the time signature. However for the sake of clarity, and as there is a precedent, I believed that this would be the best solution to the problem. I have therefore marked the final bar of the movement as a 34 bar, which takes into account the length of the anacrusis, and follows the length of note as directed by Berteau.

2nd movement – *Vivace*

In this movement it has been necessary to modify the clefs in several places. These are as follows:
• between bars 2 and 4, the clef has been changed from alto to tenor,
• from bar 8 until bar 16, the clef has been changed from alto to tenor,
• from bar 34, there is a continuation of tenor clef until bar 39, rather than a change to alto clef,
• at bar 40, the soprano clef is changed to treble clef, and this continues until bar 61,
• tenor clef is continued from bar 70 until bar 89,
• in bar 99, the alto clef has been changed to tenor clef.

More complicated editorial changes have been made in this movement. Between bars 17 and 27 a series of chords over four strings is written in minims and crotchets. After the almost constant semiquaver activity of the opening sixteen bars, to play this section as block chords sounds surprising. Nowhere else in the movement is there a passage in this style. There is a similar problem in the final bars of the Prelude of J.S. Bach's Suite Number 2 in D minor for Solo Violoncello. In that work, after an entire movement of mostly quavers and semiquavers, the cellist is confronted with three-note, dotted minim block chords in the final five bars. Some performers play them as written, while others believe that this stops the momentum of the work, and that the chords were actually written as a shorthand indication of the harmony in these last bars. Some therefore play the written chords in broken semiquavers, while others improvise a brief cadenza around the notated harmonies. I believe that Berteau wrote these chords in shorthand, intending that they be played as broken chords. In support of this theory compare this passage with a similar passage in the first movement of the third sonata, also in this collection. In bar 77 of that movement, which is also in 24 time, Berteau has written out two beats of a 3-note chord in semiquavers as follows:

![Musical notation]

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The composer has then followed this bar with four bars of block chords written as minimis (bars 78 to 81). Bar 82 is again a written-out version of a three-note chord, this time in semiquaver triplets:

![Sheet music image]

Bars 83 and 84 then consist of three-note chords written as crotchets.

It seems to me that this passage is not intended to be played exactly as written. Rather, Berteau wanted the notes of each chord to be played in the pattern outlined in the first bar of each of these fragments and so wrote the pattern once, then gave the notes that were to be played similarly in the following bars. I believe the same intention to be true of bars 17 to 26 in the second movement of the first sonata. However the pattern to be followed was not a complex one such as those of the third sonata, but simply arpeggiated chords. Berteau therefore did not need to write out the pattern in the first bar. I have thus written out the passage as a series of arpeggiated chords in order to avoid confusion. I have used sextuplets in the notation, as this seemed to me to be the most appropriate method of breaking up four-note chords, both in terms of fitting the notes into the correct amount of time, and for ease of bowing. I suggest playing the passage slurred three notes to a bow, using a down-bow to play the ascending arpeggiation, and an up-bow for the descending arpeggiation.

In bar 27, the last bar of the first section, a minim is notated in the facsimile. The movement is composed in 24 time, with a crotchet anacrusis. The minim of bar 27 does not take the anacrusis into account. I have therefore placed the repeat sign half way through bar 27 (instead of at the end of the bar), changed the minim to a crotchet and placed a crotchet
rest in the second half of the bar, after the repeat sign. The first notes of the second section occur on the first beat of bar 28. In this way the integrity of the anacrusis is preserved, while the same amount of time is taken before the commencement of the second half as is found in the facsimile.

The other changes in this movement are less substantial – I have added an f sharp in the basso continuo of bar 33, and a g' sharp in the solo part in bar 36. Both of these changes are a result of what I believe to be copying errors in both facsimiles. In bar 33, there is an f sharp in the solo part, and it would therefore be inconsistent for there not to be one in the basso continuo at a point where the harmony changes from G major to A major. Similarly, there are g' sharps in the solo part in both bar 35 and 37, and therefore it is implausible that a g' natural is intended in bar 36.

In addition, a slash has now been added to the figure 5 in the bass on the second beat of bar 84. Taking into consideration the figuring of bars 82 and 86, and also of bars 91 to 95, it seems that the lack of a slash is a printing error in the 1748 version.

3rd movement – Grave

From bar 5 until the end of the movement, the clef has been changed from alto to tenor.

4th movement – Allegro assai

In bars 1 to 16 the alto clef has been changed to a treble clef, and between bars 47 and 57 the clef has been changed from alto to tenor.

Other small alterations are the marking of a g sharp in the bass in bar 14, and the addition of a dot to the first note of the bass part in bar 27, both of which are missing from the facsimile.
SONATA 2

The alterations to this mainly relate to ease of reading rather than interpreting Berteau’s intentions.

1st movement – Siciliana

In the facsimile Berteau (or the copyist) uses an interesting rhythmic notation in several places – a minim, followed by a quaver rest and the quaver up-beat to the following bar. This is an unusual grouping to use in the characteristic 6/8 time of a Siciliano. I have therefore changed the minim to the more standard dotted crotchet tied to a quaver. This occurs in bars 2, 4, 6, 18, 22, 24 and 26, and also in the final bar. As occurred in Sonata 1, the beats at the end of the movement do not add up if the anacrusis is taken into account. I have therefore changed the last bar to a dotted crotchet tied to a quaver, and I have also changed the crotchet rest to a quaver rest in order to rectify the problem of having too many beats in the bar.

This movement was originally written in the alto clef, and it has been changed to the tenor clef throughout.

2nd movement – Allegro

In this movement alto clef has been changed to tenor clef between bars 1 and 32, bars 35 to 46 and bar 50 until the end of the movement.

In addition a c natural has been added to the bass part in bar 26, to fit in with the c” naturals found in the solo part in bars 25 and 27. This accidental is absent from both facsimiles. I have also added a trill on the second beat of the solo part in bar 60, so that this bar matches bar 52. This trill is absent from the 1772 version, but is included in the 1748 facsimile.
3rd movement – Grave

This movement is notated in the tenor clef throughout, rather than the alto clef of the facsimiles.

4th movement – Aria – Variations

In this edition the variations are numbered for ease of rehearsal and discussion. The variations are not numbered in the facsimiles. I have also placed the bass part underneath the solo part for the whole movement, whereas the bass part is only notated in the Aria in the two facsimiles, and then the solo part alone is written out to preserve space.

For most of this movement I have used the treble clef. The exceptions to this are:

- bars 33 to 48 (Variation II) – now in the bass clef instead of the treble clef,
- bars 81 to 96 (Variation V) – now in the tenor clef instead of the alto clef,
- bars 97 to 112 (Variation VI) – in the bass clef, as written in the facsimiles.

In Variations II and V Berteau has made significant use of natural harmonics. In the facsimiles, this technique is indicated by marking arrowheads above or below the stems of the relevant notes (^, v). As this notation is no longer in use today I have indicated the harmonics by changing the notehead shape from a circle to a diamond. I chose this notation rather than the other common practice of placing a small circle (°) above or below the note because so many notes in these two variations are to be played in this way. I believe the score looks clearer and less cluttered using this method.

A minor change has been made in bar 51. In the facsimiles the word segue has been written, to indicate that the bowing pattern (one separate staccato, three slurred) should continue as was marked in the previous two bars, even though there is now no marking. I have changed this marking to simile to coincide with modern practice, in order to indicate that the performer should continue with a previously marked bowing pattern.
It could be argued that the chords of Variation VI are to be played as broken chords, similar to those written in the second movement of Sonata I. There is no indication that these chords should be broken. It is possible however that cellists of Berteau’s time may have recognised a series of block chords of more than two notes as a passage that was to be played in an arpeggiated manner. This is a performance practice issue that is very difficult to prove one way or another. My instinct as a cellist, would be to arpeggiate the chords, but this must be left to the discretion of the individual performer. I have added a footnote to this effect in the score.

**SONATA 3**

This is the sonata long attributed to Sammartini, which has gained enormous popularity as an exam piece for more advanced students. However this version not only has some note differences in the first three movements – it has a very interesting fourth movement that does not appear at all in the “Sammartini” sonata.103

**1st movement – Allegro**

- The clef changes in this movement are as follows:
- bars 10 to 20 have been changed from alto clef to tenor clef;
- bars 22 to 30 have been changed from alto clef to treble clef, and bars 30 to 40 are now in tenor clef instead of alto clef.

There are some accidentals missing from the facsimiles. In both versions there is no accidental c’ sharp written in either bar 11 or bar 15, although it is clear from the harmony (alternating between D major and A major) and from the c’ sharp found in the preceding bar in each case that the c’ sharps should be marked. For the sake of clarity I have included the accidental f natural in the lower octave in bar 42. The natural is marked twice in bar 41 in

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103 For more detailed discussion of the differences between the “Sammartini” sonata and Berteau’s Sonata No. 3, please see Chapters 4 and 5.
the facsimiles. I have also written cautionary f sharps in bar 43. These do not appear in the 1770 facsimile but are marked in the 1748 edition. In the 1770 version the c' sharp is missing from bar 48. It appears in the 1748 facsimile and in my edition.

Less clear however are bars 78, 79 and 80. In bar 77 the chord is Cm7; in the next bar the same chord appears, but although the b flat is marked, the e' does not have a flat next to it. It seemed possible to me, looking at the 1770 facsimile, that the harmony might in fact change from a Cm7 chord to a CM7. The bass part consisted solely of a long held c, so it was impossible to make a decision based upon the harmony of the second part. However, the 1748 version includes figures in the basso continuo part. Examination of the figures showed that the realisation of the basso continuo should include a flattened third (e flat) in bars 78, 79 and 80. It is therefore certain that the e' flats should also be written in the solo part for these bars.

The other matter of interest pertaining to bars 77 to 80, and also bars 82 to 84, has already been discussed in relation to Sonata 1. Whereas unbroken chords have been written in bars 78 to 80 and bars 81 to 82 of the facsimiles, I have followed the patterns established in bars 77 and 80 respectively. ¹⁰⁴

The other alterations in this movement relate to articulation. Some slurs missing from the 1770 edition have been included as unbroken rather than dotted slurs, as they are present in the 1748 edition. There also seem to be some staccatos missing from both versions, and I have added these in bars 32, 33, 66, 67 and 71.

¹⁰⁴ A more detailed discussion of this point is made on pages 61-62
2nd movement – Grave

The only clef change required in this movement was at bar 9, where the clef has been altered from alto to tenor until the end of bar 13. In bar 5, the a’ on the third beat is missing from the 1770 facsimile, but present in the 1748 version.

In bar 10 I have naturalised the f’ (final semiquaver of beat 1) in order to make a descending A melodic minor scale. This accidental is not found in either facsimile, but seems appropriate to the harmony at this point.

3rd movement – Allegro

Again, the only changes necessary in this movement related to clefs. These alterations are as follows:

- bars 8 to 12 – treble clef instead of alto clef,
- bars 16 to 18 – tenor clef instead of alto clef,
- bars 18 to 37 – treble clef instead of alto clef.

4th movement – Rondeau: Amoroso

In this movement, Berteau makes significant use of natural harmonics, particularly in section A of the Rondeau. In the facsimiles, natural harmonics are marked by placing arrowheads over or under the stems of the affected notes (\(^\wedge\), \(^\vee\)). As this notation is no longer in use, I have changed the shape of the notes to be played as harmonics from the usual round shape to a diamond shape. In all cases the notes are to be played as natural, not artificial, harmonics. Due to the number of notes to be played in this way in Sonata 2, and the number of double-stopped notes to be played as harmonics in Sonata 3, I decided that to change the notehead shape would be clearer than placing small circles (\(^\circ\)) above or below the notes.

The only clef change in this movement occurs between bars 36 and 40, where the section written in the alto clef is now in the tenor clef.
SONATA 4

As one moves into the later sonatas, it is interesting to note that fewer editorial changes are necessary, both in terms of making decisions about Berteau’s intentions and in making changes to clefs and other minor details of modernisation. This seems to be because these works exhibit less complexity than those preceding them.

1st movement – Cantabile

In the facsimiles this movement is written entirely in the alto clef. I have modified this so that bars 1 to 14 are now in the tenor clef, bars 15 to 23 are in the bass clef and bars 23 to the end are also in the tenor clef. The only other alteration to this movement is a standardisation of notation in bar 7. Instead of a quaver followed by a dotted quaver I have written this as a quaver followed by another quaver, which is then tied to a semiquaver.

2nd movement – Allegro ma non troppo

No clef alterations were necessary in this movement. The only changes related to bowing and articulation. In bar 11 of the facsimiles the group of sextuplets is slurred together. However as the first and second notes of each group are the same, I decided that the first note should be separated from the other five. The slur now begins on the second note of the group. The other alteration is a minor one; in bar 18, the demisemiquaver at the end of the first beat has a staccato attached to it, but in the facsimiles the same is not true of the second beat. I have added a staccato in the second beat in order to repeat the articulation.

3rd movement – Andantino

This movement is written in the alto clef in the facsimiles, but I have changed it to tenor clef for the duration of the movement. The short, unmarked Minuet that is attached to the Andantino is already in the tenor clef.
The d flat in bar 24 is not marked in the 1770 version, but is in the 1748 edition. In bar 25 the appoggiatura does not have a natural marked next to it in either facsimile, but as it immediately follows a b natural I have marked it as a natural also. The same is true of the appoggiatura in bar 27. In bar 28 I have marked the appoggiatura as a d’ flat, as the key is now A flat major. Again, this is not marked in either facsimile.

The only other change is a notation issue – in bar 40 I have changed the notation of the second note from a dotted quaver to a quaver tied to a semiquaver for clarity of reading.

SONATA 5

The fifth and sixth sonatas of the set are much shorter than those preceding them.

1st movement – Grave

The only change required in this movement was the placement of the first repeat sign. Berteau places a double line after the first bar, and a repeat at the end of bar 5. I believe it is logical to repeat to the beginning of bar 2 rather than the beginning of the piece, as the two minims in the first bar are probably intended as the basis for a cadenza or flourish to announce the start of the sonata. I have therefore placed a repeat sign where Berteau has placed his double bar line.

2nd movement – Moderato

In bar 20 of this movement the natural sign is missing from the first note in the 1770 edition. It is present in the 1748 version, and in this edition.

3rd movement – Aria - Amoroso

In this movement I have changed the clef from tenor to bass in bars 7 and 8. I have also changed all incidences of soprano clef to treble clef. This occurs in bars 20 to 22 and bars 59 to 72.
Bars 23 to 27 consist of dotted minims on b' flat, and bars 64 to 69 consist of dotted minims on e'' flat. In the second instance the six bars are tied together, but in the first instance the five bars are not. I have tied them in the first half in order to match the second half.

SONATA 6

This sonata is a trio sonata for two cellos and basso continuo. It is melodically and technically much less complex than the solo sonatas. The first cello part is in the tenor clef throughout and the second cello part is in the bass part throughout, thus there was no need to make any alterations to the clefs. The only changes I made were to adjust what I took to be small copying errors.

1st movement – Allegretto

The appoggiatura is missing from the second cello part in bar 8 in the 1770 facsimile. It is present in the 1748 facsimile and the present edition.

In bars 10 and 12 the sharps have been omitted from the appoggiaturas in both facsimiles. I have rectified this, in view of the fact that in each case the appoggiatura A immediately follows an a sharp.

In bar 32 both the appoggiatura and the trill are missing from the first cello part in the 1770 edition. They are present in the 1748 facsimile and the current edition.

In bar 33 the appoggiatura is missing from both parts in the 1770 facsimile. It is missing in the first cello part in the 1748 facsimile. It is present in both parts in the current edition.

In bar 44 the appoggiatura is missing from the first cello part in both facsimiles. It has been added in the current edition.
2\textsuperscript{nd} movement – \textit{Siciliana}

In bar 9 of this movement the tie in the second cello part has been omitted in the 1770 facsimile, but is present both in the 1748 facsimile and this edition.

3\textsuperscript{rd} movement – \textit{Gratioso}

In bar 20 the trill is missing in the first cello part in the 1770 facsimile. It is present in the 1748 facsimile and the current edition.
* It is possible that these chords should be broken and played as semiquavers.
This option is left to the individual taste and discretion of the performer.
Sonata VIII from Breval's Methode

Martin Berteau
CONCLUSION

THE IMPORTANCE OF MARTIN BERTEAU

Over the course of this thesis it has become clear that Martin Berteau played a pivotal role on the development of the cello in France, and in the rest of the Western world. It cannot be denied that his list of pupils is impressive. They included some of the most important cellists of the eighteenth and early nineteenth century, whose works are still read, performed and studied today. These cellists claim that they owe a large amount of their success to the teaching of Berteau. The fact that much modern teaching is based around the writings of Duport, and that Duport himself credits Berteau as being the originator of many of these principles, must not be underrated when examining the role of Berteau in the history of the cello. Despite the little that has been known about his life, and despite the lack of recognition of his name, Berteau’s influence continues today in cello pedagogy.

From seeming at first to be something of a caricature, Martin Berteau now stands out as an extremely important figure in the history of cello playing. Whatever his bowhold may have been, and whatever his drinking habits were, he was undeniably a major figure in a volatile era, and deserves a great deal more recognition than is currently granted to him. It is intended that this study will assist in fostering a greater awareness of Berteau’s deserved reputation as the founder of the French school of cello playing, and a vital figure in eighteenth-century string music.
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