

# The Art of Chordal Cello Accompaniment: The Legacy of Johann Baptist Baumgärtner (1723-1782)

**Jemma K. Thrussell**

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# Declaration

I, Jemma K. Thrussell, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except for the co-authored publication submitted and where acknowledged in the text. This thesis contains no material that has been accepted for the award of a higher degree.

Signed: \_\_\_\_\_  \_\_\_\_\_ Date: 18.5.2020

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## Abstract

This Master's thesis investigates and evaluates the use of the practice of chordal cello accompaniment, as demonstrated in the works of Johann Baptist Baumgärtner (1723-1782). It appears that Baumgärtner's method, *Instructions de musique théorique et pratique à l'usage du violoncello*, was one of the first works to try to standardise the rapid evolution of cello technique, especially concerning chordal realisation; however the purpose of this study is to question whether his other lesser known compositions, particularly his collection of duets for two cellos, *Extrait des Airs François de plusieurs Operas qui ont été représentées* could contribute further evidence of this practice.

The results of the study indicate that Baumgärtner's compositions for the cello provide further evidence of the chordal accompaniment practices described in his method and his *Extrait* are an exceptional example. The analysis of the *Extrait* conducted as a part of this study suggest that these arrangements are explicitly notated examples of the practice and therefore establish the *Extrait* as rare and invaluable documentation of what otherwise appears to have been a predominantly improvised practice.

Ultimately, this study demonstrates that Baumgärtner's works are of vital importance to furthering our understanding of chordal cello practice and highlight a distinct lack of understanding concerning the significance of his output.

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## **Chapter 1: Chordal Craftsmanship**

This overview of the current state of research firstly addresses the findings of research to date on late seventeenth and early eighteenth-century Italian repertoire and what evidence it provides for the early development of chordal accompaniment in varying forms. Following this is a discussion of several contemporary studies that explore the link between the viola da gamba and the cello, particularly the repertoire and methods of both instruments. A key point of commonality between the specific studies referenced are that they aim to reconstruct and hypothesise what the shared chordal capabilities of these instruments are. Further examination of these studies suggests that there are considerable further possibilities for chordal realisation. Subsequently, I examine the later, broader literature that delves into late baroque and early classical repertoire that directly discusses or suggests the use of chordal playing.

Research into the historical performance practice of Western Art Music over the past several decades, particularly that of music from the seventeenth and eighteenth centuries, has shown that the style of delivery and overall concept of the music was remarkably different to the way it is performed today. Thus, to play this music in a style closer to what was customary when it was composed, further research has been conducted into the historical, cultural and intellectual context behind this music. Particular consideration is given to the original performance practices used by composers and performers in these times.

The current musicological and practice-based literature regarding the violoncello demonstrates that our understanding of the practices used by cellists in the seventeenth and eighteenth centuries is relatively limited. The most recent research on this topic would suggest that cello playing overall was far more sophisticated and innovative than was previously thought – especially regarding the cellist’s approach to the performance of continuo.<sup>1</sup>

Within the last thirty or so years, the focus of music research has been primarily concerned with looking at the organological evidence available, in conjunction with surviving repertoire and the study of historical method books and treatises. This research has been conducted by performers and musicologists alike, in an attempt to recreate a style of performance that is closer to what was done originally. More recently, researchers have begun to direct their studies towards better understanding eighteenth-century musicians’ approaches to improvised accompaniment and chordal continuo playing.<sup>2</sup>

There appears to be an underlying tension between what could have been two different approaches to this practice – an earlier seventeenth-century, Italian approach consisting

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1 Nathan Whittaker, “Chordal Cello Accompaniment: The Proof and Practice of Figured Bass Realization the Violoncello from 1660-1850”, (DMA dissertation, University of Washington, 2012)

2 David Watkin, “Corelli’s Op. 5 Sonatas: ‘Violino e violone o cimbalo?’” *Early Music*, 24, no. 4 (Nov. 1996), 645-663.

of melodic elaborations of the bass line through ‘*passaggi*’,<sup>3</sup> versus what may have been a later eighteenth-century approach which was a more vertical, ‘block’ chord approach to realisation. This later approach is thought to be inherited from the viola da gamba and possibly originated from France.<sup>4</sup> The following section will discuss the origins and implications of the earlier seventeenth-century approach.

## **Harmony through melodic elaboration in Italian repertoire**

Within Italian seventeenth-century solo cello repertoire, there are also indications of experimentation with harmony by the addition of ornamentation to the melody, as well as through the use of simultaneously sounding chords, for example double stops.

Examples of this approach can be seen in the *Ricercari* for solo cello by Domenico Gabrielli.<sup>5</sup>

Australian cellist and researcher, Noeleen Wright, strongly suggests that when ‘violone’ was stated before ‘cembalo’ in a score, it was most likely the intention of the composer for the bass string instrument to be the sole accompanying instrument (and vice versa, if

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3 ‘Passaggi’ is an Italian term used to describe a sixteenth and seventeenth century style of ornamentation and improvisation, where melodic additions to a written voice or part were used to enhance the inherent rhetorical themes and musical ideas present within a composition. These melodic ornamentations were added by the performer according to context-based rules of counterpoint. A clear example of *passaggi* in context can be seen in a text identified by Noeleen Wright, by seventeenth century Italian composer, F. Taeggio Rognoni, *Selva di varii passaggi secondo l’uso modern, per cantare, & suonare con ogni sorte de stromenti, divisa in due parti* (1620) Bibliotheca musica Bononiensis II, 153 (Bologna: Forni, 1970).

4 Noeleen Wright, “Bass lines for Bowed Bass or Keyboard within String Ensemble Repertoire from Italian Presses; 1660-1700, (D.M.A dissertation, University of Western Australia, 2013), 15.

5 Domenico Gabrielli, *Ricercari, canone e sonate per violoncello* (Manuscript, 1689).

cembalo was stated first).<sup>6</sup> This applies especially in the case of dance genre music like a Balletto, for which the violone was generally also the preferred accompanying instrument.<sup>7</sup>

My thesis supports the idea that when a score calls for the cello or violone to be the sole accompanying instrument, then it was highly likely that the cellist would have been improvising and harmonically realising the bass line. The term violone, which essentially means ‘big viol’ is an Italian term that was used to describe larger bowed string instruments with a tenor to bass register from both the viol and violin instrument families. Authority on the topic, Stephen Bonta, suggests the term could have been attributed to three different instruments at one point but infers that the term was not used to describe viol-family instruments after 1609.<sup>8</sup> Wright stipulates that understanding the practice of bowed bass realisation is vital to historical performance and for having a complete realisation of bass parts for the cello. Wright’s research proposes a divergent view to the research initially conducted on chordal cello accompaniment; she suggests that there was perhaps an earlier alternative to standard chordal realisation.<sup>9</sup> This earlier form consisted of melodic ornamentations of the bass line as opposed to filling out the harmony by playing all the necessary tones on the beat. Her research therefore provides us with an alternative albeit equally important approach to chordal realisation which indicates there

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6 Wright, “Bass lines for Bowed Bass”, 7-8.

7 Wright, “Bass lines for Bowed Bass”, ii.

8 Stephen Bonta, “From Violone to Violoncello: A Question of Strings?” *Journal of the American Musical Instrument Society*, no.3 (1977), 1-31.

9 Wright, “Bass lines for Bowed Bass”, 15, 64.

existed two different types of chordal cello realisation by the end of seventeenth-century going into the eighteenth-century.

Earlier research on cello chordal realisation that investigates later eighteenth-century Italian repertoire provides initial understanding of what the eighteenth-century approach to chordal realisation consisted of. Preliminary research on this repertoire suggests that music with an accompanying cello part often required the cellist to realise and embellish the bass line with chords to best accompany a solo melody, as suggested by David Watkin in his article, “Corelli’s Op. 5 Sonatas: ‘Violino e violone o cimbalo’?”, published in 1996.<sup>10</sup> Watkin’s research suggests that perhaps Italian string music marked with either ‘cimbalo’ or ‘violone/cello’ in music chamber music written in the early eighteenth-century indicated a particular preference for either instrument.<sup>11</sup> If we consider this idea juxtaposed with Wright’s theory, this as previously stated suggests there were possibly two types of harmonic realisation that could be used by a cellist. These two types of realisation consist of the more horizontal style, such as ‘*passaggi*’ or an Alberti bass line, which are melodic elaborations of a given harmony, and a contrasting vertical style consisting of several tones that are played simultaneously or in an arpeggiated style - the latter style being a more recognisable and expected form of realisation to modern audiences.

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10 Watkin, “Corelli’s Op. 5 Sonatas”, 646-650.

11 Watkin, “Corelli’s Op. 5 Sonatas”, 646-650.

There are many examples, such as Corelli's Opus 5 sonatas for "violino e violone o cembalo" which, as Watkin explains, strongly suggests that cellists were expected to realise the bass line. Watkin hypothesises that, whether or not there were figures present in a bass line, it was requisite that an accompanist should continue to support the harmony of a composition with as full a realisation as possible.<sup>12</sup> Ideally, this realisation would come from the addition of chords – even when there was not a keyboard instrument present. If the 'good taste' of the performer, in conjunction with their knowledge of harmony, indicated that further harmonic support was needed to enhance and enliven the integrity of a composition, then they were obliged to improvise upon their part by adding chordal figuration.

There are a plethora of examples such as J.S. Bach's *Suites for Solo Violoncello*, BWV 1007-1012,<sup>13</sup> and Domenico Gabrielli's *Ricercari*<sup>14</sup> which, as Watkin suggests, appear to be explicit examples of the style of chordal writing and ornamentation used in eighteenth-century solo works for the cello. Watkin also postulates that Bach's cello suites are even an example of the cello's ability to "self-accompany".<sup>15</sup> A good portion of string music composed in the early eighteenth century contain examples of this polyphonic approach to composition. In this regard, the eighteenth-century repertoire for the cello is no exception. Despite the strength of his argument, Watkin's groundbreaking 1996 article appears to have had only a modest impact on the historically

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12 Watkin, "Corelli's Op. 5 Sonatas", 659.

13 Johann Sebastian Bach, *Suites a Violoncello Solo senza Basso*, BWV 1007-1012. (Anna Magdalena Bach, Manuscript, ca. 1717-23).

14 Gabrielli, *Ricercari canone e sonata per violoncello*.

15 Watkin, "Corelli's Op. 5 Sonatas", 645.

informed practice of continuo by cellists. The few recorded examples of the practical applications of this research are by Watkin himself, in a set of recordings made of Italian baroque solo sonatas, with violinists John Holloway and Andrew Manze.<sup>16</sup>

As out of the ordinary as Watkin's initial hypothesis may seem, there are also examples of late seventeenth-century solo violin repertoire that contain chordal accompaniment, such as H.I.F. Biber's famous *Passacaglia*,<sup>17</sup> Nicola Matteis's inventive *Fantasia*<sup>18</sup> and J.S.Bach's *Six Partitas*, BWV 825-830.<sup>19</sup> These works would appear to support Watkin's convictions about strings instruments' ability to essentially chordally accompany themselves.

Consequentially, seeing as string instruments like the violin and cello are capable of chordally accompany themselves it is more than likely that they would apply these same techniques to accompany other instruments. This would seem to be even more likely for cellists, whose primary role in music-making was to accompany. Later so-called hybrid string instruments, such as the Baryton (for which Joseph Haydn wrote a considerable amount of music), are examples of instruments for which the purpose of being developed was to extend the performer's opportunities for self-accompaniment.

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16 John Holloway, David Watkin, Lars Ulrik Mortensen, "Corelli: Violin Sonatas Op. 5", *12 sonate a violino e violone o cimbalò*, (Trio Veracini, Novalis, 1996, CD).

17 Heinrich Ignaz Franz von Biber, *Passacaglia in G minor for Solo Violin*, Mystery (Rosary) Sonatas, (Manuscript, ca. 1678).

18 Nicola Matteis Jr., *Two Fantasies for Violin Solo*, (Manuscript, ca. 1700-20).

19 Johann Sebastian Bach, *Partitas*, BWV 825-830, (Manuscript, Leipzig, 1731).

## **The Viol and the Cello: A shared technique**

As the Italian approach to bowed bass realisation was developing throughout the later seventeenth-century into the eighteenth-century, it appears that an alternative approach to chordal accompaniment was also developing in parallel in both France and England. It is this parallel approach that seems to have continued into the late eighteenth century and is provided the basis for the approach which Baumgärtner details in his treatise. Robert Smith's Master's thesis "Basso Continuo Realisation on the Cello and Viol", on the fusion between viol and cello technique and its importance to eighteenth-century performance practice, provides essential information about how this performance style first came to be developed.<sup>20</sup> As mentioned earlier, Smith's thesis is one of the few contemporary studies that adequately describes the link between the viol and cello in the eighteenth century and how this link directly influenced and propelled the development of the practice of chordal playing and chordal accompaniment in the eighteenth- and early nineteenth centuries. His research also includes an excellent survey of relevant sources, including pedagogical texts from this time. It also provides a thorough critique of Watkin's formative article and includes a clear and concise summary of his own experimentation on the cello with the techniques described in these works.

Smith's thesis begins with an exploration of the history of the viol and cello in the seventeenth and eighteenth centuries and, like American cello-researcher Nathan

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<sup>20</sup> Robert Smith, "Basso Continuo Realization on the Cello and Viol", (Masters dissertation, Conservatorium van Amsterdam, 2009).

Whittaker, makes a clear connection between the lyra-viol tradition of chordal playing which the later viola da gamba style of chordal playing appears to have inherited.<sup>21</sup> This chordal style of lyra-viol playing that became prevalent in seventeenth-century England made its way into the later playing styles of viol players in France and then subsequently in Germany.<sup>22</sup> Smith then surveys the literature on how early developments in string technology and size reduction led to rapid development in technique and style of playing for cellists in the late seventeenth and early eighteenth-century. He also investigates further Watkin's query for cello players, "One big question remains, would a cellist accompanying an instrument or voice in the baroque time play the bass line as written, or would he add extra notes? Furthermore, if he added extra notes, how would he add them?". Smith's conclusions seem to suggest that the cellist accompanied a bassline much in the same way as its predecessor the viola da gamba, by adding chordal realisation to the bass line.<sup>23</sup>

Nevertheless, apart from the standard later texts from nineteenth-century German and French writers and the typical mention of the ever-famous J.S. Bach's *Suites for Solo Violoncello*, BWV 1007-1012, (as also considered by Watkins, Whittaker and Marc van Scheeuwijck,) Smith does not go into great detail about how the practice of chordal

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21 The lyra-viol was a slightly smaller bass viol which gained popularity in the seventeenth century in England. The lyra-viol was distinguished as an instrument due to its inherent suitability for playing more polyphonic and texturally complex music while also being an instrument on which one could play beautifully sonorous melodies. Likewise, as an instrument capable of much chordal playing it was also suited for self-accompaniment. For example, the performer would sing a melody whilst playing chords on the instrument to accompany themselves or when playing solo, would integrate the use of chords with melodic playing to fill out the harmony.

22 Whittaker, "Chordal Cello Accompaniment", 23-39.

23 Smith, "Basso Continuo Realization", 16.

cello playing gained momentum in Germany in the eighteenth century and provides no great detail on this subject in particular.<sup>24</sup> Thus, this research project into this topic is a much-needed addition to the current literature.

The topic of chordal cello playing was then developed by Wright and Smith, through broader investigation of treatises and repertoire from Italy, France and Germany and is congruent with the ideas initially presented by Watkins. Their particular focus is on later, nineteenth-century French methods, as they are the most prevalent and detailed descriptions we have of the practice, thanks to the standardisation of this approach by the Paris Conservatoire.<sup>25</sup> Nevertheless, as will be discussed in the following paragraphs, despite the breadth and scope of these studies, there is still relatively little discussion of specific eighteenth-century examples and the practice in Germany during this time.

## **Later Eighteenth-Century Approach**

What later literature, like American cellist Nathan Whittaker's dissertation, establishes, is the development and continuation of chordal cello accompaniment in the later eighteenth-century. His analysis confirms that chordal cello accompaniment was a

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<sup>24</sup> Bach, *Suites a Violoncello Solo senza Basso*.

<sup>25</sup> Whittaker, "Chordal Cello Accompaniment", 110-112.

continuous tradition throughout the eighteenth-century which subsequently advanced well into the nineteenth-century.

In his dissertation “In Defense of Thorough Bass Accompaniment on the Cello”, Whittaker argues through a combined analysis of historical methods for the cello, primary anecdotal evidence and examples from eighteenth-century musical repertoire, that the cello, like the harpsichord and lute, was prominent as an instrument used for providing chordal accompaniment.<sup>26</sup> Whittaker begins by challenging the notion that the cello’s role as a continuo instrument was limited to playing single-voiced, melodic bass lines. Whittaker believes that, even within historical performance research, there has been insufficient investigation into what was an entrenched musical tradition that was a vital part of eighteenth-century music-making.

One of the main concepts challenged in Whittaker's dissertation are modern notions concerning the instruments and set up of continuo groups in performance today. He identifies that the current understanding, that the ideal continuo team consisted of both a keyboard and bowed bass instrument, is to a certain degree flawed. He also notes that this idea is pervasive throughout the historical performance movement despite it not being always entirely historically accurate, nor fitting set up of a historically informed continuo team. Whittaker pinpoints that this approach is based on a short excerpt about

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<sup>26</sup> Whittaker, “Chordal Cello Accompaniment”, 1-2.

accompaniment from C.P.E Bach's 1753 treatise on the art of keyboard playing. In this excerpt, Bach states, "The best accompaniment to a solo, one which is free of criticism, is a keyboard instrument and a cello."<sup>27</sup> Whittaker makes it clear, however, that the idea that a keyboard instrument should always support a bass line was not necessarily applicable for all compositions and probably not a reality in many situations, noting that "the composer knew the real-life forces with which he was working."<sup>28</sup> He argues that this idea has been circulated purely because of this statement and is backed up by little other evidence. Instead, Whittaker proposes that a single bass instrument often performed a bass line and that the instrument most frequently used was the cello.

Considering what was previously established by Watkin concerning the instrumentation of Italian chamber music in the early eighteenth century in conjunction with Whittaker's conclusions that the keyboard was not always the preferred nor desired instrument for accompaniment. What Whittaker's study also indicates is that, when a cellist takes on the task of accompanying either a vocalist or a fellow instrumentalist, if they follow the instructions and examples given in Baumgärtner's method, sufficient accompaniment is easily achievable without the use of a keyboard instrument.<sup>29</sup>

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27 "das vollkommenste Accompagnement beim Solo, dawider Niemand etwas einwenden kann, ist ein Klavierinstrument nebst dem Violoncell", in Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, H.868, 870, (Christian Friederich Henning, Berlin, Part I, 1753), English Translation from "Essay on the True Art of Playing Keyboard Instruments", (Translated by William J. Mitchell. Berlin: New York Norton, 1753-1762), 145.

28 Whittaker, "Chordal Cello Accompaniment", 5.

29 "The transitional period in which cellists took over the sole responsibility of accompanying recitatives from keyboardists had certainly begun by 1774, because Baumgärtner teaches the technique...". Whittaker, "Chordal Cello Accompaniment", 104.

Since this bass line performance was conventionally a ‘realised’ part, Whittaker asserts that the optimal performance of a bass line in the eighteenth century always included a fully ‘realised’ part.<sup>30</sup> By this, Whittaker implies that a cellist playing a bass part without the support of a chordal instrument was not expected only to perform a simple, melodic bassline but was encouraged to realise the figured bass. He points out that this traditional approach to basso continuo is found in some bass viol treatises of the seventeenth and eighteenth century. For example, a treatise from Naples and Bologna, *Modo pratico, sia regola per accompagnare il basso continuo per la viola da gamba* (1700) confirms that figured bass was taught to viol players and cellists as well as keyboard players in this period.<sup>31</sup>

Whittaker emphasises that there are numerous violin sonatas from the 1660s onwards which specify the cello as the sole accompanying instrument and suggests that Corelli’s Opus 5 sonatas are examples of works in which a cellist could have been the only accompaniment. As Watkin has previously pointed out, the title specifies ‘violone o cembalo,’ meaning violone *or* harpsichord – not ‘violone e (and) cembalo’, as is commonly thought. Therefore, the title page of these sonatas asks for a cello (violone) or harpsichord, not cello and harpsichord to accompany the solo violin part. Whittaker is adamant that because the cello is the first instrument mentioned, it would have been

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30 “In other words, playing a full harmony is more important than following the notes on the page.” Whittaker, “Chordal Cello Accompaniment”, 28.

31 Whittaker, “Chordal Cello Accompaniment”, 29.

the first choice as an accompanying instrument. When considering this idea in light of this study's analysis of Baumgärtner's method, it is not difficult to imagine the cello as the prime candidate for accompanying its fellow string instruments.

Whittaker also adds that prominent cellists of the eighteenth century such as the Italians Giuseppe Maria Jacchini (1667-1727) and Antonio Vandini (1690-1778), toured with famous violinists like Francesco Maria Veracini (1690-1768). On these tours, these equally acclaimed cellists acted as the sole accompaniment and as a result, more than likely also provided harmonic accompaniment.<sup>32</sup> As Whittaker points out, this is likely to have been because of the well-documented troubles experienced by eighteenth-century musicians when attempting to tour with harpsichords.<sup>33</sup> He also suggests that some composers writing in this period may have preferred the sound aesthetic of two strings playing together, rather than the sound of the harpsichord. Alternatively, some composers may have considered that the music did not require the strength of a doubled bass line and that a single accompanying instrument was sufficient. Having established that there was a practice of the cello being used as a chordal accompaniment instrument, Whittaker comes to similar conclusions to those drawn in Watkin's study, in turn reaffirming that Whittaker's conclusions are consistent with the broader literature.

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32 Whittaker, "Chordal Cello Accompaniment", 34.

33 Whittaker, "Chordal Cello Accompaniment", 6-7.

Whittaker's discourse on Baumgärtner and his importance regarding chordal accompaniment focuses predominantly on his method and its relevance in comparison to similar pedagogical works for the cello from the same period. His analysis concentrates on comparing the similarities and distinctions between other methods and Baumgärtner's in terms of how they instruct (or in some cases do not) the cellists to approach harmony, accompaniment and continuo playing, both in terms of theory and practical technique.

To summarise, what Whittaker concludes regarding the effectiveness and uniqueness of Baumgärtner's teachings on chordal accompaniment, is that it is unlike the few other cello treatises that precede his, Baumgärtner's method puts a greater emphasis on the importance and usefulness for cellists of being able to understand harmony. He provides far more in-depth explanations than earlier writers do of both the theory and practice of harmonic realisation specific to the cello. He confirms that the notated examples and exercises for practising chordal realisation and recitative accompaniment provided in the method are the most detailed we have of this practice in this era. Most importantly, Whittaker credits Baumgärtner's method as the first cello method to integrate both the theoretical and practical components required to perform chordal realisation on the cello.<sup>34</sup>

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<sup>34</sup> Whittaker, "Chordal Cello Accompaniment", 42. Whittaker affirms that, "Here Baumgärtner confirmed that his was the first method to focus on chordal realisation – that proper cello accompaniment includes harmonic realisation as taught in his method, and that the ability to provide chordal accompaniment is paramount to becoming a good cellist."

Whittaker's thesis is thus far the most comprehensive text on the subject of chordal cello accompaniment and an in-depth look at Baumgärtner's approach to chordal playing; however, it is unfortunate that he does not go into greater detail about Baumgärtner himself, and particularly into his works, considering Whittaker identifies that Baumgärtner gives the first detailed account of the practice of chordal playing and is the primary example of this practice in the eighteenth century. His works are also the only detailed, German example we have of the practice thus far.

This survey of the available literature demonstrates that there is little previous, in-depth critical research on Baumgärtner himself and his other surviving works nor discussion on what information this can add to the topic of chordal cello accompaniment. This is a particularly important omission as Baumgärtner's works and method are of perhaps even greater importance than was previously thought, as they demonstrate the use of cello chordal realisation not only within the setting of a recitative but also the possibilities of its use in a variety of chamber music settings. They are also of added importance since they indicate the progression and advancement of an original playing style for the cello and may in fact be the first example of the beginnings of a system of notating the practice in a standardised fashion.

The idea that Baumgärtner's method was possibly the first to systemise and structure the notation and performance of this practice has far reaching consequences,

considering that this practice was left mainly un-notated. It became apparent after surveying the current literature, that further inquiry into the background of Baumgärtner and his compositions was vital to further understand the art of chordal cello accompaniment. The following four chapters of this thesis will demonstrate how this profound gap in the literature significantly limits our understanding of the practice of chordal cello accompaniment.

As will be discussed in the following sections, there are few known pedagogical works for the cello from before the standardisation of cello technique<sup>35</sup> which was established by the Paris Conservatoire at the turn of the nineteenth century.<sup>36</sup> This section aims to determine what other eighteenth-century cello methods contemporaneous to Baumgärtner's treatise also provide information about chordal cello accompaniment and to compare the information in these texts with the teachings of Baumgärtner. Particular attention will be given to what these methods demonstrate explicitly or implicitly about chordal cello playing and chordal cello realisation and improvisation.

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35 Valerie Walden, "Violoncellists and schools of performance", *One Hundred Years of the Violoncello: a History of Technique and Performance Practice*, (Cambridge, UK: Cambridge University Press, 1998), 6-49.

36 Whittaker, "Chordal Cello Accompaniment", 31.

## **Eighteenth Century Primary Sources**

In the preliminary section of Leopold Mozart's *A Treatise on Violin Playing*, (1756), titled "Of Stringed Instruments, and in Particular the Violin," Mozart gives a brief but informative description of the various types of bowed string instruments he has seen in use.<sup>37</sup> In his description of the cello or as he calls it "Bassel oder Bassette," he recalls that previously the instrument had five strings, but by his time the more recognisable four-string types were exclusively used.<sup>38</sup> He also states that the instruments varied in size, from smaller to larger types and that the main differences between them consisted of the strength of sound and timbre, which was impacted by the way they are tuned – "the fashion of their stringing."<sup>39</sup>

This last statement by Mozart about the cellos also leaves the twenty-first-century reader wondering whether by his use of the word 'stringing', he is referring to the gauge of strings being used or if he is even indicating that there still existed variations in the tuning of the cello. This statement suggests that there were also variations in the number of strings on cellos by this time in the eighteenth-century. It could be suggested that different tunings and even added strings on the cello would have allowed for more exceptional chordal playing capabilities and possibilities for the performer. For example, the Fifth Suite from J.S. Bach's, *Six Suites for Solo Violoncello*, involves

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37 Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, (Translated by Editha Knocker. Oxford, UK: Oxford University Press, 1756), 10-12.

38 Leopold Mozart, *Versuch einer gründlichen Violonschule*, (Augsburg: Johann Jacob Lotter, 1756), 3.

39 Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 10-12.

scordatura (the tuning down of a tone) of the top string of the cello to create a dark timbre that allows for the performer to achieve a whole range of different chords and harmonies in the sombre key of C minor, most of which would not be easily achievable in the standard tuning for the cello.<sup>40</sup>

## Conclusion

This survey of primary and secondary literature concerning differing sources regarding the use and evidence of chordal cello accompaniment and realisation indicates that this practice spanned over at least a century and was perhaps an integral part of cello technique and performance practice. Whether or not the practice originated from one approach or the culmination of several differing approaches is yet to be sufficiently distinguished. However, it is clear to see from this inquiry that there at least to some degree distinct cultural influences, from Italian, French and German traditions as well as influences on this practice from different instruments such as the viola da gamba. There is also evidence of two different approaches, a possible earlier style which incorporated a more horizontal, melodic approach, called *'passaggi'* and the later, more modern approach of arpeggiation and block chords – a more vertical approach. What is most clear from further examination of these different texts is that there is still a significant gap in the literature regarding Baumgärtner's contribution to the practice of chordal cello accompaniment. The main focus of Chapter Two will therefore be to examine the extent to which his other works contain further evidence and use of this technique.

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<sup>40</sup> Bach, *Suites a Violoncello Solo senza Basso*.

Examples of chordal playing highlighted by further analysis of his compositions in Chapter Three appear to confirm and expand upon what is discussed in his method.

## **Chapter 2: Eighteenth-Century Cello Methods and Baumgärtner's Contribution**

As established in the previous chapter, the available sources regarding chordal cello playing indicate that there are a few distinct approaches that inform our contemporary ideas regarding chordal cello realisation. While research on these sources suggests that Baumgärtner is a crucial figure regarding this practice, still relatively little is known concerning the value in his works related to his teachings. The main focus of this chapter is a consideration of what was conveyed by the preceding section.

This continuation of the conclusions drawn in the earlier chapter examines how Baumgärtner's particular approach to chordal realisation is also observable within his compositions. However, to provide further historical, cultural, and musical context to his works, this beginning chapter includes analysis of the existing biographical evidence that relates directly to Baumgärtner and his musical career. Following this section is a discussion of other pedagogical works for the cello contemporaneous to Baumgärtner's method. This discussion is designed to provide a comparison of what different approaches existed simultaneous to Baumgärtner's and whether they support his teachings of these techniques.

### **Primary Sources**

Ernst Ludwig Gerber includes in his 1790 musical lexicon a biography of Baumgärtner. Gerber is the prime, and only contemporary, source (apart from a brief mention made by

Leopold Mozart in one of his letters) that we have about Baumgärtner himself. Gerber comments that Baumgärtner was a ‘*berühmter*’ (renowned) master of the cello and also a chamber virtuoso.<sup>41</sup> He writes that Baumgärtner spent most of his youth performing and travelling around Europe until he settled briefly in Amsterdam, where he published his treatise, which was designed for ‘*Liebhaber*.’ Liebhaber were often highly skilled upper-class gentlemen or even noblemen whose social standing restricted their opportunities from performing professionally.<sup>42</sup> From there, he went to work in the Royal Chapel in Stockholm, however he later left this service due to “a stressful climate.” In other, later biographies, this is attributed to Baumgärtner having ill health due to a cold or flu; however, in the original German text, the words used are “strengend Klima.”<sup>43</sup> Gerber goes on to say that Baumgärtner performed in Hamburg and Vienna and afterwards spent the rest of his days in Eichstätt in southern Germany. Gerber indicates that he composed four concertos with accompaniment, six solos and thirty-five cadenzas in all keys for the cello. Interestingly, Gerber recalls in his final sentence on Baumgärtner that he was fondly remembered as a singer with a pleasing and light manner.

There is also a brief mention of Baumgärtner within the letters of Leopold Mozart to his son.<sup>44</sup> It seems Leopold Mozart was aware of Baumgärtner specifically as he mentions him by name. This awareness may also in part be due to Baumgärtner, as a performer,

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41 Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler, welches Nachrichten von dem Leben und Werken musikalischer Schriftsteller, berühmter Componisten, Sänger, Meister auf Instrumenten, Dilettanten, Orgel- und Instrumentenmacher, enthält*, (Leipzig 1790, Teil: A - M). Accessed from [https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11011752\\_00005.html](https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11011752_00005.html).

42 Matthew Riley, “Johann Nikolaus Forkel on the Listening Practices of ‘Kenner’ and ‘Liebhaber’,” *Music and Letters*, 84, no. 3, (August 2003), 414–433, <https://doi.org/10.1093/ml/84.3.414>.

43 Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, 113.

44 Wolfgang Amadeus Mozart, *The Letters of Mozart and his Family*, (Translated by Emily Anderson. 3rd ed. London: Macmillan Reference Limited, 1985).

being present in the same regions as the Mozart family. All biographies note that near the end of his life he was performing in southern Germany and Austria, the same area from which the Mozart family originated: "...I read in a paper the other day that Baumgärtner, the Cellist, and four other musicians gave a concert there (Augsburg) together..."<sup>45</sup>

## Secondary Sources

An anonymous article titled "On the Rise and Progress of the Violoncello" (1824) includes Baumgärtner within a collection of several biographies of great and notable cellists of the eighteenth and nineteenth centuries.<sup>46</sup> The author states that Baumgärtner was formerly a cellist in service of the Bishop of Eichstätt and after that travelled for most of his career. He also notes Baumgärtner's brief time in Amsterdam and the publication of his treatise for the cello. The article also states, like in Gerber's biography, that Baumgärtner composed four concertos with accompaniment, six solos, and thirty-five cadences, for all keys. The report is also the only other biography that echoes Gerber's final remark that Baumgärtner "cultivated singing and was an esteemed and agreeable singer."<sup>47</sup>

Cello historian Valerie Walden credits Baumgärtner's treatise with being the first German cello method. Her discussion of Baumgärtner goes into slightly more depth about his later touring career than previous sources, observing that he travelled through England,

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45 Wolfgang Amadeus Mozart & Emily Anderson, *Letters of Mozart*, 302.

46 Baldwin, Craddock and Joy, "On the Rise and Progress of the Violoncello." *The Quarterly Musical Magazine and Review*, no. 6, (1824).

47 Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, 113.

Scandinavia and Germany. Walden is the first biographer to state that Baumgärtner leaves his post in Stockholm because of a cold.<sup>48</sup> However, when compared with a literal translation of Gerber's first biography, this statement seems inaccurate. What may be the actual circumstances, if we consider both Gerber and Walden's biographies, is that Baumgärtner may have left his orchestral post in the Royal Chapel at Stockholm because of the cold climate. Walden relates that afterwards, Baumgärtner resurrected his career by touring cities in the Holy Roman Empire before he finally settled in Eichstätt. Walden also mentions his supposed four concertos for cello, solo works, and the fact that he was also a pleasant singer. It does not appear that Walden conducted her own original research into Baumgärtner's life and therefore is echoing what is cited in earlier sources.

The biography of Baumgärtner by Herbert Seifert in *Grove Music Online*, is the latest and most comprehensive source on Baumgärtner.<sup>49</sup> Seifert describes Baumgärtner as a German cellist who was the son of a flautist at the Augsburg Court. Seifert notes that he is listed as working for the Prince-Bishop and at the seminary of St Moritz in Augsburg between 1742 and 1749. After the Prince died in 1768, he proceeded to tour in concert through England, Holland, Sweden, Denmark and Germany. Seifert also mentions that afterwards, he relocated to Amsterdam and in 1774, he published his cello treatise in The Hague. The year after, he was offered a position in the Royal Chapel in Stockholm but did not take up the post. However, the following year he was elected to the Swedish Academy of Music.

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48 Valerie Walden, *One Hundred Years of the Violoncello*, 34.

49 Herbert Seifert, "Baumgartner, Johann Baptist", *Grove Music Online*, 20 January 2001, <https://doi-org.ezproxy1.library.usyd.edu.au/10.1093/gmo/9781561592630.article.02368>.

From 1777 onwards, he played in further travelling concert tours, performing most notably in Hamburg. Baumgärtner performed in additional tours which travelled to Augsburg and Salzburg where, as Seifert reports, he met Leopold Mozart. Following this event, he performed in the Imperial Court in Vienna. In December of 1778, he joined the Hofkapelle of the Prince-Bishop of Eichstätt as a chamber musician with a very high salary.

In summary, the majority of bibliographical sources concerning Baumgärtner have for the most part based their own accounts on the earlier account given by Gerber. The main piece of information which nearly all of the sources differ on, is what the exact reason was behind why Baumgärtner did not take up the offer of a position at the Royal Chapel in Stockholm in 1775. In other respects, however, they are largely in agreement on the relatively limited surviving information about the composer.

There are important gaps in the literature regarding more detailed information on his performance career as a touring cellist, the influence and reception of his own works and pedagogy by his peers and, most importantly, whether he had any music students, let alone cello students, of his own. We can only guess that perhaps he was also required to teach during his years working in the seminary in Augsburg and the publication of his method in the Netherlands suggests that he may have taught cello whilst briefly living there. What further information could be gathered on his compositions, the *Extrait* in particular, and possible musical connections he made whilst living in the Netherlands is reported below. Beyond what is discussed in the following sections, little is otherwise known regarding Baumgärtner and his influence as a cellist and pedagogue, however

future research may continue to provide further information about one of the most important figures and sources we have on the art of chordal cello practice.

## Compositions

The following list summarises Baumgärtner's known compositions for the cello.

### Extant

- *Instructions de musique, théorique et pratique, à l'usage du violoncelle*, (Den Haag: Daniel Monnier. Bayerische Staatsbibliothek. 1774).
- *Sonatas in C dur*, Manuscript, (Eichstätt, Universitätsbibliothek Eichstätt-Ingolstadt. ca. 1790).
- *Fuga in C a violoncello solo*. (Wien: Leopold Koželuh, Gesellschaft der Musikfreunde in Wien, Archiv).
- *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag. Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790).
- *35 Cadenze in tutti gli toni per il Violoncello Del Sigr. Baumgartner*, Manuscript. Heiligenkreuz im Wienerwald, Musikarchiv des Zisterzienserstiftes (A-HE) VIII c 3
- *Fantasies pour le Violoncello composée par Jean Baumgartner*, Manuscript, (Karlsruhe, Badische Landesbibliothek, Musiksammlung, Don Mus.Ms. 163. ca. 1750.)
- *Sonata per il Violoncello D dur del Sigr Baumgartner*, Manuscript, (Stockholm, Sweden, Musik-och teaterbiblioteket –, ca. 1750).

- *Capricci per Violoncello del Sigr Giov. Baumgartner*, Manuscript, (Stockholm, Sweden, Musik-och teaterbiblioteket –, ca. 1750).

## **Lost**

Four cello concertos, perhaps other solo works and a set of duos of arias arranged for two cellos.

## **The Pedagogical Works of Baumgärtner and his Contemporaries**

There are few known pedagogical works for the cello from the first half of the eighteenth century, however several survive from the second half of the century. Of these, several methods contemporary to Baumgärtner's support his teachings on chordal realisation – whether stated explicitly or demonstrated implicitly.

Baumgärtner's cello method, *Instructions de musique, théorique et pratique, à l'usage du violoncello* (1774), is identified by both Whittaker and Smith as the first text we have on chordal cello accompaniment from the late eighteenth century, and is perhaps the most explicit and direct evidence we have of the practice of chordal playing on the cello in any period.<sup>50</sup> In addition to instructions on accompanying concerted pieces, Baumgärtner gives detailed information on the practice of the chordal accompaniment of recitative by the cello, emphasising the fact that this was an integral role for the cello in opera. In fact, Baumgärtner dedicates the whole of Chapter Twelve of his work to the "Accompaniment

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<sup>50</sup> Johann Baptist Baumgärtner, *Instructions*.

of Recitative”, where he provides detailed descriptions of the basic rules behind chordally accompanying a recitative and includes tables where he explains what notes the cellist should play in a chord when he is reading the given figures of a bass line.<sup>51</sup> He also includes seven main points of advice for chordally realising a bass line in recitative:

1. First one must check the clef of the vocal line (because you must know how to read the notes in all clefs quickly and exactly, otherwise, it would not be possible to accompany with chords without there being figures written).
2. Once you are comfortable with applying all of this and are able to play in tune; when you want to start the recitative, give the singer the initial note, for which I will give examples later.
3. It is against the rules to sustain the sound in this sort of recitative. One must wait for the bass note to change and while waiting, look for the next note. You wait for the last word [above the current chord], then you give the bass note [of the next chord] with a dry [accented] stroke and at the same time, the principal harmonic note of the singing part (because you have had leisure to look [ahead] at the vocal line in order to find your note); but you need a lot of practice for this.
4. You are not allowed to change the note of the basso continuo line, in the fundamental bass: you must play it as it is written [literally]. If the bass note is too high, however, it is permitted to play it in the lower octave because otherwise you would not be able to work out how to play the chord.

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51 Johann Baptist Baumgärtner, “Accompaniment of Recitative”, *Instructions*, translation from Graves, “The Theoretical and Practical Method for Cello”, 190.

5. It is not always necessary to accompany with a three-note chord as it can be extremely awkward, and you would be exposed to playing out of tune. Instead of accompanying with a three-note chord, you can therefore play the [two note] chord.
6. Be very careful not to give an out of tune chord; this would create a bad effect. If you cannot quickly find the right chord, rather [better] give the simple [bass] note: for the rest you must always observe well whether it is major or minor.
7. It is good, for accompanying recitative with chords, to know the general rules of accompaniment of each scale degree, of which I will give a Table.<sup>52</sup>

Also, in Chapter Thirteen of his method, Baumgärtner gives instructions on “General Bass” for the cellist, advising when to play certain chords based upon the direction of the bass line. He explains how a cellist can use the intervallic movement of the bass line to anticipate which chords they need to play.<sup>53</sup> He also suggests that it is better not to play chords and play more simply when there are a lot of ornaments present in the bass line. This may explain why I have found in my own experimentation with these rules, while playing the cello, that chordal realisation is easier to accomplish in slow movements of sonatas which generally have a more limited number of figures present in the bass line. His best advice given is perhaps, “The ear, if you have one, will guide you.”<sup>54</sup> The other piece of unexpected information that is found in Baumgärtner’s method is his suggestion

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52 Johann Baptist Baumgärtner, *Instructions*, “Instructions pour apprendre à accompagner les *Récitatifs ordinaires* avec des Accords”, 19-21. Translation by Jemma Thrussell, Myles Dillon and Alan Maddox.

53 Johann Baptist Baumgärtner, *Instructions*, “On General Bass”, translation from Graves, “The Theoretical and Practical Method for Cello”, 195.

54 Johann Baptist Baumgärtner, “General Observations”, *Instructions*, translation from Graves, “The Theoretical and Practical Method for Cello”, 197.

that it is good for the cellist to practice and also carry out chordal accompaniment when playing in a symphony or large orchestra, stating that any mistakes will more likely be covered by the sound of other players but also when executed well, will add to the texture of the music.<sup>55</sup>

One of the few texts that explicitly supports Baumgärtner with regard to chordal playing is another contemporary German method by Ferdinand Kauer, *Kurzgefaßte Anweisung das Violoncell zu spielen* (1788), which is a far shorter method in comparison to Baumgärtner's (Figure 1).<sup>56</sup> His brief explanation of chordal cello realisation provides a concise, albeit minimal, description of the absolute basics of this technique. The final page of this method details his approach to the accompaniment of recitative: "Accorde die zur begleitung der Recitativen zu wissen nötig sind." (Chords that are necessary to know for the accompaniment of recitatives.) After that, he writes examples of the notes to be played or included in realising specific chords, which he notates using figured bass.

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<sup>55</sup> Johann Baptist Baumgärtner, *Instructions*, translation from Graves, 25, 30.

<sup>56</sup> Ferdinand Kauer, *Kurzgefaßte Anweisung das Violoncell zu spielen*, (Vienna: Johann Cappi, Speyer, 1788).

He also details underneath the examples what interval should be “taken” or is most necessary according to what is notated by the figures above the bass note.

Accorde

*Die zur Begleitung der Recitativon zu wissen nötig sind.*

zur Secund wird genommen. zur terz. zur reinen quart. zur falschen quart. - oder. - oder

zur falschen quint zur reinen quint. zur kleinen- großen sext. zur sext Superflua

zur kleinen- zur großen sept. zur Octav. zur Non. zur decima.

Da die Natur des Violoncello alle zu einem Haupt Intervallum gehörige begleitungen nicht hervor bringen kann, so ist darauf zu sehen, das man die bequem zu spielenden erwähle, und zuletzt jenes anschlage, welches der Sing Stimme donersten Ton andeutet. für einen solchen Violoncellisten ist eine genauere Kenntnis des General Basses notwendig.

Ley Spiel der Intonation.

Schreib art.

Ausdruck et.c.

Mann kann, wenn der Contra Bass zugegen ist, den grund ton auflösen, und dadurch die Accorde Vollkommen machen.

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**Figure 1:** Ferdinand Kauer, “Accorde”, in *Kurzgefaßte Anweisung das Violoncell zu spielen*,

(Vienna: Johann Cappi, Speyer, 1788), p.12.

After that, he outlines that:

“Because the nature of the violoncello cannot bring out all of the accompaniments that belong to a [given] primary interval [Haupt Intervallum], so it can be seen that one needs to choose the ones that are comfortable to play and that the last note struck [played] in

each chord should match the first note of the vocal part. For such a violoncellist an exact knowledge of General Bass is necessary.”<sup>57</sup>

He provides a short-written realisation which, indicates that, unlike Baumgärtner, on some chords, as can be seen on the first and fifth bar, it is not necessary to play all the notes at once. The essential notes of the chord can, in the case of more extended tones, be spread across the beat of the chord. This approach could be applied in performing pieces such as Baumgärtner’s *Extrait* and would be a very useful device for the cellist when improvising accompaniment for a recitative or other style of music. For example, being able to spread the notes of the chord enables the cellist to play more technically difficult and dissonant chords that would otherwise be less manageable if the notes had to be played simultaneously. This technique ultimately enables a greater virtuosity of playing and greatly extends the cellist’s chordal playing capabilities. He also adds briefly at the end that, “One can, if a contrabass is present, leave out the bass note [of the chord] in order to play the rest of the chord more fully.”<sup>58</sup> This final instruction seems to support instances from later into the nineteenth century such as the famous opera-continuo team of cellist Robert Lindley and Domenico Dragonetti at the “Italian Opera” in London.<sup>59</sup> The two worked together for a very long period, and some several reviews and anecdotes document their dazzlingly creative interpretations of numerous recitatives.

Kauer’s explanation of chordal cello accompaniment, although brief, does support Baumgärtner’s teachings of the practice. Another later method, which gives more implicit

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57 Ferdinand Kauer, *Kurzgefaßte Anweisung*, 12. Translation by Jemma K. Thrussell.

58 Ferdinand Kauer, *Kurzgefaßte Anweisung*, 12. Translation by Jemma K. Thrussell.

59 Whittaker, “Chordal Cello Accompaniment”, 107.

examples of chordal cello playing is Joseph Alexanders' (1770-1840) *Anleitung zum Violoncellspiel* (ca. 1801).<sup>60</sup> Alexanders' treatise was also published in English and while there is no clear relation between him and Baumgärtner, as a contemporary of his, some of the similarities present between his work and Baumgärtner's provide potential further insight into chordal cello practice. It would appear Alexanders' approach is more closely related to the Northern German approach that was influenced by the French school of cello playing whereas Baumgärtner and his contemporaries in southern Germany were greatly influenced by the Italian school.

In his twelfth section on "Double Stops", Alexanders does not provide much of an explanation on the proper and accurate execution of double stops, about which Baumgärtner goes into greater detail by comparison (Figure 2.).<sup>61</sup>

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60 My thanks to Dr Hilary Metzger for clarifying the distinctions between Alexanders' and Baumgärtner's approaches. Joseph Alexanders, *Anleitung zum Violoncellspiel*, (Leipzig: Breitkopf und Härtel, ca. 1800).

61 Alexanders, *Anleitung zum Violoncellspiel*, (Leipzig: Breitkopf und Härtel, ca. 1800), 26-28.



**Figure 2:** Andante, “Zwölfter Abschnitt”, Joseph Alexanders, *Anleitung zum Violoncellspiel*, (Leipzig: Breitkopf und Härtel, ca. 1800).

Instead, Alexanders supplies the reader with multiple fingering options and varying exercises in different styles that provides the reader with a practical guide to achieving these chords consisting of smaller intervals. These exercises do, however, agree with the fingerings given in Baumgärtner’s method. The inclusion of these chords with smaller intervals, which are a common feature of chordal accompaniment, supports the idea that they are a fundamental aspect of cello technique, even for the beginner cellist. Some examples which include these double stops are the “Adagio” and the “Aria andante” (Figures 3 & 4).<sup>62</sup>

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<sup>62</sup> Alexanders, *Anleitung zum Violoncellspiel*, 26-28.



**Figure 3:** Adagio, Joseph Alexander, *Anleitung zum Violoncellspiel*, (Leipzig: Breitkopf und Härtel, ca. 1800). p.26-28.



**Figure 4:** Aria, Andante, Joseph Alexander, *Anleitung zum Violoncellspiel*, (Leipzig: Breitkopf und Härtel, ca. 1800). p.26-28.

On page 27 of the treatise, Alexander also provides an exercise with quadruple stops. These very much resemble the kinds of cadential four-note chords that Baumgärtner states are an essential component of chordal cello accompaniment. Alexander seems to consistently use these cadential quadruple stops not only in this exercise but also in various other exercises and studies throughout his method, suggesting that he considered chordal playing to be a standard skill for cellists, at least in the context of cadences.<sup>63</sup>

On the following page, in the thirteenth section, there are further exercises which contain chords in an arpeggiated form – somewhat similar to an Alberti bass line. This horizontal

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<sup>63</sup> Joseph Alexander, *Anleitung zum Violoncellspiel*, 27.

approach, while not directly addressed by Baumgärtner, is reminiscent of the Italian ‘*passaggi*’ style of ornamenting a bass line discussed above.<sup>64</sup> A clear example of this horizontal approach can be seen in the example marked “Rondo” (Figure 5).<sup>65</sup>



**Figure 5:** Rondo, Joseph Alexanders, *Anleitung zum Violoncellspiel*, (Leipzig: Breitkopf und Härtel, ca. 1800), p.29.

One specific detail to note, in the third variation of this “Rondo”, is Alexanders’ use of double stops with an inverted bass note. Notes which are the sixth and third of the chord are used as bass notes in these double stops, not the tonic of the chord. These types of chords are otherwise known as inversions. This approach appears to utilise Rameau’s innovative teachings on chordal inversions and would perhaps explain why Baumgärtner suggests that readers of his method also consult Rameau’s writings to deepen their knowledge of harmony. However, changing the bass note from the tonic to another essential note also allows for greater practicality and ease of execution when chordally realising on the cello.

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64 Noeleen Wright, “Bass lines for Bowed Bass”.

65 Joseph Alexanders, *Anleitung zum Violoncellspiel*, 28-29.

Despite the subtler nature of these examples of chordal cello playing in Alexanders' method, it appears that even amateur cellists in the time of Baumgärtner and Alexanders were perhaps expected to be able to execute chords in a variety of musical settings and differing styles, from standard double stops and cadential quadruple stops to more complex arpeggiated harmonic lines.

### **Baumgärtner's Musical Legacy**

Despite recent acknowledgement of Baumgärtner's contribution to cello pedagogy, specifically regarding chordal accompaniment, the impact and importance of his other compositions has received little attention. This section details the significance of these other works, not only for their inherent compositional ingenuity and inventiveness, but also for how they provide further evidence of the cello chordal techniques he discusses in his method.

The *Extrait des airs françois de plusieurs opéras qui ont représentées accomodées pour deux violoncellos* is a set of duets written for the cello.<sup>66</sup> The duets are arrangements of twenty-five arias taken from nine different operas. The *Extrait* was published in The Hague, circa 1790, and dedicated to "Monsieur Jean Philip Steenis".<sup>67</sup>

The following is a brief summary of the operas included in this collection:

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66 Baumgärtner, *Extrait*.

67 While it is not possible to positively identify the dedicatee, Johan Steenis (1702-1782) is the most likely match. See Hubert van Steenes, "Johan Steenis (1702-1782)", "Stamboom van Alle STEENIS/STEENES'en", Databank, *Genealogie Online* (<https://www.genealogieonline.nl/stamboom-van-alle/I10462.php>, accessed 6. January 2020).

- *La buona figliuola*, Piccinni, 1760.
- *La Rencontre Imprévue*, Gluck, 1764.
- *L'Amant Déguise*, Philidor, 1769.
- *Le Déserteur*, Monsigny, 1769.
- *Le Jardinier Suppose*, Philidor, 1769.
- *Le Huron*, Grétry, 1779.
- *Les Deux Avars*, Grétry, 1770.
- *L'Amitié a l'Épreuve*, Grétry, 1770.
- *Zémire et Azor*, Grétry, 1771.<sup>68</sup>

Most of the operas included are French and were performed in Paris. All of them were also performed at some stage in both Germany and England. The only Italian Opera included in the collection, *La buona figliuola*, was also translated into French and English at a later date and appears to have been included here because of its great success in Paris. The majority of these operas were considered popular in France and throughout Europe; however, a few of the Operas, such as Alexandre Monsigny's innovative masterwork, *Le Déserteur*, are lesser-known works despite being favoured or even celebrated in their time.<sup>69</sup> In general, the majority of these works would have been known, and appreciated, by opera fans or musical experts of the time.

Why these specific Operas were collected together to form the *Extrait* is unclear. There is, unfortunately, no evidence or correspondence that could be found about the *Extrait*

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<sup>68</sup> Baumgärtner, *Extrait*.

<sup>69</sup> Pierre-Alexandre Monsigny, *Le Déserteur, Drame en prose mêlée de musique en trios actes*, (Paris: Claude Hérissant, ca. 1769).

from either the patron, Johan Steenis, or Baumgärtner himself. Gathering information on the patron for this section of the study has proved difficult. What could be discerned from the available information regarding Steenis is that he worked for the Prince of Orange and Nassau in The Hague, the Netherlands, where he is documented as being a secretary for the state or region of The Hague from approximately 1745 until his death in 1782.<sup>70</sup> As the Prince of Orange is the dedicatee for Baumgärtner's cello method, in the absence of other evidence, we can only assume that possibly Baumgärtner was somehow connected with Steenis through the Prince's influence or suggestion.

Despite his connection with Baumgärtner, however, there appears to be no clear evidence of Steenis' involvement within the musical society of The Hague more generally, and he does not appear within online searches relating to music in general or concerning the musical community of The Hague at the time. One source accessed indicates that he may have lived on the *Prinsengracht* (Prince's Canal) in The Hague, possibly with his siblings. The same source on him shows that he appears to have inherited money from his family. Therefore, he could perhaps have been a wealthy patron of the Arts. In this particular source, there are, however, no indications in the brief accounts concerning his possessions that detail whether he owned or played any instruments.<sup>71</sup> Nevertheless, the fact that the *Extrait* are composed for two cellos suggests that he could have possibly either been a cello player (most likely an amateur), or that someone within his contacts was a cellist. Whether he could have potentially been a student of Baumgärtner himself is also not

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70 Steenes, "Johan Steenis (1702-1782)".

71 Steenes, "Johan Steenis (1702-1782)".

discernible from the currently available sources but is a possibility which could warrant further investigation.

Despite the lack of information concerning these *Extrait* and their dedicatee, Steenis, a fruitful way to discover more regarding these works is through a detailed analysis of the works themselves. A focused study of these works will be carried out in the following chapter, as they include notated examples of chordal cello accompaniment in practice (Figure 6).



**Figure 6:** Carel de Moor, *Registrierte van de Haagse magistraat*, (Oil painting, The Hague: Haags Historisch Museum, 1717.)<sup>72</sup>

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<sup>72</sup> Description of the painting in Dutch: “tafel...11 J. Steenis voor”, ordijn,” from, <https://rkd.nl/nl/explore/images/16292>. The full passage concerning Steenis states that on the right-hand table, in the front of the table in the middle sits J. Steenis. Translation by Jemma K. Thrussell. Carel de Moor, *Registrierte van de Haagse magistraat*, (Oil painting, The Hague: Haags Historisch Museum, 1717).

## The Sonatas

The sonatas by Baumgärtner are highly inventive works that also provide further evidence of the chordal cello techniques described in Baumgärtner's treatise. There are two existing sonatas by Baumgärtner, both of which make significant use of chordal techniques. What appears to be his first sonata, is his *Sonata per violoncello in D dur* (ca. 1750), which is in four movements: 1. Largo poco andante; 2. Allegro; 3. Menuetto; 4. Largo (Appendix A).<sup>73</sup> Both this sonata and his sonata in C are highly virtuosic in terms of writing for solo cello. The sonata in D is written quite high in terms of the tessitura for the cello. It is written in tenor clef for the most part and is frequently above the fourth position on the top A-string. It also makes extensive use of the intermediate positions above modern fourth position, and some use of the basic thumb position in the final set of variations. Also, regarding the tessitura, the work includes frequent use of notes that extend beyond the basic thumb position.

In the first movement of this sonata, the Largo poco Andante, it is easy to tell that there is a relatively high degree of technical difficulty for the performer. Due to the high register, the extensive use of thumb position is needed to perform these high passages. There are also sections that require the performer to play chords while staying in thumb position (Figure 7.)

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<sup>73</sup> Johann Baptist Baumgärtner, *Sonata in D dur*, (Manuscript, ca. 1750).



**Figure 7:** Bars 8-9, Largo poco Andante, *Sonata in D dur*, (Manuscript, ca. 1750).

This movement is also somewhat rhythmically complex, as there is consistent use of syncopation and faster note values, such as demisemiquavers that demand a high level of musicality and flexibility from the performer (Figure 8.)



**Figure 8:** Bars 25-26, Largo poco Andante, *Sonata in D dur*, (Manuscript, ca. 1750).

This movement also includes a written-out cadenza, placed separately at the bottom of the first page. This notated cadence is a rare example and gives us a helpful insight into how cadenzas were written or even improvised in sonatas of this time (Figure 9.) The accompanying bass part also contains clear evidence of the chordal accompaniment techniques mentioned by Baumgärtner. (Figure 10 & 11).



**Figure 9:** Cadenza, Largo poco Andante, *Sonata in D dur*, (Manuscript, ca. 1750).



**Figure 10:** Bar 21, Basso part, Largo poco Andante, *Sonata in D dur*, (Manuscript, ca. 1750).



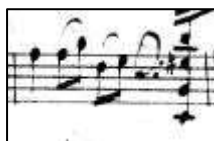
**Figure 11:** Bars 29-30, Basso part, Largo poco Andante, *Sonata in D dur*,  
(Manuscript, ca. 1750).

The following movement, the Allegro, has many similarities to the first movement. It again involves much playing in the higher register of the cello and uses the whole range of the cello. The movement also uses a lot of rhythmic syncopation and quick note values. The Allegro also incorporates the use of rapid changes in the register. For example, in one bar alone, Baumgärtner notates string crossings that extend over an octave – assuredly no easy feat to accomplish at the beginning of a new movement, (Figure 12).



**Figure 12:** Bars 1-2, Allegro, *Sonata in D dur*, (Manuscript, ca. 1750).

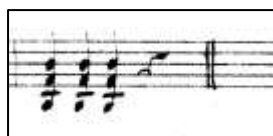
Notably, for the purposes of this study, there is also use of double stops in thumb position and use of other chords, such as a quadruple stop in the eighth bar, as well as cadential triple stops at the end of the movement. (Figure 13.) These examples, especially the chords written at cadences, closely resemble the examples given in Baumgärtner's method in his chapters on chordal accompaniment and exercises (Figures 14 & 15).



**Figure 13:** Bar 8, Allegro, *Sonata in D dur*, (Manuscript, ca. 1750).



**Figure 14:** Bars 60-63, Allegro, *Sonata in D dur*, (Manuscript, ca. 1750).



**Figure 15:** Bar 43, Basso part, Allegro, *Sonata in D dur*, (Manuscript, ca. 1750).

The final movement is a Menuetto with variations. This movement is like most, typical dance-style minuets in its structure, barring the added variations. This Menuetto has six variations in total. The first variation is an elaboration on the melody, using sustained chords while the second part contains the moving line (Figure 16.)



**Figure 16:** Bars 9-13, Variation One, Menuetto, *Sonata in D dur*, (Manuscript, ca. 1750).

The second variation is a continuation of the previous chordal idea; however, it is rhythmically more complex, using semiquavers and includes ornamental grace notes (Figure 17.)



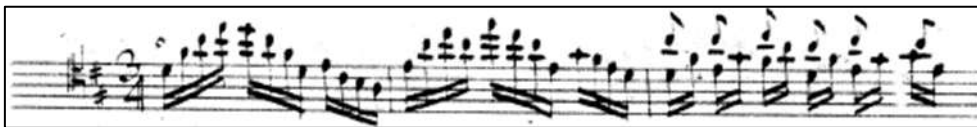
**Figure 17:** Bars 1-4, Variation Two, Menuetto, *Sonata in D dur*, (Manuscript, ca. 1750).

The third variation is a melodic variation on the theme, and this time the rhythm is replaced with a lilting triplet rhythm (Figure 18).



**Figure 18:** Bars 1-4, Variation Three, Menuetto, *Sonata in D dur*, (Manuscript, ca. 1750).

The melodic material is transposed into a high register. The fourth variation is again an expansion on the previous version of the Menuetto but with added double stops in thumb position (Figure 19.)



**Figure 19:** Bars 1-3, Variation Four, Menuetto, *Sonata in D dur*, (Manuscript, ca. 1750).

The next variation incorporates syncopated rhythms with double stops (Figure 20). The final variation is completely chordal. All these chords are triple stops except for the final cadence chord, which is a quadruple stop (Figure 21). The accompanying bass part to the Menuetto also includes the use of chords.



**Figure 20:** Bars 9-16, Variation Five, Menuetto, *Sonata in D dur*, (Manuscript, ca. 1750).



**Figure 21:** Variation 6, Menuetto, *Sonata in D dur*, (Manuscript, ca. 1750).

Baumgärtner's following *Sonata in C* is an equally exciting and complex foray into the technical possibilities for the cello (Appendix B).<sup>74</sup> The Manuscript has, unfortunately, no title page. The sequence of the movements follows Adagio, Allegro and sonata again, like the other sonata, finishes off with a Menuetto with variations. However, the sonata appears to have a fusion of elements from different styles in this period as well, by including more complex rhythmic patterns found in music from the more sophisticated *Empfindsamkeit* style. The most notable feature of this final movement and indeed of other movements in this sonata, is the creative use of rhythm and the complexity of this rhythm. The Menuetto with variations also contains much chordal arpeggiation as well as double, triple and quadruple stops that all resemble the examples given in Baumgärtner's method. This stylistic approach to the rhythm is comparable to music written for the cello by Carl Philip Emmanuel Bach.<sup>75</sup> Bach's cello concertos often display a similarly

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<sup>74</sup> Johann Baptist Baumgärtner, *Sonata in C dur*, (Manuscript, ca. 1790).

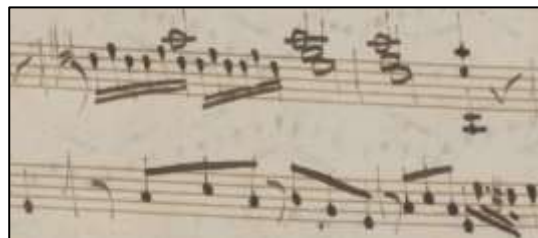
<sup>75</sup> Carl Philip Emanuel Bach, *Cello Concerto in A major*, H. 439, (Manuscript, ca. 1750-99).

distinctive use of rhythm, much like the jaunting dotted rhythms, clever use of syncopation and lyrical triplets demonstrated in this sonata.

The Allegro is also quite rhythmically complex and includes the use of demisemiquavers, triplets, quintuplets and sextuplets (Figure 22). Again, the first part is for the most part in the higher register, and much like the previous sonata, uses chords while in thumb position (Figure 23). The movement also uses cadential chords (Figure 24). The second, accompanying part stays for the most part in the middle register of the cello.



**Figure 22:** Bars 9-11, Adagio, *Sonata in C dur*, (Manuscript, ca. 1790).

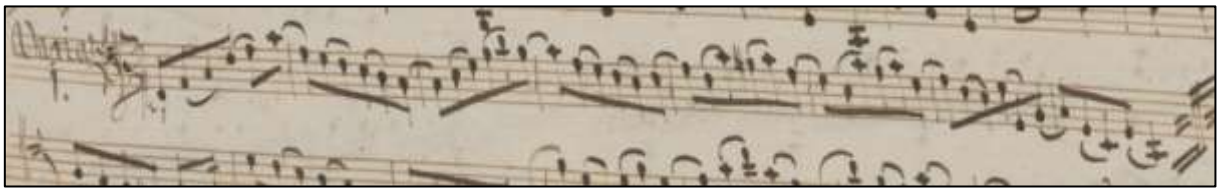


**Figure 23:** Bars 36-37, Allegro, *Sonata in C dur*, (Manuscript, ca. 1790).



**Figure 24:** Bars 31, Allegro, *Sonata in C dur*, (Manuscript, ca. 1790).

Like that of the D major sonata, this Menuetto with Variations starts with a relatively simple tune in three-four time. While it is a rather typical minuet in terms of structure, it is written quite high in the register of the cello and is undoubtedly far more virtuosic than the average Menuet dance movement. The first variation uses quavers with slurs to create an exciting, rhythmically syncopated version of the theme, while the following variation is a version with triplets (Figures 25 and 26).

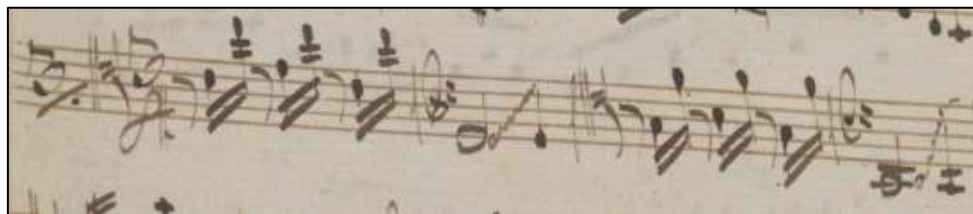


**Figure 25:** Bars 1-8, Variation One, *Sonata in C dur*, (Manuscript, ca. 1790).



**Figure 26:** Bars 1-4, Variation Two, *Sonata in C dur*, (Manuscript, ca. 1790).

The third variation uses syncopated octaves and includes oddly notated bars with a notated minim connected via an ascending wavy line to the following crochet note at the same pitch as the minim (Figure 27). We can only guess that this was used to indicate some kind of an improvised bar or cadence.

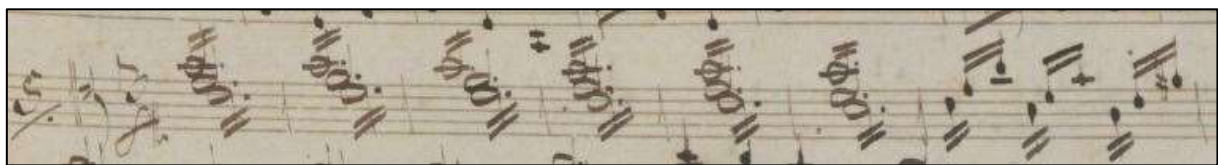


**Figure 27:** Bars 1-4, Variation Three, *Sonata in C dur*, (Manuscript, ca. 1790).

The fourth variation contains consecutive quavers where the first, third and fifth notes act as a bass line whereas the second, fourth and sixth quavers carry a sort of tenor line that starkly contrasts against the bass line. The fifth variation consists of arpeggiated chords which are notated as three-note, minim chords with two dashes on either side (Figures 28 and 29).

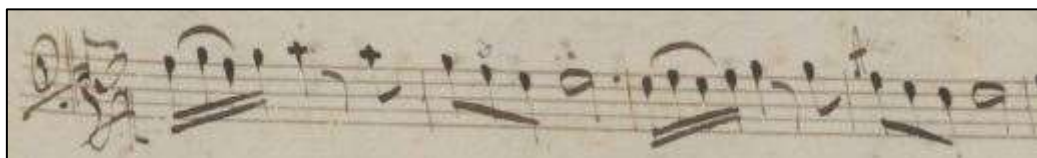


**Figure 28:** Bars 1-5, Variation Four, *Sonata in C dur*, (Manuscript, ca. 1790).



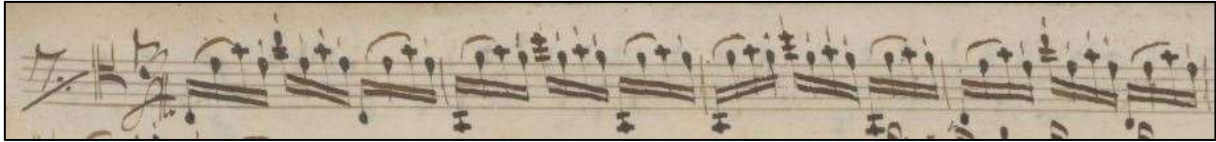
**Figure 29:** Bars 1-7, Variation Five, *Sonata in C dur*, (Manuscript, ca. 1790).

This notation is used to indicate that the performer can arpeggiate the chords as they choose. The sixth variation returns to being more melodic, using a mixture of rhythms from semiquavers to triplets (Figure 30).



**Figure 30:** Bars 1-4, Variation Six, *Sonata in C dur*, (Manuscript, ca. 1790).

The seventh variation is a semiquaver version of the 'bass versus tenor idea' of variation four, except that in this case, the first semiquaver of each half bar is the bass and the rest belong to the tenor (Figures 31).



**Figure 31:** Bars 1-4, Variation Seven, *Sonata in C dur*, (Manuscript, ca. 1790).



**Figure 32:** Bars 1-8, Variation Eight, *Sonata in C dur*, (Manuscript, ca. 1790).

The eighth variation progresses to tenor double stops, that are written as an arpeggiation with a notated, separate bass note at the beginning of the bar (Figure 32). The final ninth variation has chords in the tenor register while the bass note of the chord changes throughout the bar. The variation ends with a quadruple stop (See Appendix A) This Menuetto has a straightforward bass part which introduces the theme and is played with every variation. Considering all the different musical and technical elements of both voices, this Sonata, like the first, would make for a very dynamic and engaging performance which showcases both melodic virtuosity and a wide variety of chordal techniques. The recurring and consistent use of chordal techniques throughout these sonatas, as well as evidenced in the analysis of the following pieces, suggests that chordal techniques were an important aspect of Baumgärtner's compositional style and approach to music. By implication, it appears that his endeavour to carefully notate these chords in the score, indicate their significance to the overall effect of the music. Most importantly, their frequent use suggests that Baumgärtner may have even improvised additional chords in performance, whether notated or not, to enhance the music, as was common practice in keyboard music of the eighteenth century.

If we were to hypothesise the function of Baumgärtner's sonatas, considering their high level of technical difficulty, perhaps they were composed to be performed by Baumgärtner himself. Such pieces showcase an experienced performer's technical skills and prowess as well as the composer's musical ingenuity. Due to their impressive nature, these sonatas could have been performed by Baumgärtner while on tour to attract potential patrons like the Prince or Steenis, or in the context of concerts given for his first patron, the Prince-Bishop of Augsburg. As there are no dates published with these sonatas, it is difficult to determine their particular purpose and relevance within his overall compositional output. Both Sonatas, however, illustrate the significant advancement of cello technique towards the latter half of the eighteenth century and most importantly, show further evidence of the use of chordal cello techniques within the solo part and accompanying part.

## **Fantasies**

One of Baumgärtner's two works written for unaccompanied solo cello is his *Fantasies*, (circa 1790).<sup>76</sup> I have been able to identify no other solo Fantasies of this kind for solo cello alone from this period, suggesting that this work may be unique. Again, like his sonatas, the *Fantasies* are very virtuosic pieces of music. They utilise a mixture of melodic playing, arpeggiated chordal playing and vertical chordal writing, and cleverly use the whole range of the cello, from the absolute lowest to very highest register of the instrument (Figure 33).

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<sup>76</sup> Johann Baptist Baumgärtner, *Fantasies*, (Manuscript, ca.1790).



Figure 33: Pitch range of *Fantasies*, Johann Baptist Baumgärtner (Manuscript, ca.1790).

A crucial feature of the *Fantasies* is their continual changes of key. Each *Fantasia* progresses diatonically from one key to the next, which indicates that this piece was possibly intended to be used as pedagogical exercise that helped the cellist develop playing through different keys in a methodical manner. It is not otherwise clear what the purpose of this is other than to demonstrate the compositional skill of the composer and perhaps to showcase the intonation skills of the cellist. This feature does, however, make for a very harmonically varied and complex work. Most importantly, the *Fantasies* also contain a variety of examples of chordal playing throughout the pieces (Figure 34).

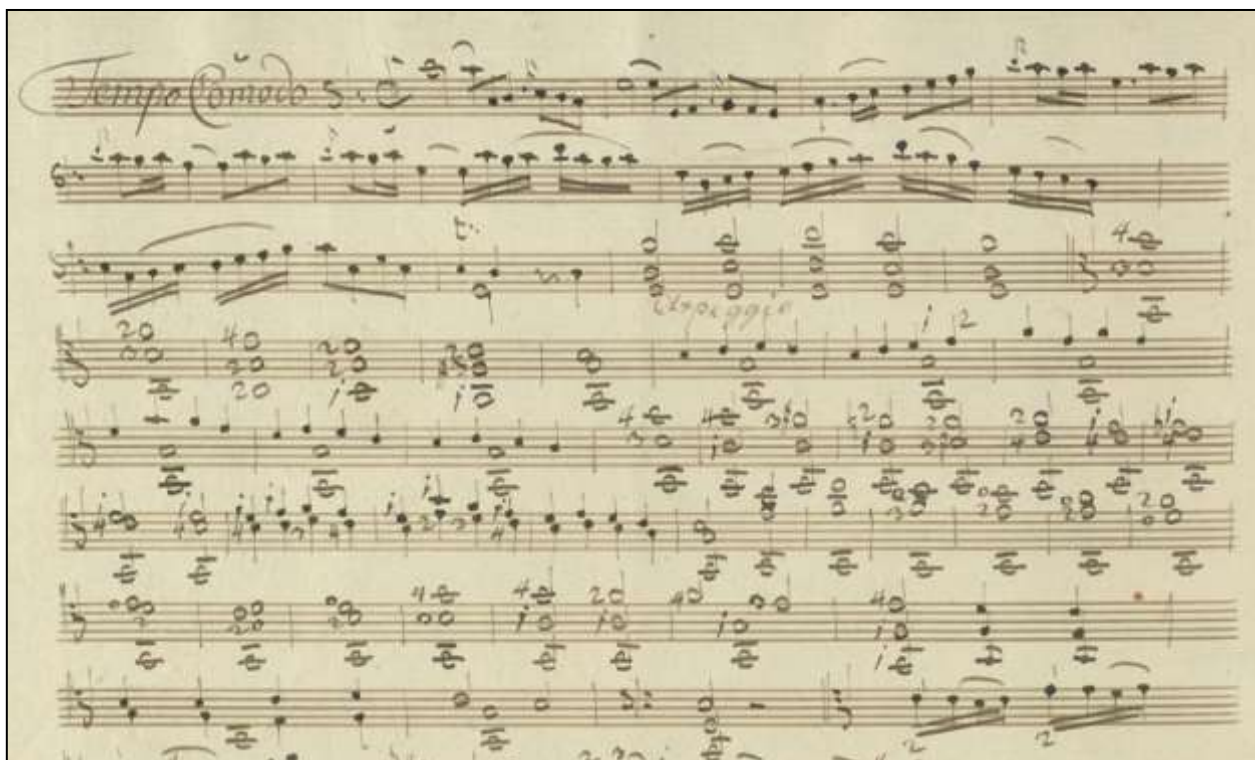


Figure 34: Tempo Comodo, *Fantasies*, (Manuscript, ca.1790). p.1.

## Caprices

The final composition analysed in this chapter is Baumgärtner's *Caprices*.<sup>77</sup> There are many examples of solo caprices written within the Italian repertoire for solo cello, such as Giuseppe Marie Dall'Abaco's (1710-1805) *Eleven Capricci for Cello*.<sup>78</sup> Dall'Abaco's *Capricci* also show the use of chordal cello techniques. Both Dall'Abaco's and Baumgärtner's *Caprices* resemble the Bach Cello Suites in the sense that chords appear to be used in an attempt to "self-accompany". That is to say, the solo cello not only performs a melodic function but simultaneously accompanies itself with the addition of chords or chordal elements (Figure 35 & 36.)

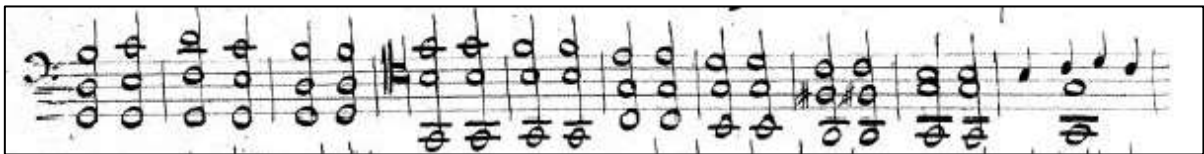


Figure 35: Line 3, Tempo Comodo, *Caprices*, Manuscript, (ca.1750).

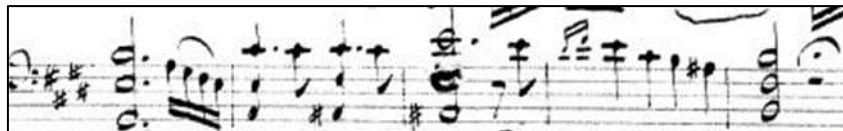


Figure 36: Line 207, Tempo Comodo, *Caprices*, Manuscript, (ca.1750).

Dall'Abaco's *Capricci* also appear to use both the horizontal chordal techniques seen in Baumgärtner, in conjunction with the more melodic 'passaggi' style discussed in the first chapter (Figure 37).

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<sup>77</sup> Johann Baptist Baumgärtner, *Caprices*, Manuscript, (ca.1750).

<sup>78</sup> Joseph (Giuseppe) Marie Clément Ferdinand dall'Abaco, *11 Capricci for Cello*, (Manuscript, Biblioteca del Conservatorio di Musica 'G. Verdi', n.d.).



Figure 37: Line 17, Tempo Comodo, *Caprices*, Manuscript, (ca.1750).

Considering the similar use of chordal techniques seen between these two different *Caprices*, however, suggests that there was a continuous tradition of chordal cello playing that was not only present within the solo repertoire but, as will be examined in the following chapter, was also present in the performance of chamber music.

Baumgärtner's *Caprices* are marked 'Tempo Comodo' and are thought to have been written around 1750, so perhaps only thirty years after Bach is believed to have composed his Cello Suites and probably around a similar time to when Dall'Abaco composed his *Capricci*. Not surprisingly, the *Caprices*, like Baumgärtner's other solo works, are highly virtuosic and expertly capture the energy typical of a Caprice. Again, like his other solo works, the *Caprices* also include the use of chords. Like the *Fantasies*, each Caprice is written in a new key. The *Caprices* and *Fantasies* are fantastic examples of the virtuosic capabilities of the cello at the time and the progression of the cello as a solo and not merely accompanying instrument. Both pieces, especially the *Caprices*, beautifully illustrate the chordal capabilities of the cello and indicate that by that part of the eighteenth century, cello technique had evolved far enough to allow for chordal playing not only in the comfortable and standard cello register but even in higher thumb positions and at the furthest reaches of the cello.

## Conclusion

What can be discerned from the few sources available relating to Baumgärtner, his compositions and his method, is that his teachings on chordal cello realisation and playing are perhaps the most explicit examples of the practice – notably, in terms of teaching the cellist basic harmonic theory and practice. What is also clear, is that Baumgärtner’s compositions, while relatively unknown, are incredibly rich and detailed examples of the level of technical virtuosity and musical complexity achievable in cello playing at that point in the eighteenth century. These examples also demonstrate how effectively chordal playing can be used in the higher registers of the cello – not just within the context of an accompaniment.

Ultimately, Baumgärtner’s works, in comparison with works contemporary to his (both pedagogical and musical), provide further evidence of chordal cello playing and accompaniment. What is apparent is that Baumgärtner was a key figure, perhaps one of the most important, regarding chordal cello practice. In a way not dissimilar to Corrette’s earlier attempt to capture the emerging trends of “modern” cello technique, Baumgärtner’s method is perhaps his own attempt to document the rapidly expanding capabilities of the cello. Moreover, his method is perhaps an indication of the beginnings of the standardisation of cello chordal accompaniment, or at the very least a valiant first attempt.

The following chapter provides a more in-depth exploration and analysis of Baumgärtner’s *Extrait* for two cellos. By examining these duets more closely, this study further establishes evidence regarding the use of chordal accompaniment on the cello and

how the techniques set out in Baumgärtner's treatise correlate to the use of this technique in this work.

### Chapter 3: The *Extrait pour deux violoncelles*

Baumgärtner's compositions, especially his *Extrait*, demonstrate a continuation and development of the practice of chordal accompaniment by cellists well into the late eighteenth century. Thus the final chapter of this thesis is a focused study of the way specific rules for chordal realisation stated in Baumgärtner's method are applied in his *Extrait des airs françois de plusieurs opéras qui ont représentées accomodées pour deux violoncelles*.<sup>79</sup> To my knowledge, these arrangements have not been previously analysed by scholars and had not received a public performance prior to this project. The analysis of these works as part of this thesis, support two of its core arguments: firstly, that chordal realisation and accompaniment was performed by cellists in the late eighteenth-century and secondly, that Baumgärtner's works provide us with a rare, notated model of an appropriate and tasteful chordal accompaniment on the cello.

This set of duets are one of only a few examples found within cello repertoire from this period that contain explicitly notated examples of chordal accompaniment. The *Extrait* would seem to document examples of a practice that, despite appearing to have been widespread, was essentially improvised. As a result, it appears that chordal realisation for the cello was left mostly undocumented and un-notated in scores. The reason why this practice may have been left un-notated, might be because chordal cello accompaniment was an expected part of a well-executed performance – this meant that a cellist would

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<sup>79</sup> Baumgärtner, *Extrait*.

implement this practice in-situ regardless of whether it was notated in the score. This study also indicates that the use of chordal cello realisation was predominantly associated with vocal music or as will be demonstrated in this chapter, within the arrangement of vocal music for string instruments.

The *Extrait* are arrangements of operatic arias for two cellos. The material for these cello duets is sourced from several different operas. Within these arrangements, there are multiple examples of chordal realisation within the second cello part, as well as some examples in the first cello part. There are even examples where both cello parts involve chordal playing; however, the prevailing texture of these arrangements is of a melodic first part and an accompanying second part. The ultimate aim of this chapter is to discern to what extent the techniques discussed in Baumgärtner's method are also apparent in the *Extrait*, and to discuss how their use supports the overall composition. It is suggested that the addition of chordal accompaniment to these works contributes to their overall musical integrity and ingenuity and, more specifically, allows for the successful translation of the style and musical complexity of the original work into the newer and less conventional format of a cello duet.

This study analyses a selection of three movements from these arrangements. Each example showcases different aspects of chordal accompaniment within the context of these stylistically contrasting arias. This focused study aims to prove that these extracts are not just notated examples of chordal accompaniment but are also examples of how this technique can be applied to a range of musical genres, other than recitative. An analysis of the relevant teachings from Baumgärtner's treatise regarding chordal

accompaniment and realisation, is followed by an analysis of how they are applied within the selected *Extrait*.

## **The Operas and The *Extrait***

The *Extrait* consist of arrangements of a selection of twenty-five arias from nine different operas. These operas were all performed in French, even including the one Italian opera listed, *La buona figliuola*.<sup>80</sup> In the following section, background information concerning the operas and individual arias is addressed in order to provide further musical and cultural context to the arias, as well as highlighting their individual importance within both contexts. Whilst the arias are useful examples of the chordal techniques that can be implemented, the arrangements are also exemplars of how Baumgärtner's use of these techniques aids in translating the character and affect of the arias for two cellos. The main focus in this section, however, is on the rules and practical techniques relevant to these extracts and how their implementation adds to and supports these arrangements.

The techniques in question are taken from what Baumgärtner outlines in Chapters Twelve and Thirteen of his method. It is here that he discusses the art of chordal realisation and illustrates how a cellist can learn to read General Bass (or figured bass) and how to use the figures in the given part to determine what chords to play and how to best execute the chords accordingly. Chapters Twelve and Thirteen also include an insightful section on cadences, which Baumgärtner points out are crucial in articulating the form and structure

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80 Niccolò Piccinni and Carlo Goldoni, *La buona figliuola*, (Manuscript, n.d.[ca.1772]).

of the music. Baumgärtner states that chords which are played to signify cadence points are the most important tools for chordal accompaniment, as the majority of music consists of musical phrases articulated and outlined by such cadence points, as will be discussed in more detail below. Practical examples of how recitative can be accompanied and realised are given in the final section of the treatise, titled “Exercises”.<sup>81</sup>

### **Relevant Rules from the Method**

As David Watkin has noted, “Theoretical evidence occurs often in retrospect, perhaps by its nature: evidence for the realisation of figured bass on the cello is no exception. The first method to deal comprehensively with basse d’accompagnement was Baumgartner’s (c.1775).”<sup>82</sup> The various rules given by Baumgärtner in his method are aimed at guiding the learner-cellist’s execution of a chordal realisation. Most of his teachings on chordal accompaniment are observable within the *Extrait* in some shape or form, however certain rules that he supplies are more relevant than others in terms of analysing the *Extrait* due to the way have been utilised by Baumgärtner in his arrangements of the arias. Through his adaptation of these arias, he has clearly chosen certain chordal techniques that help to adapt and modify the musical themes and character of the original arias. His summary of which notes best accompany the given notes of the bass line was discussed in the previous chapter.

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81 Baumgärtner, *Instructions*, 213.

82 Watkin, “Corelli’s Op. 5 Sonatas”, 31.

Further explanations and examples of the techniques required for more sophisticated realisations are outlined in the later chapters of his method and in the “Exercises” section.<sup>83</sup> The instructions given in these chapters demonstrate more precisely what is possible in terms of adding chords and describe what fingerings work best to accurately execute the chords. Whilst there are unfortunately no fingerings given in the *Extrait*, it is still possible to observe numerous examples of chordal realisation within the *Extrait*. By comparing examples in the *Extrait* with Baumgärtner’s detailed descriptions in his “Instructions”, we can use the fingerings examples given in his method to work out fingerings for the *Extrait*. The following discussion explores the specific rules detailed by Baumgärtner that can be observed in these duets.

One of the first pieces of information to consider comes from Chapter Thirteen of the method, in the section titled “Observations”.<sup>84</sup> In this section, Baumgärtner states that thirds, being consonant tones, can accompany the majority of notes in the bass line: “It is possible to accompany all bass notes with thirds except when they are tied  $6/4/2$ ,  $5/4$ ,  $6/4$ . In this case it is best to play the note simply.”<sup>85</sup> In the section “On General Bass”, Baumgärtner describes how the cellist can use the movement of the bass line to determine which chords can be used to realise the bass.<sup>86</sup> He writes that sixths, which like thirds are

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83 Baumgärtner, *Instructions*, 13-14.

84 Baumgärtner, “General Observations”, *Instructions*, 197.

85 Baumgärtner, “General Observations”, *Instructions*, 197.

86 Baumgärtner, “On General Bass”, *Instructions*, 195.

also a consonant interval, can easily be added to a bass line to make an accompaniment: “when the bass moves or leaps up or down a sixth, play a sixth or third.”<sup>87</sup>

Baumgärtner suggests that, ultimately, two-part chords consisting of a bass note and a third are the safest intervals to use and are the most effective option. This observation, however, concerning the use of predominantly consonant tones when accompanying, counts as the most fundamental rule for chordal realisation. That is to say that most notes can be accompanied by thirds, and thirds are a prominent feature of the bass line in the second cello part of the *Extrait*. Indeed, it is the most used chord throughout the entirety of the *Extrait*. A good example of this can be observed in the duet after the aria “Le Diable à quarter il faut Le soir” from the opera *La buona figliuola*.<sup>88</sup> In this extract, there is consistent use of thirds and sixths in the bass line that help to support the buoyant and emphatic melody of the first cello part. Further analysis of this movement in particular will be given in the next section. (Figure 38.)



**Figure 38:** Bars 48-51, *Allegro*, “Le Diable à quatre il faut Le soir”, from *La buona figliuola*, Johann Baptiste Baumgärtner, *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag, Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790). p.22.

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<sup>87</sup> Baumgärtner, “On General Bass”, translated by Charles Douglas Graves, *Instructions*, 195.

<sup>88</sup> Piccinni, *La buona figliuola*.

Baumgärtner also states in “Guide in Learning to Accompany Ordinary Recitatives with Chords”, that it is imperative for the cellist to not make any mistakes when adding chords to the bass line as an incorrect chord can easily disrupt a performance: “Be careful not to play a wrong chord; that would make a bad effect.”<sup>89</sup> This quotation may help explain why Baumgärtner decided to clearly notate the chords in the *Extrait*. By doing so, he helped the accompanying cellist avoid misdirecting the principal cello part with incorrect chords by providing the player with a predetermined chordal realisation. Compared with his instructions on chordal accompaniment of recitative, where the simplicity of the given harmony (consisting only of a succession of simple chords), allows for the performer to easily improvise a chordal part, the task of realising the bass line in these aria arrangements is much more complex, especially seeing as it is only one cello which has the role of substituting for a full orchestra in the *Extrait*.

In Chapter Thirteen, Baumgärtner also outlines how to work out which chords to use to play an unfigured bass by using the intervallic movement of the bass line to predict which chord is best to play; for example, when the line goes up or down by a step, the cellist can play either sixths or thirds. The rule just stipulated is consistently used throughout the *Extrait*. This intervallic approach to harmony was used by composers and theorists in southern Germany and indeed in Augsburg, Baumgärtner’s hometown. For instance, examples of this approach to harmony can be observed in a theoretical treatise by Meinrad

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<sup>89</sup> Baumgärtner, “On the Accompaniment of Recitatives”, *Instructions*, translated by Charles Douglas Graves, 192.

Spieß, *Tractus Musicus*, published in Augsburg in 1745.<sup>90</sup> This idea regarding chordal realisation is significant not only for the cello but in general, as it places Baumgärtner's approach to harmony within the context of a larger Austro-Italian approach. Austro-Italian harmonic theory concerned itself more with a horizontal or rather contrapuntal approach that allowed for easy realisation of bass lines – based upon the simple movement of a bass line – in contrast to the more complex, vertically-based French style of realisation.

The other main chordal feature or effect used in the *Extrait* are cadential chords, which are discussed in Chapter Twelve of the method. These chords are the most important to be used in a chordal realisation and are also clearly used throughout the *Extrait*. The function of these chords, as their name suggests, is to distinguish between different sections within a piece of music and mark the endings of phrases – especially at final cadences. Baumgärtner's example of a chordally realised recitative in the appendix of his *Instructions*, points out the importance of these cadential chords in the context of a chordal cello realisation of a recitative. “[S]ince every harmonic phrase is necessarily joined by expressed or assumed dissonances, it follows that all harmony is no more than a string of cadences.”<sup>91</sup>

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90 Meinrad Spiess, *Tractatus musicus compositorio-practicus*, Op. 8 (Augsburg: Johann Jakob Lotters seel. Erben, 1745), 259.

91 Baumgärtner, “On General Bass”, *Instructions*, translated by Charles Douglas Graves, 193.

This insightful comment about harmony is also observable in both Italian and Austro-German theories from earlier in the eighteenth century, such as the previously mentioned treatise by Meinrad Spieß, who was also a native of Augsburg like Baumgärtner.<sup>92</sup> As is stipulated in the previous quotation from Baumgärtner, the standard approach to composing music in the eighteenth century was to create a structure made up of key cadential points. These pivotal cadential points were then inventively joined together with rhetorically-based sequential and thematic material to create a unified work.<sup>93</sup> In the case of the *Extrait*, it is evident that Baumgärtner's use of cadential chords helps to delineate and emphasise the structure of the music.

The table below reproduces Figure Seven from the “Exercises” section of the method where Baumgärtner supplies multiple examples of chordal realisations of cadences based on what notes are implied by the given figured bass (Figure 39).<sup>94</sup> Here we can see, as he describes in his “Guide in Learning to Accompany Ordinary Recitatives with Chords”, that in most instances triple stops are achievable and preferred, but that there are instances where it is much more manageable and agreeable to just play a two-note chord: “It is not always necessary to accompany with a three-note chord as it can be extremely awkward, and you would be exposed to playing out of tune. Instead of accompanying with a three-

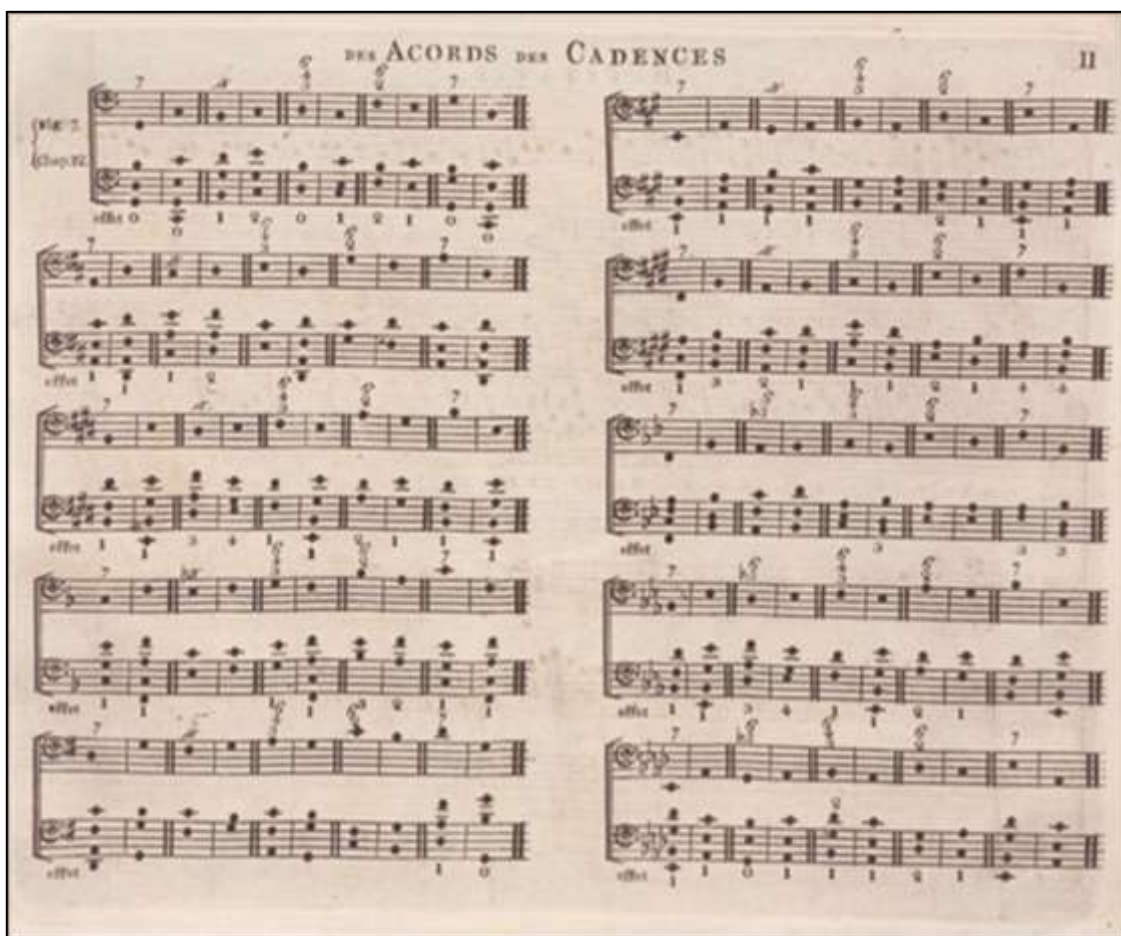
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92 Spieß, *Tractatus musicus*, 259.

93 Felix Diergarten, “Beyond Harmony” in *The Cadence in the Partitura Tradition*, Markus Neuwirth Pieter Bergé, *What is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire*, (Leuven: Leuven University Press, 2015), 59-84.

94 Baumgärtner, *Instructions*, 212.

note chord, you can therefore play the [two note] chord.”<sup>95</sup>This quotation highlights the key point that in fact the success of a chordal accompaniment depends upon its clarity and ease of execution rather than on its level of sophistication and complexity; however, this does not imply that the *Extrait* are examples of an advanced chordal accompaniment. Rather, they provide us with an insight into what can be achieved even within the constraints of an accompaniment of an operatic aria.



**Figure 39:** “Des Accordes des Cadences”, Johann Baptist Baumgärtner, *Instructions de Musique, Théorique et Pratique, à l’usage du Violoncelle*, (Daniel Monnier, The Hague, ca. 1774). p.11.

<sup>95</sup> Baumgärtner, *Instructions*, 20. Translation by Jemma Thrussell, Myles Dillon and Alan Maddox. Graves’s published translation of this phrase is inaccurate. I have therefore used my own translation in this instance.

Ultimately, these examples and instructions given by Baumgärtner not only stress the inherently important function of cadences within a piece of music, but also help to explain why Baumgärtner went into such great detail about the plethora of cadential chords that can be executed by a cellist. Furthermore, it supports the use of chordal cello playing as a means to accentuate and emphasise the fundamental harmonic structure of a piece of music. This section, through its summary of some of the relevant rules and techniques stated in the later chapters of Baumgärtner's method, shows their significance in modelling how Baumgärtner would have approached writing and arranging the arias of the *Extrait*. This also establishes the *Extrait* as a useful notated example of how cellists can use these same rules to provide chordal accompaniment in the context of chamber music, not just within the context of a recitative. The subsequent study of three duets from the collection delves into greater detail about specific pieces from the *Extrait* and highlights some of the key examples of chordal accompaniment within these pieces.

## **The Extrait**

The following section discusses the use of chordal accompaniment as described by Baumgärtner in his method. The *Extrait*, as previously stated, contains clearly notated examples of chordal realisation. By paying particular attention to the use of chords in the *Extrait*, this focused study aims to discern how this technique was used. By doing so, the study assesses whether the inclusion of a chordal accompaniment effectively compliments and supports the composition and to what extent it also honours the original aria. These three particular duets were selected due to distinct and varied use of this technique throughout each example.

**Grétry, *Zémire et Azor*. 1771.**

The Opera is an “oriental” version of the Beauty and the Beast tale.<sup>96</sup> The opera has four acts. After being shipwrecked, Sander, a Persian merchant, and his servant find a lost palace. The palace appears to be magical. Sander comes across a beautiful rose display, from which he cuts a rose to take to one of his daughters, Zémire; however, Azor, a beast (who was once a noble prince) suddenly appears, enraged that Sander has taken one of his prized possessions. Sander manages to appeal to the Beast. Azor allows Sander to leave the palace but only under the condition that one of his daughters returns to the palace to take his place.

Zémire, Sander’s youngest daughter, bravely takes her father’s place but upon meeting Azor at the palace, is horrified by him. Yet, as she comes to know the Beast’s nature better she befriends him. However, the longer she stays at the place the more she misses her family. Azor allows her to watch her family through a magic mirror but after seeing her distress allows her to leave the palace to see them. Before she goes, he makes it known that he loves her. Despite her family’s objections, Zémire rushes back to the palace after being with them. Whilst searching for him, she realises her love for him and calls to him. The fairy responsible for cursing the Beast and his palace in the first place, hears Zémire’s cries and knowing Zémire’s true love for him, breaks the curse on Azor and the castle. At the end of the Opera, Zémire and Azor marry.

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<sup>96</sup> David Charlton, “Zémire et Azor”, *Grove Music Online*, 2002, <https://doi.org/10.1093/gmo/9781561592630.article.O003599>.

**“Ah, Laisser-faire moi laisses moi pleurer.” From Scene 6, Act 3. Page 11.**

Azor the Beast, shows Zémire a vision of her father and family in the magic mirror, going about their everyday life. She wishes to be in the arms of her father but just at that moment, the apparition disappears.

Libretto:

“Oh, let me, let me weep,

Let me feel repentance! -

Alas, my father, let out that cry

And you do not need to feel regret! -

Who will there ever be to love you like me? -

I will. - I will. -

Who will ever reciprocate this tender zeal? -

I will. - I will.

Show yourself! - I see you,

I feel as if I heard their call.”<sup>97</sup>

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<sup>97</sup> English Libretto from, *Zemira e Azore: a new comic opera*. (London: G. Bigg, 1779). Accessed from <https://www.loc.gov/item/2011564270/>.

**Table 1.** “Ah, Laisser-faire moi laissez moi pleurer.” From Scene 6, Act 3. Page 11.

<i>Features</i>	<i>Original Aria</i>	<i>Extrait</i>
<i>Key Signature:</i>	Eb major	Eb major
<i>Time Signature:</i>	3/4 dolce	3/4 dolce
<i>Instrumentation:</i>	Voice: Soprano, Soprano and Baritone.  Instruments: String orchestra with Horns in D, Oboes, Flutes, Bassoons	Two cellos

The original aria is sung as a trio by Lisbe, Fatmé and Sander. As indicated in the table, it is also accompanied by horns, strings and woodwinds whereas in the *Extrait*, the setting is just for two cello parts. The most interesting aspect of the duet arrangement is how the whole score of the original aria has been adapted. The *Extrait* manages to effectively preserve the trio texture of the vocal parts whilst still outlining the harmonic and rhythmic support provided by the orchestra in the original aria. Through a short examination of relevant techniques discussed in Baumgärtner’s method, we can discern more about how the aria has been effectively adapted for two cellos by the simple addition of chords.

The first way in which we can uncover how the use of chordal realisation in this *Extrait* has been used, is by noting how chords have been integrated in both cello parts. Unlike the majority of the other *Extrait*, this example does not follow the more standard texture of a melodic first cello part with a chordally accompanying second cello part. Instead, both cello parts make use of chords. For example, at the beginning of the aria, the first

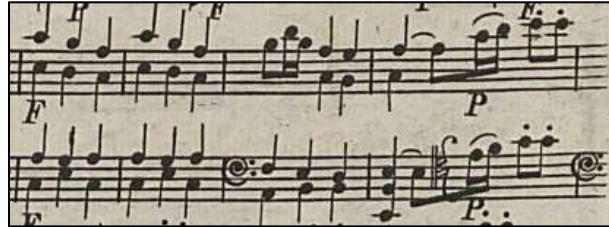
cello part consistently uses thirds and sixths to cover the two female vocal lines, adeptly mimicking the original parts. Meanwhile, the second cello part manages to cover Sander's line while supporting the harmony, through the use of triple stops at the end of each bar. With these simple chordal additions, the two cello parts manage to cover the three vocal lines and outline the harmony originally provide by the orchestra. (Figure 40.)



**Figure 40:** Bars 1-7, *dolce*, “ah, laissez moi laissez moi la pleurer,” from *De Zémire et Azor*, Johann Baptiste Baumgärtner, *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag, Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790). p.11.

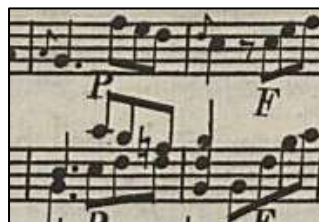
These simple additions follow what was discussed in the previous section concerning Baumgärtner's instructions on the use of thirds and sixths in a realisation. As he suggests, thirds and often sixths can accompany almost any bass line. With just these simple additions in his reworking of this aria, Baumgärtner creates a texturally fulfilling realisation. A similar example containing a clever use of alternating thirds and sixths occurs in the second cello part in bar twenty-four. This approach to the use of these chords is another clever way to add harmonic support to the melodic bass line whilst avoiding too much repetition. Again, this example shows how chordal accompaniment is not only

an effective textural device and harmonically supportive, it can also demonstrate what subtle variations can be added to the music. (Figure 41.)



**Figure 41:** Bars 22-25, *dolce*, “ah, laissez moi laissez moi la pleurer,” from *De Zémire et Azor*, Johann Baptiste Baumgärtner, *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag, Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790). p.11.

Another technique that is apparent throughout this extract and indeed through the whole of the *Extrait* are cadential chords. While the use of these chords is obviously not unique to the *Extrait*, as they are a fundamental aspect of chordal realisation, what is interesting to see is the variety of ways that they are used. One example can be seen in the twelfth and thirteenth bars, where there is an obvious cadence. Here there are double stops of a third and fourth in the second cello part, which lead to a triple stop on the tonic. This cadence mimics those outlined in the cadence examples from the “Exercises” section of the method. (Figure 42.)



**Figure 42:** Bars 12-13, *dolce*, “ah, laissez moi laissez moi la pleurer,” from *De Zémire et Azor*, Johann Baptiste Baumgärtner, *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag, Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790). p.11.

## **Monsigny, Le Déserteur. 1769.**

Le Deserteur is one of the relatively few operas based on a contemporary real-life event.<sup>98</sup>

The plot of the Opera is adapted from a situation that occurred in 1767 during a military preceding in France. It was announced that there had been a “deserter” amongst those gathered and that the person in question would be put to death. The wife of a Marechal (a General or Field Marshal), in protest at the execution, threw herself at the feet of the camp commandant to plead for the man’s life. The plot of the Opera itself is a fictional embellishment of the original event.

### **“Adieu, chere Louise, ma vie étoit a toi.” From Scene 10, Act 3. Page 19.**

This scene comes at the climax of the opera, where the soldiers arrive to take Alexis to his execution. At that moment, Louise runs in and says: “Alexis, your...” before falling and fainting. The original Aria from the opera is sung by Alexis, a soldier of the militia.

#### Libretto:

“Farewell, dear Louise, farewell,  
My life was yours...I am losing it, live happy,  
That is my last wish.

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<sup>98</sup> The opera is referred to as *Du Deserteur* in the *Extrait*:

Michel Noiray, “Le Déserteur”, *Grove Music Online*, published in print: 01 December 1992, published online: 2002, <https://doi.org/10.1093/gmo/9781561592630.article.O004033>.

How I pity you...how terrible your suffering!

Why don't we die of love and sorrow

It would be at your feet...that one day

Propitious Heaven!...

I cannot hold back my tears

Friends, end my suffering

Let me die as a soldier, let's quit this place.

Farewell, dear Louise, farewell;

Farewell, dear Louise, farewell.”<sup>99</sup>

**Table 2.** “Adieu, chere Louise, ma vie étoit a toi.” From Scene 10, Act 3. Page 19

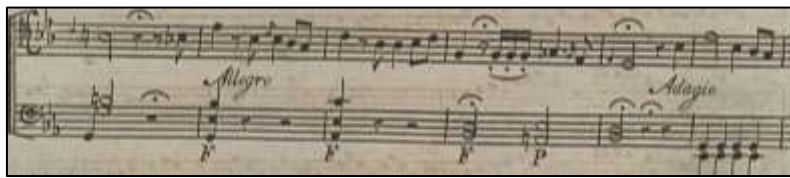
<i>Features</i>	<i>Original Aria</i>	<i>Extrait</i>
<i>Key signature:</i>	Eb major	Eb major
<i>Time signature:</i>	Cut common	Cut common
<i>Instrumentation:</i>	Voice: Baritone. Instruments: Strings, Oboe, Bassoon, Horn	Two cellos

This extract follows the texture of the original aria where the vocal melody is accompanied with relatively simple orchestration. In this extract, unlike in the previous example, the second cello provides all of the chordal realisation while the first cello part

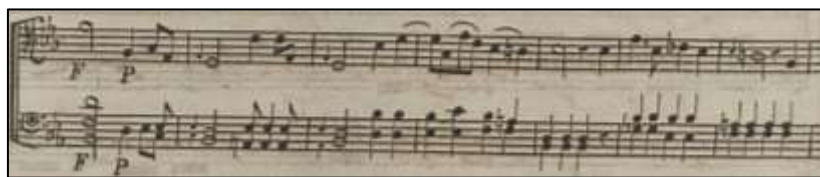
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<sup>99</sup> Pierre-Alexandre and Monsigny Michel Jean Sedain, *Le déserteur opéra comique en trois actes*, (Paris : Bureau du Musée des Familles, 1843.), 10. Translation by Jemma K. Thrussell.

performs the melody. Again, like the other arrangement, the realisation consists of mostly consonant chords like thirds and sixths. However, there is one particularly interesting use of realisation in this interpretation. Like the original aria, there is a short recitative section towards the end of the piece. This section adheres exactly to what is described by Baumgärtner in his method regarding the realisation of recitative. It also closely resembles the short recitative example supplied in the “Exercises”. This aria arrangement not only provides further evidence of the chordal realisation of recitative but strongly suggests that the art of chordal accompaniment was used in a variety of settings, as is seen in just this example alone. (Figures 43 and 44.)



**Figure 43:** Bars 12-18, *Adagio*, “Adieu, chere Louise, ma vie étoit a toi”, from *Le Deserteur*, Johann Baptiste Baumgärtner, *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag, Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790). p.19.



**Figure 44:** Bars 24-29, *Adagio*, “Adieu, chere Louise, ma vie étoit a toi”, from *Le Deserteur*, Johann Baptiste Baumgärtner, *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag, Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790). p.19.

**Piccinni, *La buona figliuola*. 1760.**

*La buona figliuola* is an opera buffa by the Italian composer, Niccolò Piccinni, with Carlo Goldoni as the composer of the Libretto. The plot of the opera is based on the novel *Pamela, or Virtue Rewarded* (1740), by Samuel Richardson. The novel's story depicts the tale of a young maid, who is rewarded by the end of the story for her virtuous character, as she is able to resist the idea of marrying for material gain or social advancement.<sup>100</sup>

Richardson's novel was then altered to fit the setting of an opera that tells the tale of the Marchese della Conchiglia, an Italian nobleman, who has fallen in love with a woman below his social standing called Cecchina. His sister, the Marchesa Lucinda, is appalled by the unequal match and sees it as a blight on the family reputation; her beloved, the Cavalier Armidoro, refuses to marry her if the Marchesa's brother continues to pursue the relationship. In typical Opera Buffa style, the Opera ends with a hilarious twist as it is revealed that Cecchina is, in fact, the daughter of a German Baron.<sup>101</sup>

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100 Mary Hunter, "La Buona Figliuola", *Grove Music Online*, published in print: 01 December 1992, published online: 2002, <https://doi.org/10.1093/gmo/9781561592630.article.O009956>.

101 Mary Hunter, "La Buona Figliuola", *Grove Music Online*.

**“Le Diable à quarter il faut Le soir.” From Scene 4, Act 7. Page 22**

**Table 3.** “Le Diable à quarter il faut Le soir.” From Scene 4, Act 7. Page 22.

<i>Features</i>	<i>Original Aria</i>	<i>Extrait</i>
<i>Key signature:</i>	Bb major	Bb major
<i>Time signature:</i>	Common time	Common time
<i>Instrumentation:</i>	Voice: Baritone. Instrumentation: Trumpets, Oboes, Strings	Two cellos

This extract stands out within the collection for its clever use of chordal accompaniment as a means to highlight the comedic aspects of the aria. The tempo marked at the beginning of the aria is *Allegro non troppo, aria agitata*. It is in fact the function of the chordal accompaniment in this piece to help emphasise the ‘agitata’ aspects of this aria. This aria is sung by the secondo buffo character, Tagliaferro – a German soldier. Tagliaferro’s foreign accent and exaggerated mannerisms are greatly accentuated by the scoring of this aria with the use of trumpets to highlight his zealously martial manners.<sup>102</sup> It is important to note that the original title of the aria is “Ah, Comme Tutte je consolar”. It is a little unclear where the French title comes from, perhaps a French version of the opera, as the French title given with the *Extrait* does not directly relate to the original title.

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102 Mary Hunter, “La Buona Figliuola”, *Grove Music Online*.

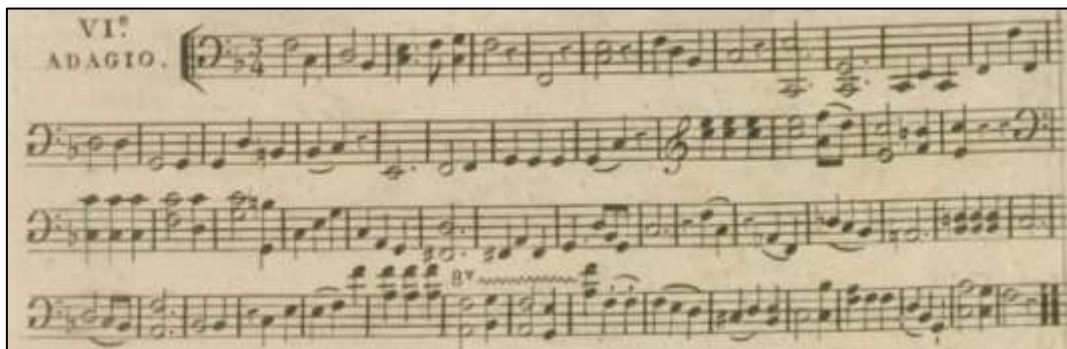
As previously stated, the most interesting aspect of the way in which chordal accompaniment has been used in this extract, is in how it has been used to highlight the comedy of this aria. Baumgärtner manages to maintain the original excitement of the aria with a tasteful yet uncomplicated use of chordal accompaniment. Like the previous example, this arrangement sticks to the structure of a melodic first cello part and accompanying second part; however, at the beginning of the aria, Baumgärtner uses quadruple-stop chords in both parts to maintain the boisterous energy provided originally by the trumpets and full orchestra (Figure 45.) Following that, is again the use of consonant double-stops and cadential sequences as previously described. What is most interesting in this arrangement is how Baumgärtner uses these chords to highlight the stark dynamic contrasts of the original aria.



**Figure 45:** Bars 1-7, *Allegro*, “Le Diable à quatre il faut le soir”, from *La buona figliuola*, Johann Baptiste Baumgärtner, *Extrait des airs françois de plusieurs opéras qui ont été représentées accommodées pour deux violoncellos*, (Den Haag, Universitätsbibliothek Katholische Universität Eichstätt-Ingolstadt. ca. 1790). p.22.

## Similar Works of Interest

Other later duets that are arrangements of opera arias include Franz Danzi's *Vingt quatre petits duos pour deux violoncelles* (ca.1800), which are arrangements of Mozart arias for two cellos.<sup>103</sup> These duets also show evidence of the chordal accompaniment within the second cello part. Pieces like these may indicate that the instance of written-out chordal accompaniments in a bass line was not just unique to Baumgärtner's *Extrait* and also suggest that there was perhaps a deeper affiliation between music for the cello and operatic repertoire, perhaps stemming from the practice of chordal accompaniment. (Figures 46 and 47.)



**Figure 46:** No. 4, *Adagio*, violoncello secondo, Franz Danzi, *24 Kleine Duos nach Opernmelodien*, (Zürich: Jean George Naigneli, ca. 1800). p.3.

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<sup>103</sup> Franz Danzi, *24 Kleine Duos nach Opernmelodien*, (Zürich: Jean George Naigneli, ca. 1800).



**Figure 47:** Bars 1-20, No. 8, *Adagio*, violoncello secondo, Franz Danzi, *24 Kleine Duos nach Opernmelodien*, (Zürich: Jean George Naignueli, ca. 1800). p.6.

In terms of cello sonatas or other works for two cellos, another interesting set of sonatas is by Jean-Baptiste Janson (1742-1803) who, whilst of French origin, lived and worked in similar places in Germany to Baumgärtner.<sup>104</sup> His set of sonatas, *Six Sonates pour le violoncelle qui peuvent s'exécuter sur le violon* (ca. 1768), are stylistically more akin to earlier French works for the cello, such as the works by Jean-Baptiste Masse (1700-1757) for two cellos, which also clearly incorporate chordal cello techniques and chordal accompaniment.<sup>105</sup> A continuation of these same chordal accompaniment techniques seen in Janson's work and can also be found in later works such as the later French cello sonatas by Jean-Baptiste Barrière (1707-1747), and in Baumgärtner's duets, especially in the fact that they also contain evidence of chordal accompaniment.<sup>106</sup>

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104 Jean-Baptiste Janson, *Six Sonates pour le violoncelle qui peuvent s'exécuter sur le violon*, Op. 2, (Paris: Mr de la Chevardiére, ca. 1768).

105 Jean-Baptiste Masse, *Sonates a Deux Violonchelles*, Op. 2, (Paris: Mme Boivin, n.d. [1739]).

106 Jean-Baptiste Barrière, *Six Cello Sonates*, Livre I, (Paris: Louise Leclair, L'Arteur le Sr. Boivin Leclerc, 1773).

Overall, when considering these compositions in conjunction with Baumgärtner's *Extrait*, it is clear to see that these are not isolated works within their genre. Consideration of these *Extrait* in conjunction with other similar duet arrangements of opera works, like Danzi's duets may indicate that there are more works of this style, yet to be discovered. Most importantly, these duet arrangements provide further evidence that chordal accompaniment was a key facet of late eighteenth-century cello performance practice.

## **Conclusion**

The previous final chapter and case study demonstrate further evidence of chordal accompaniment, as the chordal practices in the *Extrait* match up well with the improvised practices which Baumgärtner described in his treatise. They can thus be read as 'realised' or clearly notated examples of a practice which was usually improvised, and therefore a plausible model for how improvised realisation might have been done. The *Extrait* also further validates the importance of J.B. Baumgärtner's compositional and pedagogical legacy.

Analysis of the use of chordal cello techniques utilised by Baumgärtner throughout the *Extrait*, establishes that chordal cello realisation was indeed a practice used by cellists in the later eighteenth-century. It is also apparent that chordal cello realisation was used in a variety of settings, in the accompaniment of recitative and in even more musically intimate settings, such as in an arrangement of operatic music for two cellos. (Even more importantly, the *Extrait* demonstrate that the practice of chordal cello accompaniment

was achievable for both the amateur performer, the ‘Liebhaber’, and for the learned ‘Kenner’ or professional musician, such as Baumgärtner himself.)<sup>107</sup>

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107 Matthew Riley, “Johann Nikolaus Forkel on the Listening Practices of ‘Kenner’ and ‘Liebhaber’”, *Music and Letters*, 84, no. 3, August 2003, 414-433, accessed from <https://doi.org/10.1093/ml/84.3.414>.

## Conclusion

In conclusion, the three main chapters of this study establish that there is clear evidence of the practice of cello accompaniment and realisation not only in Baumgärtner's method but also within his compositions. The primary and secondary literature concerning chordal cello playing surveyed in the first chapter of this study, demonstrates that there is sufficient documentation to confirm that the practice of chordal accompaniment was well established by the eighteenth century. These sources indicate that there were two key aspects to the evolution of this practice, namely its development from linear, ornamental passages to realised, vertical harmonies and its adoption of viola da gamba technique into cello repertoire, which merged the earlier English and French tradition together with the later Italian and German approaches.

The second chapter delved into Baumgärtner's background and also into his compositional output to determine more about his impact on the practice of chordal accompaniment as well as how he integrated the technique into his works. This chapter suggests that Baumgärtner's method was one of the first to try and standardise the rapidly modernising development of cello technique – including the important technique of chordal realisation.

Finally, the study of Baumgärtner's opera *Extrait* not only provides a notated example of chordal accompaniment but gives insight into how the practice is applicable and useful in a variety of settings. It adds evidence to the overarching hypothesis that ultimately, eighteenth-century cello technique was far more sophisticated and versatile than

previously thought. Similar examples such as Franz Danzi's duets also suggest that there may have begun to be a distinctive school of German cello accompaniment towards the end of the eighteenth-century.

In consideration of the material collected and analysed for this study, it seems that there is great potential for further study into the art of chordal accompaniment on the cello. As has already been established by Nathan Whittaker, there is scope for further research into nineteenth-century chordal cello practices; however, what was not covered in great detail by any of the previous research analysed, is the specific topic of chordal realisation practices in Germany during the eighteenth-century and turn of the nineteenth century. My research goes some way to filling that crucial gap within this area of historical performance literature and suggests that further insight into this topic would be very beneficial for the future of historical performance practice on the cello.

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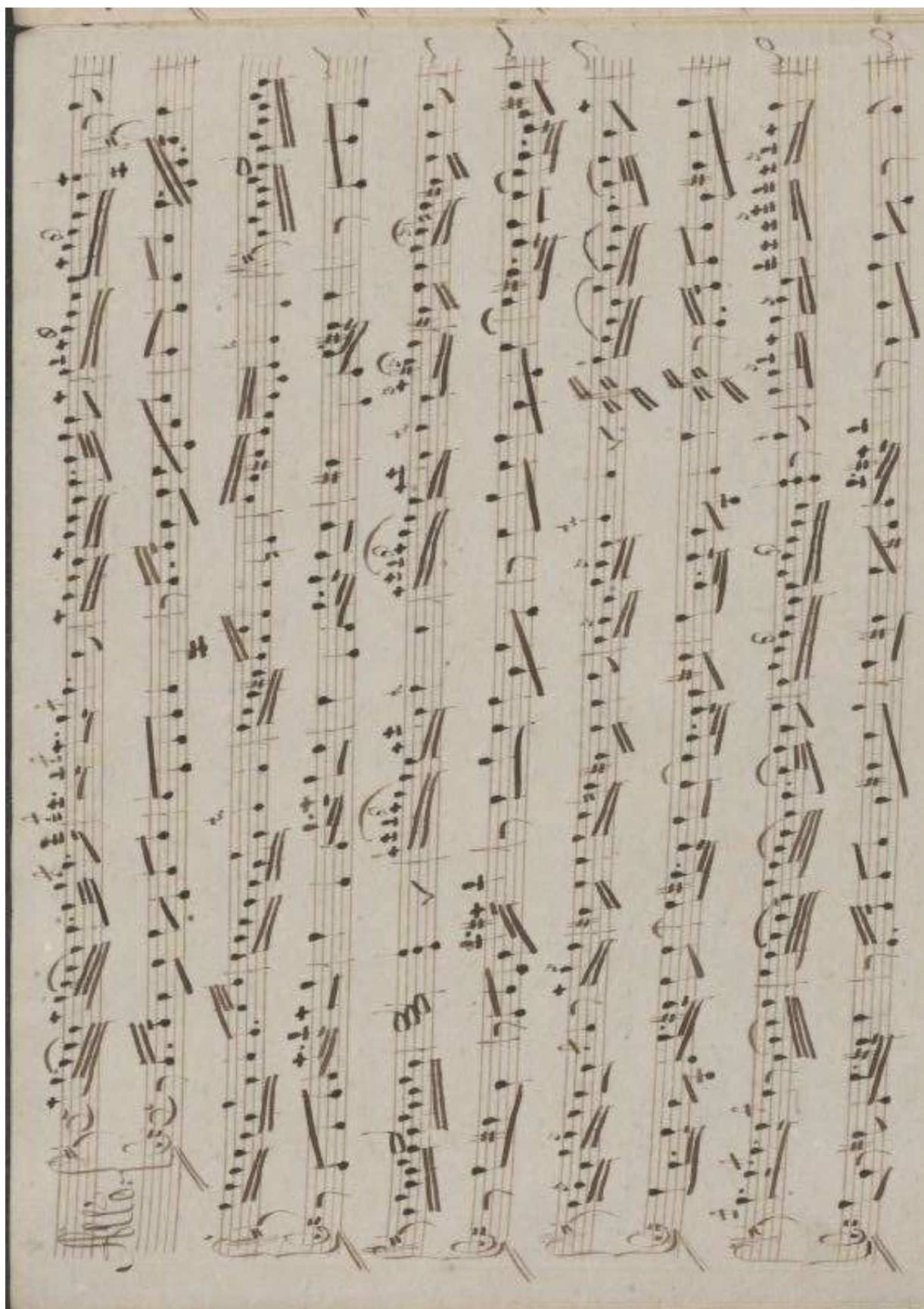
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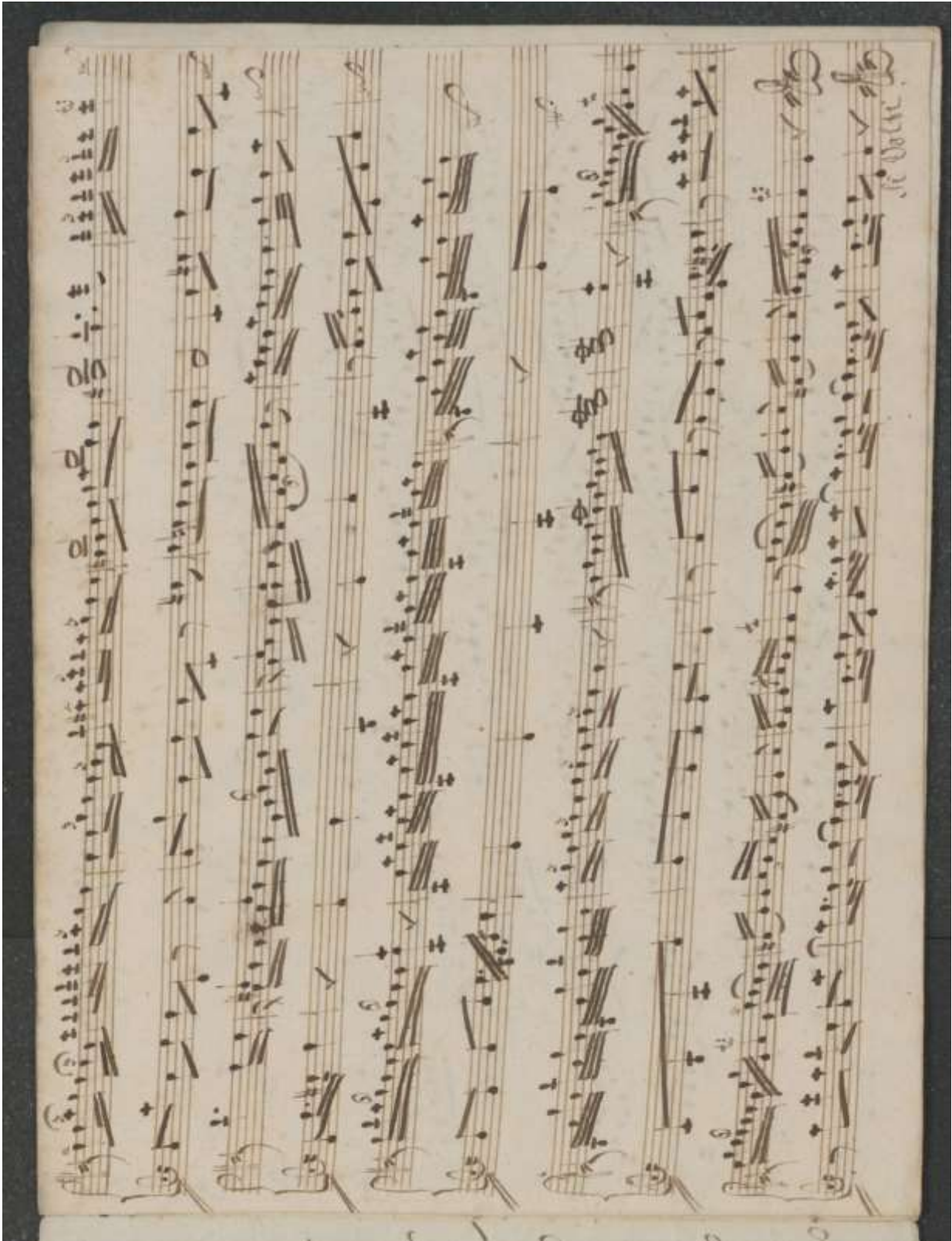
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**APPENDIX A: SONATAS IN C DUR, MANUSCRIPT,**  
(STOCKHOLM, SWEDEN, MUSIK-OCH TEATERBIBLIOTEKET –  
THE MUSIC AND THEATRE LIBRARY OF SWEDEN, CA. 1790).

Adagio. III. B. 1. Violoncello Solo. Del. Sig. J. Haydn. Op. 77. No. 130.

Handwritten musical score for Violoncello Solo, Op. 77, No. 130 by Joseph Haydn. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The tempo is marked 'Adagio' and the movement is 'III. B. 1.'. The piece is in G major and 3/4 time. The score begins with a 'Sonata' marking and ends with the signature 'J. Haydn'.





A page of handwritten musical notation on ten staves. The notation is dense and includes various symbols, clefs, and dynamic markings. The first staff begins with the word "Venueche" written in a cursive hand. The second staff has a large "T" above it. The third staff has a large "A" above it. The fourth staff has a large "B" above it. The fifth staff has a large "C" above it. The sixth staff has a large "D" above it. The seventh staff has a large "E" above it. The eighth staff has a large "F" above it. The ninth staff has a large "G" above it. The tenth staff has a large "H" above it. The notation consists of notes, rests, and other musical symbols, all written in a historical style.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main systems, each containing multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first system on the left features a series of staves with rhythmic patterns and some text written below the notes. The second system on the right continues the composition with similar notation and includes a section marked 'cresc.' (crescendo). The handwriting is in dark ink, and the paper shows signs of age and wear.

**APPENDIX B: SONATA PER IL VIOLONCELLO D DUR DEL  
SIGR BAUMGARTNER, MANUSCRIPT, (STOCKHOLM,  
SWEDEN, MUSIK-OCH TEATERBIBLIOTEKET – THE MUSIC  
AND THEATRE LIBRARY OF SWEDEN, CA. 1750).**

[Sonat, Violoncell - D.]

Sonata für Violoncello  
Dur

Ed. Sig. Neuringartner



Op. 152

[Sonat, Violoncell, D.]

# Violoncello

Del Sig. Bauringartner

*Sonata*  
*Largo poco Andante*

The image shows a page of handwritten musical notation for a cello sonata. The title 'Sonata' is written in a large, decorative script at the top left. Below it, the tempo 'Largo poco Andante' is indicated. The composer's name 'Del Sig. Bauringartner' is written in the top right corner. The music itself is written on twelve staves, with the first staff starting with a treble clef and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, along with various rests and phrasing slurs. The handwriting is elegant and characteristic of the late 18th or early 19th century.

*Allora*

The image shows a page of handwritten musical notation. At the top left, the word "Allora" is written in a cursive hand. The page contains 14 staves of music. The notation is dense and complex, featuring many slurs, accents, and dynamic markings. There are several instances of triplets and sixteenth-note patterns. The music appears to be a single melodic line, possibly for a violin or flute. The handwriting is in black ink on aged paper.

0.4

0.5

*meno*

0.1

0.2

0.3

Basso

*Largo* *per il Basso*

*Alligro*

*Musicals*

1.

2.

3.

4.

5.

6.

7.

8.

9.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

**APPENDIX C : JEAN BAPTISTE BAUMGÄRTNER, EXTRAIT**  
DES AIRS FRANÇOIS DE PLUSIERS OPERAS QUI ONT  
REPRESENTEES ACCOMODEES POUR DEUX VIOLONCELLES,  
(THE HAGUE, CA. 1790).PAGES 11,19,22,23.

DE ZEMIRE ET AZOR

Al. laissez moi laissez  
moi la pleurer.

The musical score is written for voice and piano. It begins with a vocal line in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'Al.' (Allegretto) and the mood is 'dolce'. The score consists of several systems of staves. The piano part features a complex texture with many sixteenth and thirty-second notes, often in a tremolo-like pattern. Dynamic markings are used throughout, including *dolce*, *P* (piano), *F* (forte), *cres* (crescendo), and *PP* (pianissimo). The piece concludes with a double bar line and repeat signs.



# DU DESERTEUR

A dieu, chere Louise,  
ma vie étoit a toi.

*Adagio*

The musical score is written for voice and piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked *Adagio*. The score consists of several systems of staves. The first system shows the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *F* (forte) and *P* (piano). The second system continues the piece, with the piano part becoming more active. The third system shows a change in dynamics, with *F* and *P* markings. The fourth system features a more complex piano accompaniment with sixteenth notes. The fifth system includes a tempo change to *Allegro* and a return to *Adagio*. The sixth system shows the piano part with *F* and *P* dynamics. The seventh system concludes the piece with a *PP* (pianissimo) marking and a double bar line.

DE LA  
BUONA FIGLIOLA

Le Diable à quatre  
il faut le foir.

*Allegro*

The image shows a page of handwritten musical notation for a piece titled "DE LA BUONA FIGLIOLA" by "Le Diable à quatre". The tempo is marked "Allegro". The score is written for two systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff of each system. The music is in 3/4 time and features a complex, rhythmic melody with frequent triplets and dynamic markings such as *F* (forte), *P* (piano), and *FP* (fortissimo/pianissimo). The notation includes various note values, rests, and articulation marks. The paper is aged and shows some wear.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page is filled with multiple systems of staves, each consisting of a treble and bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are prominently displayed below the staves, including *P* (piano), *F* (forte), *FP* (fortissimo), and *F* (forte). The piece appears to be in a minor key, as indicated by the presence of a flat sign in the key signature. The notation is dense and detailed, with many notes and rests, suggesting a complex and expressive composition. The page is numbered 113 at the bottom center.