ASPECTS OF STRUCTURE AND IDIOM IN THE MUSIC OF EIGHTEENTH CENTURY ENGLAND, WITH SPECIAL REFERENCE TO THE SCARLATTI ARRANGEMENTS OF CHARLES AVISON.

THESIS SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

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OCTOBER 1980.

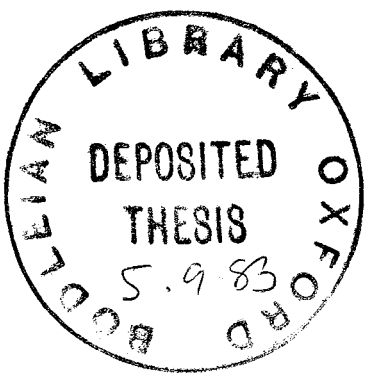


TABLE OF CONTENTS

Preface i

Acknowledgements v

Abstract vii

Chapter I
THE MUSICAL CLIMATE IN MID-EIGHTEENTH CENTURY ENGLAND: THE LITERARY BACKGROUND. I

Chapter II
THE ARRANGEMENTS OF AVISON AND GEMINIANI 62

Chapter III
ASPECTS OF STRUCTURE: SCARLATTI AND HIS ENGLISH CONTEMPORARIES. 155

Chapter IV
ASPECTS OF STRUCTURE: GEMINIANI, KELWAY, FESTING AND GIBBS. 211

Chapter V
ASPECTS OF IDIOM. 270

Select Bibliography 339

PREFACE

The central point of reference in this thesis is the collection of twelve concerti grossi for string orchestra which Charles Avison made from various harpsichord sonatas by Domenico Scarlatti. From an examination of the concerti and a comparison with the sonatas, a number of issues arise, which form the basis of the treatment of each chapter.

Firstly, I regarded the existence of these arrangements as one of the most fascinating and unusual products of the Scarlatti cult in England, which has been so well documented by Richard Newton. A consideration of Scarlatti's popularity led to an investigation of the literary background and the environment prevalent in musical England which would account for his favourable reception, and which might also aid in an understanding of the reasoning behind the changes made to Scarlatti's sonatas in Avison's orchestrations. Avison's own reputation as a critic and an aesthetician added a seriousness to the nature of these changes, which seem to reflect his critical appraisal of Scarlatti.

In discussing the structural alterations, certain aspects of Scarlatti's style emerged as being unusual, and it seemed natural to make these the basis of a discussion of Scarlatti, this time with reference to other harpsichord music in England. The choice of this is again based on the contents of the first chapter, with its emphasis on the ideals of the 'ancients' and 'moderns'. The former are represented by one of the more conventional harpsichord suite movements of Handel, while for the latter, I went to the harpsichord works of those composers known to be members of the 'Scarlatti sect'.

Running parallel to the subject of Scarlatti and his position in England is that of Geminiani. He was chosen for several reasons: as Avison's master, and master to many of Scarlatti's admirers; as a prodigious and indefatigable arranger who seemed to share many of Avison's views on structure; as an 'ancient', but one who shared a certain quality with the moderns: individuality.

Another important issue arising out of a consideration of arrangements is that concerning idiom. Avison's transfer of the keyboard idiom to that of the string orchestra is opposed by Geminiani's arrangement of his own violin music for harpsichord. The final chapter attempts to deal with some of the aspects of idiomatic writing; of Scarlatti's and Geminiani's approach to the harpsichord as reflected in the arrangements, and as a result of their own virtuosity. Avison's arrangements were intended as an easier method of playing Scarlatti's sonatas, and the effective and often literal transfer of idioms seems to indicate that Scarlatti's virtuosity included an ability to adopt an idiomatic violinistic style of the Vivaldi type, which in his hands became completely idiomatic harpsichord music. Both Scarlatti and Geminiani are again surrounded by their English followers, among whom is Joseph Kelway, whose much criticised music I hope to introduce in a more sympathetic manner than did Burney.

In assembling a thesis of this nature, I found various individual studies of great help. Lawrence Lipking's masterly study of aesthetics in the arts in eighteenth century England presented me with a clear overall view of the subject, in relation to which I could regard my own more limited arguments in Chapter I with a greater sense of perspective. As to the

subject matter of the remainder of the thesis, theses on English keyboard music by Beulah Brown and Barry Cooper, and John Caldwell's book on the same subject all provided an excellent introduction to the harpsichord music of the earlier eighteenth century. But the most pronounced influence was one which no student of Scarlatti can ignore: the imaginative and exhaustive work on this composer by Ralph Kirkpatrick.

The Appendix, or second volume of this thesis contains musical examples too large to insert in the text. It includes the complete Avison/Scarlatti concerti in score, and a substantial number of Geminiani's harpsichord pieces. Besides these, there are sonata movements by English harpsichordists which are given complete, not only because their structure and proportions are discussed, but also as the most effective illustrations of the virtuoso style of their composers. With the exception of Scarlatti's Essercizi sonata K.23, and Handel's Allemande in D minor (Suite III), which are compared in detail, and also excerpts from Geminiani's concerti Opus III in their first edition, no music is provided in the Appendix but that which, to the best of my knowledge, is not readily available in a modern edition.

In the text, however, the examples of pre-Essercizi Scarlatti sonatas are taken from Kirkpatrick's edition entitled: Domenico Scarlatti. The Complete Keyboard Works in Facsimile from the Manuscript and Printed Sources, New York and London, 1972. For the examples from the Essercizi sonatas, I have quoted from Roseingrave's edition: XLII Suites de Pieces ... Pour le Clavecin...Composées par Domenico Scarlatti, London, 1739.

References to the Appendix are indicated in the text either by giving a page number, or in those chapters where the references are constant and diffusely dispersed, by the placing of an asterisk beside the work (eg. Geminiani, Tendrement* in A minor).

With regard to the music in both volumes which is transcribed from eighteenth century editions or manuscripts, I have adopted a simple editorial policy. This is essentially concerned with presenting the music without the inconsistencies in note-lengths and slurs of the originals, and with missing or doubtful accidentals corrected.

ACKNOWLEDGEMENTS

The indispensable aids to the completion of a thesis are money and encouragement. I owe thanks for the alleviation of financial difficulties at the start of my research work to my parents, and to the Principal and Fellows of Linacre College for electing me to an Erin Studentship. The list of those who have offered encouragement at a personal level, and with regard to my study must also include those mentioned above, in particular Dr. Stephen Moorbath, my college adviser, whose kindness and stimulating discussions have been a constant delight. The encouragement one meets in the early stages of work is of the utmost importance. For this, I owe my thanks to Dr. H. Diack Johnstone for the advice and friendship which he extended to me as an undergraduate at Reading University. Soon after my arrival in Oxford, I had the great pleasure to meet Charles Cudworth, whose generosity with time and information from his richly stored mind I shall never forget. My first supervisor, Dr. Susan Wollenberg, was also most generous and patient in explaining the intricacies of practical scholarship, while Dr. John Caldwell, to whom I went for subsequent supervision, likewise exercised great patience in guiding the disparate elements of my thesis to a semblance of unity. I also received considerable encouragement and much useful advice from my few discussions with Dr. Edward Olleson.

At a purely practical level, I must express my gratitude to the librarians of the Rowe Library and the Fitzwilliam Museum, Cambridge; the Parry Room of the Royal College of Music, the British Library, the Library of the Faculty of Music, Oxford,

and in particular to the unfailing helpfulness of all the librarians in the Bodleian Library, Oxford.

Among many friends whose companionship has enlivened my years in Oxford and encouraged me to complete my work, my profoundest thanks are offered to Dr. Rosalind Halton, with whom I have discussed musical matters and performed as a practical musician for many years, and who has also accomplished the prodigious task of typing this thesis.

ABSTRACT

The two main subjects of discussion are Avison's arrangements of Scarlatti sonatas for string orchestra, and Geminiani's arrangements of his own concerti and violin sonatas. The positions occupied by Scarlatti and Geminiani in the sphere of critical musical opinion in England are introduced in the first chapter, and subsequently discussed in their various aspects. Structural differences between Scarlatti's sonatas and Avison's arrangements, and between Geminiani's (and Avison's) first and second thoughts on their own music form the subject of the second chapter. Scarlatti's structures are then discussed with reference to a Handel Suite movement (Allemande from Suite III), and to sonatas by various English admirers of Scarlatti. Geminiani's style and structures as illustrated in his compositions for harpsichord provide the main substance of the fourth chapter, again with reference to works by English composers (Kelway, Festing, Gibbs, Nares and Avison).

The final chapter deals with those practical aspects arising out of a consideration of the Avison/Scarlatti arrangements and the Geminiani harpsichord pieces, as examples of music written for one instrumental medium expressed in terms of another. These are attended by comparisons with English harpsichord music of the mid-eighteenth century, and also by comments from various contemporary treatises.

In addition to the text, there is a second volume, or appendix, containing music only. Included in this volume are the Avison/Scarlatti concerti complete, and a number of harpsichord works by Geminiani and various English composers.

CHAPTER I

THE MUSICAL CLIMATE IN MID-EIGHTEENTH CENTURY ENGLAND: THE LITERARY BACKGROUND

Without entering into the philosophical doctrines of the Enlightenment, it would seem appropriate to preface an examination of some aspects of music in mid-eighteenth-century England with a discussion of contemporary comments as to its nature. Literature on the aims and position of music is not lacking, since in this period of artistic change and experiment, numerous books and pamphlets appeared, justifying or condemning the new styles. That they did so in such large numbers may be attributed partly to the rise of a wealthier middle class with more leisure and money for the pursuit of the arts, and partly to the increased interest in historical and critical writing. The Encyclopaedia, the dictionaries, the histories of music, the 'methods' and criticisms grew out of a desire for the speedy acquisition of the quintessential points of a subject. Many of these were of course late-eighteenth-century works, though resulting from tendencies which were apparent in the mid-century. They were products of an age distinguished by a remarkable self-assurance, and devoted to the cause of 'reason', which implied a sanity and a clarity of thought suitable for the ordered presentation of collected knowledge. Such confidence is apparent in the determined individualism of writers, each with his own views, all expressed with equal conviction. In such a climate, critical and instructive writings abounded, condemning one style and extolling another,

describing ideals and seeking to educate the public in the attainment of a true taste. The desire to educate and guide the public taste appears to have been a strong one, and is responsible for the production of numerous prefaces and treatises, all of necessity exercising the critical faculties of their writers.

England in the eighteenth century probably provided one of the best environments for the cultivation of criticism on an extensive scale, since the approval of a work of art did not depend so much upon the word of royalty or the nobility as it did in other European countries. Artists had a wider and more varied audience to please, and one which was every bit as demanding, and as important for the success of an artistic creation as any noble patron. Samuel Johnson, in a prologue for the first performances under Garrick's management at the Drury Lane Theatre, wrote the following lines, which are also applicable to music:

> "Ah! let not Censure term our Fate our Choice,
> The Stage but echoes back the publick Voice,
> The Drama's Laws the Drama's Patrons give,
> For we that live to please, must please to live."[1]

A particularly formidable patron and judge, passing immediate sentence, was the theatre or concert audience; and since pleasing this patron was often financially rewarding, some musicians tailored their performances to suit its every whim. The results were frequently deplored by writers on music. Thus Charles Avison accused audiences of enjoying nothing so much as a "Deluge of unbounded Extravaganzi, which the

1. Samuel Johnson, Prologue and Epilogue, Spoken at the Opening of the Theatre in Drury-Lane, London, 1747, p. 3.

unskillful call Invention, and which are merely calculated to shew an Execution, without either Propriety or Grace."[2] He went on to complain of the disastrous consequences of such taste, which encouraged the production of musically empty, technical show pieces:

> "It may, perhaps, be affirmed with Truth, that the false Taste, or rather the total Want of Taste in those who hear, and always assume to themselves the Privilege of judging, hath often produced this low Species of Music. For it must be owned, that this Kind of Composition is apt, above all others, at first hearing, to strike an unskillful Ear; and hence the Masters have often sacrificed their Art to the gross Judgment of an indelicate Audience."[3]

Hawkins also despaired of the public's taste:

> "One admires a fine voice, another a delicate touch, another what he calls a brilliant finger; and many are pleased with that music which appears most difficult in the execution, and in judging of their own feelings, mistake wonder for delight."[4]

It was this element of wonder that appeared to disturb Avison most, and to constitute a considerable evil. He condemned those performers who "strive, rather to surprize, than please the Hearer",[5] and deplored the fact that "even the greatest Performers, when left to themselves, cannot resist the Vanity of amazing the Multitude."[6] And in support of this opinion,

2. Charles Avison, An Essay on Musical Expression, 2nd edition, London, 1753, p. 31. Hereafter: Avison, Essay.
3. Avison, Essay, p. 35.
4. Sir John Hawkins, A General History of the Science and Practice of Music, London, 1776, ed. J.A. Novello, London, 1853, I, Preliminary Discourse, p. xvii; 1963 Dover reprint, p. xxiii.
5. Avison, Essay, p. 33.
6. Ibid., p. 120, note.

he quoted from the writings of his revered master, Francesco Geminiani, who asserted that

> "The Hand was more considered than the Head; the Performance than the Composition; and thence it followed, that instead of labouring to cultivate a Taste, ... the Publick was content to nourish Insipidity."[7]

These comments contribute to the image of a rather fickle public, loving novelty and wonder. They also suggest that those who were to be thus impressed cannot have been in a minority, for it would not have been necessary to deplore such tendencies had they not been very apparent and consequently in great demand. Undoubtedly the unthinking response of an audience enthusiastic over some vapid technical display or momentarily appealing tunes provided music criticism with a worthy goal. Music, after all, reached a wider audience at this passive level than, for example, literature, which required a greater measure of education to apprehend it at all. In Charles Burney's view, it was the duty of those skilled in the art to educate the "unskillful" sections of the musical populace. Musicians should

> "instruct ignorant lovers of Music how to listen, or to judge for themselves. So various are musical styles, that it requires not only extensive knowledge, and long experience, but a liberal, enlarged and candid mind, to discriminate and allow to each its due praise."[8]

Lawrence Lipking attributes such aims to Avison also, suggesting that his Essay was written with the intention of "training and impressing audiences".[9]

7. Francesco Geminiani, A Treatise of Good Taste in the Art of Musick, London, 1749, An Introduction to a good Taste in Musick, p. 4.
8. Charles Burney, A General History of Music, London, 1776-89, ed. F. Mercer, New York, 1957, II, pp. 7-8. Hereafter: Burney, History.
9. Lawrence Lipking, The Ordering of the Arts in Eighteenth-Century England, Princeton, 1970, p. 218.

No-one disagreed with the principle of educating the public; it was in deciding what constituted good taste and fine music that the arguments arose. And as Samuel Johnson somewhat cynically pointed out, many who expressed themselves in print were convinced that they possessed the qualities enumerated by Burney as requirements for critical expertise:

> "Censure is willingly indulged, because it always implies some Superiority; Men please themselves with imagining that they have made a deeper Search, or wider Survey, than others, and detected Faults and Follies, which escape vulgar Observation."[10]

As Lipking suggests, these tendencies had been, if not instigated, at least exacerbated by the views put forth in Avison's Essay:

> "About tastes, of course, there is always dispute, and by emphasising the primacy of taste Avison had put his own on trial. After the Essay no refuge could be found in thepry or generality. If Avison acknowledged no rule but the school of nature and good sense, then everyone was competent to judge him."[11]

By the latter half of the eighteenth century, Burney had good reason to caution against making a critical evaluation too dependent upon personal taste:

> "I can very reasily forgive the man who admires a different Music from that which pleases me, provided he does not...imagine that on the exclusive admiration of any one style of Music...all wisdom, taste, and virtue depend."[12]

The influence of the critic had become more widespread, and of greater consequence, so that however important was the

10. Johnson, The Rambler, no. II, Sat. 24th March, 1750, in a collected volume entitled: The Rambler, London, 1751, p. 8.
11. Lipking, op. cit., p. 224.
12. Burney, History, II, p. 7.

approbation of the general public in securing a momentary recognition, it was also necessary to seek the applause of those who wrote treatises, pamphlets and periodicals. Clearly there were among the critics those who abused their power. Johnson described them thus:

> "there is a certain Race of Men, that either imagine it their Duty, or make it their Amusement, to hinder the Reception of every Work of Learning or Genius, who stand as Centinels (sic) in the Avenues of Fame."[13]

Few writers on music were as uncompromising in the expression of their views, but they did vary in taste and thus fell into definite camps, arguing for and against the different musical styles. One of the most level-headed appraisals of the situation is that of William Jones of Nayland:

> "We are now divided into parties for the old and the new Music, in which there is undoubtedly a great diversity of Style and an attention to different effects, some of which will be preferred to the others, according to the Studies and tempers of different Hearers. It is easy for a man to affect liberality of Sentiment, and disclaim all prejudice: but where there is variety of Judgement, we are apt to offend one another by opposition, and then it is hard to be perfectly clear of prejudice."[14]

The division of opinions is that now referred to as the 'quarrel of the ancients and moderns',[15] an eighteenth-century perpetuation of the perennial conflicts between old and new styles. The customary interpretation of this dispute concerns

13. Johnson, The Rambler, no. III, Tues. 27th March, 1750, The Rambler, 1751, p. 14.
14. William Jones of Nayland, A Treatise on the Art of Music, Colchester, 1784, Introduction, p. iii.
15. For a full discussion of this dispute, see Herbert M. Schueller, "The Quarrel of the Ancients and Moderns", Music and Letters, xli (1960), pp. 313-330.

comparisons between the style of the symphonists of the mid- to late-eighteenth century, and that of the composers of the late seventeenth and early eighteenth centuries. It is therefore necessary to state here that our area of discussion is not so specific, but deals rather with the changing stylistic ideals, the desire to break away from old established compositional methods, which is so clearly expressed in many of the writings cited below. Such tendencies may be described as 'modern' in that they indicate dissatisfaction with the 'ancient' style of the early eighteenth century, so allowing for a greater latitude in interpretation. As a source of contemporary criticism and stylistic comparison, the quarrel of the ancients and moderns is invaluable.

It is not surprising to find that the first concern of writers of all persuasions was to ascertain the purpose of music. If it existed, there was a reason for it, and if it had to occupy a place among the arts and sciences, it was as well to know what this was. It was described by some as an art, and by others as a science. As an art, it was frequently classed as 'elegant', and was "by some thought to have little dignity; as having for its object nothing better than mere pleasure and entertainment."[16] This view is indeed understandable in an industrial country such as England was becoming, when one would expect that the most useful knowledge and people would be the most highly regarded. But its want of dignity appears to have arisen from its uncertain position, not in the

16. John Potter, Observations on the Present State of Music and Musicians, London, 1762, p. 61.

world of business and industrial usefulness, but among the other arts and sciences, by virtue of the fact that its appeal seemed to be so elusive and even ephemeral. At least so it appeared to one author, writing a comparative essay on "The Sister Arts". Of music, he commented that

> "its Operations are intense; but as it consists only of Sounds, to which no other Ideas are annexed, its Impressions are soon and easily defac'd."[17]

Burney defined music simply as "the art of pleasing by the succession and combination of agreeable sounds".[18] But few writers were content to leave it at that, even though most agreed that its prime object was to give pleasure. They felt obliged to qualify this statement in order to avoid the indignity of being considered practitioners of a purely sensual art. So while admitting that music is "the art of combining the sounds in a manner pleasing to the ear", Rousseau went on to suggest that the manner in which this was attained was more worthy of contemplation by men of learning:

> "This art becomes a science, and even very profound, when we attempt to find the principles of these combinations, and the causes of the pleasure which they inspire us with."[19]

And an appeal to the ancient Greeks added further weight to this defence of music:

> "Hermes defines music as the knowledge of the order in every thing. This was also the doctrine in the school of Pythagoras, and that of Plato, who taught that every thing in the universe was music."[20]

17. Hildebrande Jacob, Of the Sister Arts: an Essay, London, 1734, p. 7.
18. Burney, History, II, p. 7.
19. Jean-Jacques Rousseau, A Dictionary of Music, trans. W. Waring, London, 1771, article on music, p. 257.
20. Ibid.

In this way Rousseau sought to ally music with philosophy, and even with mathematics, without relinquishing its essential property - its appeal to the sense of hearing - and in this he attempted to reconcile some of the most important but opposing views of the ancients and moderns, with which we shall deal later.

Some of Rousseau's sentiments were echoed by Benjamin Stillingfleet in his treatise, in the preface to which he also evoked the aid of ancient writers, quoting Ptolemy:

> "It is the business of contemplation and science to shew that the works of nature are constituted according to some proportion and settled order..."[21]

- music being one of these works of nature. Stillingfleet also showed concern that his dignity and status should be impaired by his having written on the subject of music, though his approach differed somewhat from that of Rousseau, whose object was rather to place music itself on a higher intellectual level. Stillingfleet, however, made his apology by suggesting to his learned readers that if it was thought he had "misspent my time in writing on this fine art", at least his deviation from serious pursuits was shared by several Greek thinkers and highly respected scholars of later ages whom he named. Then he added

> "In such a list of writers who would be ashamed to be enrolled, even though it were allowed, that on this occasion they descended below their usual dignity?"[22]

Such condescending views were occasionally refuted by writers on music, among them A. Bemetzrieder (a writer of innumerable

21. Benjamin Stillingfleet, The Principles and Power of Harmony, London, 1771, Preface, p. vi.
22. Stillingfleet, op. cit., Preface, p. vi.

treatises in both French and English), who scorned the expedient of enlisting the aid of ancient Greek writers to raise the status of music, and wrote sarcastically,

> "If my scholar happens to have talked with any of the envious tribe, who delight more in offering incense to the dead than in doing justice to the living, he will ask me many questions about the Greeks."[23]

He had as little time for the learned musings of mathematically minded scholars, which he considered an idle pastime, having scant bearing on the theory of music as a living art. There is nothing apologetic in his impatient dismissive remarks:

> "Without amusing myself in discussions on the physical and geometrical principles of sound... I proceed directly to the fact, in order to shew my scholar the true theory of musick; and without dwelling on a vain erudition of ancient musick, and the incertain (sic) origin of the sounds of the octave, I explain to him our musick as it actually stands."[24]

Though there were a number of treatises devoting sections of their texts to speculations concerning the Greek genera, mathematical calculations were not confined to the study of ancient Greek music. The purpose of John Trydell's Two Essays on the Theory and Practice of Music (1776) was to demonstrate that "musical Proportion is illustrated by Geometrical". And there were many more like it, written by men who, sensible of the power of music, sought to prove that it gained its effect not by tickling the senses, but through the logic and symmetry of its structure, signifying that

23. A. Bemetzrieder, A Compendium of a New Method of Music, London, 1783, p. 44.

24. Bemetzrieder, op. cit., p. 10.

> "its principles are founded in the very frame and constitution of the universe, and are as clearly demonstrable as mathematical truth and certainty can render them; and in this respect music may be said to have an advantage over many sciences and faculties."[25]

The author of this claim, Hawkins, did not consider it to be exaggerated, and his suggestions as to the most reasonable approach to music endorse his views on its status. He advocated the study of the progress of music

> "To remove the numberless prejudices respecting music, which those only entertain who are ignorant of the science, or are mistaken in its nature and end; to point out its various excellencies, and to assert its dignity as a science worthy the exercise of our rational as well as audible faculties..."[26]

In contrast to Hawkins's stern argument for the superiority of music, we may place this of John Frederick Lampe:

> "Delight is certainly the Centre of every Man's Wish, and that Musick has the Power to give it, by engaging our Attention, and working upon our Affections, must be allowed."[27]

The emphasis here has shifted. Music is not valued so much for its learned properties, as for its capacity to give delight. Like many other writers realising that music made its effect other than as a form of cerebral recreation, in exalting his art, Lampe also exalted the concept of pleasure itself. The elevation of the pursuit of pleasure, not simply as an end in

25. Hawkins, op. cit., I, Preliminary Discourse, p. xxxi. [Dover ed. p.xxxviii]
26. Ibid., p. xvii. [Dover ed. p.xxiii].
27. John Frederick Lampe, The Art of Musick, London, 1740, p. 1. There are more extravagant claims than these for the supremacy of music. In William Tans'ur's A New Musical Grammar, 3rd edition, London, 1756, the preface includes the following: "Musick is the Gift of God, and bestow'd on Man, to edulcorate, and heighten the Pleasures of human Life, and to alleviate, and dispel its Cares in this World; and is the principal Entertainment of God and the Souls of the Blessed hereafter."

itself, but as a positive good, is very characteristic of eighteenth-century English thought. Formerly, no matter how much it may have been practised, it was in theory regarded as part of 'the World, the Flesh and the Devil', and as such not openly condoned. But by 1762, Potter commented that "the author of Handel's memoirs" (i.e. Mainwaring) spoke thus of the 'elegant' arts: "They refine and exalt our ideas of pleasure, which...is the very end of our existence."[28]

The acceptance of such a doctrine in the period of the Enlightenment appears to result from the love of reason. It seemed reasonable to seek that which gave pleasure and to shun that which might cause pain. As Avison expressed it,

> "...every Species of musical Sound must tend to dispel the malevolent Passions, because they are painful; and nourish those which are benevolent, because they are pleasing."[29]

Neither did this necessarily herald an abandonment of religious principles. Potter believed that the Divine Being "wills the happiness of his creatures, and therefore must be pleased when they are happy";[30] and he expressed wonderment that not more encouragement was given to that music

> "...which would improve our virtue in proportion as it raised our delight...Pleasure and duty go hand in hand, and the greater our satisfaction is, the greater is our religion."[31]

In this context, the statement by Giorgio Antoniotto, that

28. Potter, op. cit., p. 64.
29. Avison, Essay, p. 7.
30. Potter, op. cit., p. 87.

pleasure is "the very end and Design of Music"[32] does no dishonour to the art. Avison held much the same view as Potter regarding the beneficial effect of the pleasures to be gained from music:

> "It is their peculiar and essential Property, to divest the Soul of every unquiet Passion, to pour in upon the Mind, a silent and serene Joy, beyond the Power of Words to express."[33]

This statement is consistent with Avison's general taste and prescriptions for a perfect music, which for the most part excludes all extremes of brilliance, novelty, and strangeness. There is no mention of transports of ecstasy, or any violent and overwhelming emotion, but of a calm rationality which yet avoids dryness. Burney also offered a description of such an approach to music as must have appealed most to Avison:

> "There is, however, a tranquil pleasure, short of rapture, to be acquired from Music, in which intellect and sensation are equally concerned."[34]

Though by no means an exclusively academic musician, Avison mistrusted music about which there was anything abandoned or extravagant, which is probably one reason for his dislike of Vivaldi, and which causes us to wonder at his love for D. Scarlatti.

Avison, like most of the writers we have encountered, was certainly concerned that music should not be regarded as

32. Giorgio Antoniotto, L'Arte Armonica or a Treatise on the Composition of Musick, London, 1760, p. 23. This treatise was very well received in England, including among its subscribers the following leading English composers: Avison, Arne, Boyce, Butler, Burton, Burney, Depuis, Garth, Gladwin, (Hawkins), Hayes, Miller, Nares, J.C. Smith, Stanley, Worgan.

33. Avison, Essay, pp. 2-3.

34. Burney, History, II, p. 7.

a purely sensual art, resulting in an essentially hedonistic appreciation of it, and encouraging such want of taste in the listening public as he has adversely described (see above p. 3). With this in mind, he attempted to distinguish a different type of sensory perception of music, more in keeping with the dignity of the highest of creation:

> "The Capacity of receiving Pleasure from these musical Sounds, is, in Fact, a peculiar and internal Sense; but of a much more refined Nature than the external Senses: For in the Pleasures arising from our internal Sense of Harmony, there is no prior Uneasiness necessary, in order to our tasting them in their full Perfection; neither is the Enjoyment of them attended either with Languor or Disgust."[35]

Almost as though it were necessary to calm the conscience by assuring it that the enjoyment of music was not to be regarded as an abandonment of the self to the idle pleasures of "mere amusement". So at least were Avison's remarks interpreted by an author, anonymous in his publication, but thought to be Jonas Hanway, who quoted them in his own work:

> "It is not, I apprehend, that we are taken captive by the ear; but as an organ conveying ideas of order and perfection, it challenges a right to affect the highest faculties of the soul."[36]

Indeed, the inexplicable manner in which music made its power felt constantly encouraged, and as constantly baffled the attempts of serious writers who wished to communicate some sense of its real force to the thinking man without having recourse to the desiccating and complex arguments of mathematics. They realised that its essential appeal lay outside

35. Avison, Essay, p. 2.

36. [Jonas Hanway], Thoughts on the use and advantages of music, in nine letters, London, 1765, p. 60.

the realm of speculation and calculation, and had to do with the heart rather than the head. We are told that "the Aim of Music is to affect the Passions in a pleasing Manner",[37] and that although

> "...Music may give the Mind no Instruction immediately from itself; yet it helps greatly to mend the Heart in general, and elevate it to the doing of great and generous Actions."[38]

Or again:

> "...Music is a sublime science, whose powers are capable of inspiring all the various passions in the human breast. That person is the greatest composer, that affects us most."[39]

Beside these exalted claims, Burney's description of music as "an innocent luxury" is very easy-going. But this may be taken to mean rather that the art is not literally 'useful', than that Burney regarded it as trifling and insignificant. His other writings should dispel that image. Lipking suggests that Burney's statement was intended as a compliment to music, in "assuming that the 'innocent luxury' will receive attention without demanding it".[40] However, an anonymous author of the late eighteenth century considered the remark to be detrimental to the dignity of music, and he refuted it thus: "As Music is thus capable of being applied to noble purposes, it cannot be called, with propriety, a mere amusement".[41]

The extracts from the works of other eighteenth-century authors already quoted should also convince us of their

37. Avison, Essay, p. 67.
38. Jacob, op. cit., p. 8.
39. Potter, op. cit., p. 29.
40. Lipking, op. cit., p. 282.
41. Anon., An Essay towards the Improvement of the Musical Art, Glasgow, 1798, p. 40.

art, and to these we may add the following claim, even more vehement in expression than most. Potter described a musician as one who had the power to

> "excite passion after passion, transporting them (the listeners) into joys and griefs, pleasures and pains, with a violence not to be resisted."[42]

The 'violence' would not have appealed to Avison, but we have seen him reduced to declaring the effect of music to be "beyond the power of words to express" - an assertion that must have troubled some rational minds in this century of sense. In fact, his anonymous admirer (Jonas Hanway) was his critic on this point, refusing to accept that music should in any respect divorce itself from articulate thought:

> "If I have no other ideas than that of harmonious sounds, for that time I abandon sense, and become an idolator of sound, which does not seem to be much for the honour of reason, or good sense."[43]

Then he went on to explain:

> "Those who are masters of music, as a science, may talk another language, because they have ideas of principles and rules, of symmetry, order, proportion, and consonancy of parts."

And in contrast with this, the response of a different class of listener is described:

> "I have often wondered how people who do not lay claim to any knowledge of music, as a science, pretend notwithstanding to keep their attention awake, for two or three hours together, and talk of extatic (sic) joys during the whole time."[44]

The opposition of sentiment and ideal contained in these comments is central to the arguments between supporters of

42. Potter, op. cit., p. 30.
43. [Hanway], op. cit., p. 67.
44. Ibid.

ancient and modern, and implicit in this is the issue of 'eye' versus 'ear' music, or the 'critical' as opposed to the 'human' approach, which is the aspect of the quarrel of most relevance to our discussion. To say that the dispute was between the lovers of learned and of expressive music would be an over-simplification: though in the tangled web of argument it is the essential strand. It is perhaps even necessary to state the case simply at first, although no such distinct division exists, and the individual tastes of writers alter the definition of many words. For example, the expression "good taste" as used by Geminiani will refer to a different standard from that required by Burney, who happened to find Geminiani's music overloaded with complex parts. And even Nature found her character transformed in order to suit a variety of arguments. Most writers were agreed as to basic principles; it was in the application of these, and in taste and tendencies that they differed.

We have commented earlier upon the number of treatises produced devoting a substantial portion of the text to mathematical calculations of the structure of chords and intervals, and the less positively authenticated speculations on the music of the ancient Greeks. These do not now concern us. Rather we should examine the attitudes of musicians towards learning as exhibited in the music they themselves wrote. Taken at a level of extreme technical accomplishment, learned music meant that which displayed the skill and contrapuntal artifice of the composer in writing according to strict laws - a purely cerebral exercise, and as such adversely criticised for its concentration on one aspect of music to

the detriment of others. Learning for its own sake found no favour with musicians at this time. Avison took the composers of "Our old Cathedral Music" to task for this reason, and complained that

> "...the more striking Beauties of Air or Modulation, give Way to a dry Rule of Counterpoint: Many an elaborate Piece, by this Means, instead of being solemn, becomes formal; and while our Thoughts by a natural and pleasing Melody, should be elevated... we are only struck with an Idea of some artificial Contrivances in the Harmony."[45]

The objection here was not so much to learning itself as to an undue emphasis on it. As an extreme it represented an imbalance which a perfect art could not admit, especially as this imbalance was in favour of contrived composition, which is by definition unnatural. Once again the support of the ancient Greeks is evoked, though in this case it is for a cause other than a display of erudition. Among many writers, Avison seized upon the reported miraculous effects of the Greek music, and attributed these to "the pure Simplicity of its Melody."[46] In the preface to his setting of the first fifty psalms (Estro Poetico-Armonico, 1724), Benedetto Marcello commended the music of the ancient Greeks because it produced "in a better Manner, its proper Effect of moving the Passions... than that which is set off with too many laboured and artificial Ornaments." [p. 3]. Marcello was referring to the complex music of his own time, which was regarded as ancient in the mid and late century.

45. Avison, Essay, p. 44.

46. Ibid., p. 71, note. The author [John Jortin] of A Letter to the Author concerning the Music of the Ancients, appended to the 2nd edition of Avison's Essay (1753) comments scathingly: "The surprising powers of Music, as related by several of the Ancients, may justly pass for Exaggerations." (p. 22).

Despite the attention paid to the natural and expressive beauty of unadorned melody, no one considered presenting it thus. Though Avison praised it, he was yet convinced that "Harmony is the Perfection of Music", and in this he was supported by Geminiani who had set a number of Scottish airs to illustrate his Treatise of Good Taste. In the preface to this work, Geminiani explained:

> "Melody, tho' pleasing to All, seldom communicates the highest Degree of Pleasure; and it was owing to this Reflection, that I lately have undertaken to improve the Melody of Rizzio into Harmony."[47]

Melody, then, was to be "improved" and enhanced by harmony, but not "suffocated" by too many parts.[48] An anonymous writer of the late century approved of the then current fashion for folk song and objected to figured harmony on the grounds that it detracted from the power of melody by "dividing the attention"[49] But while Avison claimed that the finest composers avoided depriving

> "...the Charms of Melody of their peculiar Province, by stunning the Ear with an Harmony too intricate and multifarious"[50]

he obviously approved of a multiplicity of parts, as increasing the variety of expressive possibilities:

> "By a Diversity of Harmonies, the Chain and Progression of Melodies is also finely supported, and thence, a greater Variety of Expression will be found in the Construction of full Music."[51]

Hence Avison's own particular attachment to orchestral

47. Geminiani, op. cit., Preface, p. [1].
48. Burney praised the composer Graun for allowing "that such a thing as melody existed, which, harmony should support, not suffocate." The Present State of Music in Germany, the Netherlands, and United Provinces, 2nd edition, London, 1775, II, p. 232.
49. Anon., An Essay towards the Improvement of Musical Art, 1798, p. 57.
50. Avison, Essay, p. 48.
51. Ibid., p. 76.

compositions, and his admiration for the style of Geminiani - "the greatest in instrumental Music". But Burney found Geminiani's music in general to be too full and complex, suffering from "a confusion in the effect of the whole, from the too great business and dissimilitude of the several parts."[52] (Geminiani was definitely classed with Handel and Corelli as an ancient, in the general cast and character of his compositions, no matter how experimental he was said to have been in certain areas.)[53] Marcello accepted that the music of his time did not incline to simplicity, and though it offered "Ornaments and Beauty of a different Kind" [p. 2], yet in the cause of greater expression, he admitted to having "transgressed against the...Modern", in order to attain "the true Simplicity...of the ancient Stile" [p. 4].[54] One might almost be reading about the Florentine Camerata with remarks like these. Indeed the arguments were very similar, as was the desire for a less artful, more directly appealing music. Essentially, the style of the late seventeenth and early eighteenth centuries was by many considered too complex to please. Beattie admirably stated the case when he said that a good ear could not "be gratified with unnatural sound, or a good taste with too intricate composition."[55]

52. Burney, History, II, p. 994.
53. Hawkins was the champion of Geminiani's innovatory powers. See below, p. 211-12.
54. In apologising for his transgression against the modern style, Marcello added: "we would not be thought to take upon us to reform it." [p. 4].
55. James Beattie, An Essay on Music and Poetry as they Affect the Mind, 3rd edition, Edinburgh, 1779, p. 141.

In the context of the ancients and moderns dispute, the position of the critic, or rather the most frequently encountered definition of the term acquired a more specific and narrow character. At least from the standpoint of a supporter of the moderns, the word now referred almost exclusively to the stern, forbidding "Centinel" of Johnson's scathing description (see above, p. 6): a guardian of the rules, concerned more that a work should pass a series of written tests and adhere to the received laws of harmony and structure, than that it should simply please the listener. Burney clarified this view, by indicating one important distinguishing characteristic of such critics, and incidentally revealing sentiments entirely in accordance with those of Beattie quoted above. In a letter to his friend C.D. Ebeling, he remarked that

> "There are Times for shewing learning and contrivance; but I think the best of all contrivances in Music, is to please people of discernment and taste, without trouble. A long and laboured Fugue, recte et retro in 40 parts, may be a good entertainment for the Eyes of a Critic, but can never delight the Ears of a Man of Taste."[56]

Fugues and crowded parts represented to Burney the very type of abstract music, designed in his view to impress the eye with its mathematical intricacy and correctness, and to confuse rather than please the ear. It was a type which Lampe also found lacking in appeal, and an approach which he condemned as being prejudicial to the true appreciation of music:

56. Percy Scholes, The Great Dr. Burney, London, 1948, I, p. 202.

> "The original Cause of the Mistakes, that have been made by some of the most learned among the Ancients in Musick was, that they took their first Principles from the Mathematicks, and by endeavouring to make Musick subservient to Numbers and Lines, and by calculating Proportions, have done themselves infinite Prejudice."[57]

Pursuing this argument, Lampe concluded that the attitude of the ancients was mistaken principally in its failure to appeal to reason, since

> "...Had it been duly considered, that the Knowledge of the Nature of all Sounds depend upon the Sense of Hearing, they would have easily found, that Musick is not confined to Mathematicks."[58]

Thus much earlier than Burney, he put forth the maxim that "the Ear, not the Eye, must distinguish its [music's] Beauties."[59] Such sentiments are strongly implicit in Domenico Scarlatti's advice to would-be purchasers of his Essercizi sonatas (London, 1739): "Nostrati dunque più umano, che critico; e si accrescerai le proprie Dilettazioni." Here again, as with Burney, the distinction is between the human and critical approaches. Scarlatti required a subjective appraisal of and response to his works, rather than a judgement based on adherence to a set of specific established laws. The concept of relying on the pleasure obtained through the sense of hearing to guide the judgement as to the excellence of a composition may well have been a somewhat unaccustomed one for Scarlatti to have felt obliged to advise his readers in

57. Lampe, The Art of Musick, p. 2.
58. Ibid., p. 3.
59. Ibid., p. 14.

that manner,[60] and for Lampe to have written so emphatically. It was certainly a modern idea; to the ancients it was an abandonment of solid sense for the enjoyment of pleasure, the cause of which their minds could not reasonably comprehend or explain fully. They risked becoming "idolators of sound".

Although those in favour of 'ear' music deplored the production of dry treatises and contrived compositions, they were equally intolerant of the other extreme - and there was of course always the danger that music created exclusively to tickle the ear would descend to this - flashy compositions in which the executant's velocity was everything. Neither ancients nor moderns supported a wholly sensational experience. We have seen some of Avison's many diatribes against such works, and undoubtedly what troubled him greatly was that "Performers of this Taste have so much in their Power" which was "at once, the Misfortune and Disgrace of Music".[61] It gave musicians a bad name and played into the hands of surly critics like Samuel Johnson, who considered a musician to "have the merit of a Canary bird".[62] Geminiani was clearly just as concerned as Avison "to rescue the Character of Musicians from the Disgrace and Contempt which the Follies of ignorant Pretenders

60. See Massimo Bogianckino, The Harpsichord Music of Domenico Scarlatti (trans. J. Tickner), Rome, 1967, Chapter I, for a discussion of European philosophical trends in the eighteenth century, and Scarlatti's relationship to these modes of thought. Bogianckino also places Scarlatti "in the lead" as regards the hedonistic doctrine of music as an aurally pleasurable art above all. (p. 13).

61. Avison, Essay, p. 34.

62. Quoted in F.L. Lucas, The Search for Good Sense, New York, 1961, p. 67, note.

have brought upon it,"[63] and to this end he published his treatise on good taste. Thus were the profoundest fears of serious writers on music realised when they saw musicians performing tricks for the entertainment of a gaping audience. So, at least, did Beattie view such performances which "are admired, not for their propriety or pathos, but, like rope-dancing, and the eating of fire, merely because they are uncommon and difficult."[64] Again there was the objection to 'difficulty' for its own sake, without any redeeming feature, simply to show an artist successfully surmounting an obstacle - "anything will do, that can astonish the audience."[65] It is another manifestation of the same spirit of conquest that led to the display of technical prowess in the composition of complex contrapuntal structures. Both these extremes resulted from an essentially elitist approach; a desire for mastery in a field where few could claim similar accomplishments.

It was sometimes considered detrimental to the dignity and exclusiveness of the musical profession should too thorough a knowledge of the principles of the art be grasped by too many people, and its practitioners jealously guarded their treasures. They kept them within a small circle, either by remaining silent about them, or by retreating to a philosophical mountain top and communicating in language so rarefied that none but the initiated could comprehend it. And parallel to this in practical terms was music demanding particular technical

63. Geminiani, op. cit., An Introduction to a good Taste in Musick, p. 4.

64. Beattie, op. cit., p. 122.

65. Ibid., p. 126.

accomplishment, without rewarding the player or the listener with musical content, the sole delight being in leaping a hurdle.

Against all these extremes we find writers and composers of the mid and late eighteenth century advocating the cure of a more general, wide-spread education. Geminiani, an indefatigable educator, set about clarifying many of the mysteries of his art, with the result that, as Potter reported:

> "...some musicians complain'd to him, that he had explain'd too much; and added, that such things ought to be kept secret for their advantage."[66]

Geminiani no doubt had a vested interest in teaching his art so thoroughly, for the better he was understood, the more likely he was to be appreciated and honoured. In effect, he was attempting to educate the public to the particular level of his compositions.

Reasoning similar to that of Geminiani motivated Jones of Nayland in the production of his Treatise on the Art of Music. He held that

> "...every Admirer of Music, who takes the pains to enquire what it is that constitutes real excellence, will hear good Music with more pleasure than if he heard it in ignorance: for the ignorant are very apt to be most pleased with false excellence, and to despise the true, because their minds are not yet opened and prepared for its effects."[67]

Robert Falkener thought that the root of the problem went deeper, and that it was the practising musician who needed instructing:

66. Potter, op. cit., p. 3, note.
67. Jones of Nayland, op. cit., Introduction, p. [1].

> "...because, were the present Practitioners truly instructed in the right Rules of Harmony, it would be impossible for our modern Professors to impose upon the Ears of the Public their wretched Compositions."[68]

Yet others prefaced their treatises by attacking their predecessors in the craft of writing instruction books, accusing them of lacking intelligibility and of encouraging confusion with a "Medley of incoherent dark Rules"[69] - another blow against the exclusiveness of much musical scholarship.

To correct these myriad imperfections, numerous treatises and tutors were produced, most of which dealt with the rudiments of music, and went on to explain the structure of chords and their use in certain standard progressions (i.e. cadences).[70] Other writers went beyond this, teaching counterpoint (Trydell), and phrase structure (Jones of Mayland and Antoniotto). Their intention in clarifying and in some cases simplifying was to reach a wider audience than before; to remove something of the exclusiveness attached to the mastery of music and to the enjoyment of the finest fruits of the art. Among the authors of those works incorporating criticisms and produced independently of the instrumental tutors, Burney in particular was concerned to make his History accessible to as wide a circle as possible,[71] and since he intended it to entertain at least as much as it instructed, his method is far less overtly didactic than that of Avison in his Essay, though both men offered critical

68. Robert Falkener, Instructions for Playing the Harpsichord, 2nd edition, London, 1774, Introduction.

69. Lampe, A Plain and Compendious Method of Teaching Thorough Bass After the most Rational Manner, London, 1737, Preface, p. vii.

70. See Bibliography below for instrumental tutors and treatises.

71. See Roger Lonsdale, Dr. Charles Burney, A Literary Biography Oxford, 1965, pp. 131-133.

assessments of the works of various composers, thus clearly indicating their preferences. The methods of Jones and Falkener show that their aims were only to be achieved by raising the general level of comprehension of the language and construction of music. Jones believed that the appreciation of a work was not possible without full understanding of its meaning in structural and harmonic terms:

> "If you play an Adagio of Corelli to a person who knows nothing of Harmony, you will raise no Admiration."[72]

This is in opposition to the idea that music should appeal to the listener on its own merits, not only on those of his learning. As John Marsh put it:

> "Perhaps the proper test of excellence in this art should not be, that it affords pleasure to professors and connoisseurs only, but to the greatest number of amateurs, indiscriminately taken."[73]

Now we have already established that the argument here is not whether music should flatter the lowest taste in order to fulfil with a complete universality its most important function - that of giving pleasure. All writers were concerned that the taste of the majority of listeners should be raised,[74] but where they differed was in deciding what constituted the 'real excellence' to which they should aspire, and consequently the dispute was over the adoption of suitable methods with which to

72. Jones of Mayland, op. cit., Introduction, pp. [i]-ii.

73. John Marsh, "A Comparison between the Ancient and Modern Styles of Music," Monthly Magazine, ii (1796). See Charles Cudworth, "An Essay by John Marsh," Music and Letters, xxxvi (1955), p. 161.

74. Avison noted with astonishment that some of the greatest composers also achieved popularity. He named Lully, A. Scarlatti and Handel. Essay, p. 54.

attain the goal. We are again confronted with the fundamental disparity in views between the ancients and moderns. Jones of Nayland was an avowed supporter of the ancients - in his preface he wrote "my feelings give their testimony to the Style which is now called ancient". But it was not so much his taste with which the moderns were prepared to do battle - many of the moderns also admired and enjoyed the music Jones favoured ("Corelli, Purcell, Geminiani, and Handel") - nor was it the fact that he wrote an instruction book: it was his attitude, or the attitude ascribed by the moderns to him and to others who thought similarly, towards the knowledge he taught and towards its particular value to music lovers. It shared at least one element with that of the writer (Jonas Hanway) who was not prepared to admit that people unversed in the 'science' of music could possibly remain interested and entertained by it for any length of time, let alone that it should transport them as they claimed. (See above, p. *16*). Both considered a thorough knowledge to be a necessary adjunct to the complete enjoyment of music. Certainly Jones's categorical statement that without a knowledge of harmony, an adagio of Corelli would "raise no Admiration" is sufficiently strong to support such an interpretation. And there is in this also a definite opposition of eye and ear music, a reliance on the latter being not entirely trustworthy because the basis of its appeal is intangible. That Hawkins thought similarly is a point made by Lipking. Hawkins, he suggests, wished music "to be a field of knowledge and speculation available only to the learned, not to every vulgar person who happens to have ears."[75]

75. Lipking, op. cit., p. 241.

On the subject of 'eye' and 'ear' music, it is interesting to note that while supporting the opinion expressed by Avison, that an ability to read a score aids the enjoyment of music, as one is thereby made aware of more details than the ear alone can distinguish, Jones added: "it is possible to be entertained by Music without hearing it."[76] To the best of our knowledge, he is the only English writer of the period to have admitted this in exact terms.

It is certain that the code of the ancients had positive advantages. Jones held that

> "...there certainly is a True Sublime [represented for him by Corelli, Purcell, Geminiani and Handel], which cannot vary as the humour of the world does, but is founded in Nature and Reason and has the sanction of experience."77

This last premise is of some importance, for it meant that the ancients had a definite set of values, a yard-stick against which to measure the worth of any composition. Their rules were soundly based on the works of established masters whose excellence had already been proved. They could define and demonstrate not only correctness, but good taste and beauty as it occurred in music which already had the sanction and approbation of musicians. Treatises on composition were generally retrospective, unless they wrote - like that exception to many arguments, Geminiani - to describe developments in their own thinking. Otherwise they catalogued what

76. Jones of Nayland, op. cit., Introduction, p. ii.

77. Ibid., p. iii. Avison also believed in an absolute of musical excellence: "But if music be composed agreeably to principles founded in nature, and invariably the same in all ages and nations, the true judge of harmony always approves it, whatever name, stile, or national character it bears." Twenty Six Concertos...Divided into Four Books in Score...Newcastle, 1758, Advertisement, p. i. Hereafter: Avison, Twenty Six Concertos (1758).

had already happened. Tartini made a shrewd comment to the effect that a certain phrase or musical device "...is pleasing, according to common sentiment; and therefore that is made a rule",[78] which is exactly how Jones used the compositions of masters already judged great. The essence of treatises of this nature is that they present a method of writing which had once pleased and was, as it were, guaranteed. This element of safety concerned Avison in the composition of his own concerti grossi (1758). In the detailed preface, in which he expounded his views and explained and rationalised his compositional procedure, giving the whole publication a distinctly didactic character, he informed us that he had not attempted anything "uncommon" for

> "...as it is safer to aim at pleasing than surprising, especially in the musical art, I flatter myself I shall be in less hazard of disappointing true lovers of harmony."[79]

An unusual statement coming from a devoted disciple of the eccentric Geminiani. In a sense, both Avison and Jones set out to teach excellence in music by example, the latter employing favoured works by other composers, and the former presenting his own compositions as if to demonstrate set maxims. They, and writers like them, sought to train the eyes, ears and pens of musicians and music lovers in the style which had pleased their fathers. For many supporters of the ancients, departure from this tried course could only result in chaos, in lawlessness, extravagance and noise.

78. Quoted in Stillingfleet, op. cit., p. 80.

79. Avison, Twenty Six Concertos (1758), Advertisement, p. 2.

Very likely the language of the moderns did on occasion appear extraordinarily abandoned and even confused. The high-flown talk of ecstasy, the uncontrolled violence of their response to music was regarded with grave suspicion by the ancients. From their tangible, solid fortress, the ancients had the advantage of being able to describe their ideal of musical excellence with the utmost accuracy and precision. The moderns owed the instability of their position to the fact that they had chosen to discard the well-tried methods of their predecessors, and embark on the perilous but exciting adventure of finding their own modes of expression. At first they were certain of little other than their dissatisfaction with the old compositional principles; but since they were still in the throes of creating their alternative, they did not always know what it was they wanted, hence their rather vague and often extravagant descriptions.[80] Their reasons for desiring a break with the ancient style were, however, clear and forceful: the restrictions it imposed would stifle the progress of a living art. Nothing new would ever be accepted or even tolerated if the only standard was a set of rules drawn from past compositions. Potter encouraged the musician to "strike off the shackles of prejudice", and be prepared to examine with interest anything "that is different from what he has been taught".[81] It was a

80. In this connection it is unusual to find the names of Jomelli and Geminiani coupled in one such panegyric: "On hearing an overture by Jomelli, or a concerto by Geminiani, we are in turn transported, exalted, delighted; the impetuous, the sublime, the tender, take possession of the sense at the will of the composer." D. Webb, Observations on the Correspondence between Poetry and Music, London, 1769, p. 11.

81. Potter, op. cit., p. 36.

mistaken ideal which held that perfection once attained could be frozen. Musicians should rather realise "that our endeavouring to make advances...is the only probable means of securing the present point of perfection."[82] Hawkins held similar views, giving a specific example of the adverse effect of slavish adherence to a once-favoured style, in this case that of Corelli:

> "...for some years after his decease, such an uniformity of style prevailed,...as seemed to indicate that the topics of invention were exhausted. The succeeding race of musicians however gave proofs of the contrary,...emancipating music from that state of bondage which imitation ever implies."[83]

This new generation adopted a different set of values from those of the supporters of the ancients, of which Scarlatti's preface to his Essercizi is a succinct expression in its opposition of the 'human' and 'critical' approaches. The moderns invited their followers to enjoy music on different terms: they required that it should surprise and transport them - "with a violence not to be resisted" - as Potter has it. Music had to delight and thrill; it had altogether to be more compelling and more vivid. Imagination and fancy reigned. Rules and critics became symbolic of all that the moderns found intolerable:

> "In some authors we often lament their cramping the beauties of their imagination, by strictly adhering to the fixt rules of composition."[84]

82. Potter, op. cit., pp. 38-9.
83. Hawkins, op. cit., II, p. 897.
84. Potter, op. cit., p. 51.

Potter saw a genius as transcending "minute particulars" which would have "prevented the pursuing his thoughts, thro' the winding mazes that a warm and quick imagination is often led into."[85] The new composer was impetuous and wilful, as one worthy writer lamented:

> "...the Misfortune is, that they, who have the brightest Imaginations, are generally the most impatient of Rules."[86]

At this point, some attempt should be made to define the word 'rules' as employed in its various contexts. There are two main interpretations, the first of these referring to the forbidding of consecutive fifths and octaves, or other text-book rules, deviation from which was an error. It is certain that some of these references are made to music which was simply incorrect, but it is unlikely that the moderns were advocating such when urging composers to abandon the rules. They had no complaints against instructions in the essentials of harmony and counterpoint. As Demetzrieder thought proper to point out: "Rules do not teach the art of composition, but only of writing correctly."[87] It is the other interpretation, more fundamental to the comprehension of a stylistic change, which was most likely intended by the moderns, and in which the word 'conventions' may be substituted for 'rules'. We have already indicated that 'rules' had become something of a catch-word, a representation of practices which were automatic with

85. Potter, op. cit., p. 26.
86. Jacob, op. cit., p. 33.
87. Demetzrieder, op. cit., p. 26.

constant use, and with which the moderns were dissatisfied. Among these conventions, then, were a number of note patterns, chord progressions and modulatory procedures collected and approved by decades of composers, ensuring that by the early eighteenth century entire compositions could, if necessary, be put together quite adequately so as to read correctly and sound at least acceptable. Burney described the manner in which such a store of phrases came into being:

> "...in Music, every period has its favourite passages and closes, which being perhaps originally produced by some great and popular master, are immediately adopted by all co[n]temporary musicians. Thus a beautiful new passage soon becomes common property, and is incorporated in the general language of Music."[88]

Such passages, the common property of composers of this period, are the 'rules' referred to by so many moderns. This is the meaning of the word in the context of Potter's statement distinguishing the styles:

> "They [the ancients] had little variety...in their music, so that it could not require the labour and application it does now, because they confin'd their compositions entirely to rules, and therefore knew nothing of those pleasing varieties, and ravishing beauties which are only produc'd by making some deviations from the rules, and for which the moderns are so justly famous."[89]

It must be stressed that the art of the moderns was creative, not merely destructive. If a composer deserted the old order, the demands made on him were considerable, as Potter has indicated, and he had in effect to satisfy them without any such exact guide as the rules of the ancients had

88. Burney, History, II, pp. 430-31.
89. Potter, op. cit., p. 5.

provided. Rules had formed a safety-net, but excessive adherence to them drew the scorn of many writers. Lampe regarded it as an abdication of creative responsibility, and condemned those who were "fettered by Custom", and were content to

> "...sacrifice their Judgment and Understanding to the Authority of the Ancients, and meanly give up the great Prerogative of thinking and judging for themselves."[90]

To John Marsh also

> "The demerits of the ancient music seem to proceed from the Author frequently being content with mere correctness of composition."[91]

For the moderns this was not enough. Success in their demanding but somewhat vague terms required that the composer take some risk, that he gamble and dare - an untrustworthy attitude in the eyes of the ancients - but indispensable if the music were to take flight in the manner described by Burney:

> "...the poetry, painting, or Music that leaves us on the ground, and does not transport us into the regions of imagination beyond the reach of cold criticism, may be correct, but is devoid of genius and passion."[92]

Throughout his History, Burney measured excellence by the skill and originality - especially this latter - of a composer's invention. It was a fault in Corelli that his "continual recourse to certain favourite passages betrays a want of resource."[93] Burney's description of a composition by

90. Lampe, The Art of Music, p. 3.
91. Marsh, op. cit., in Sudworth, art. cit., p. 158.
92. Burney, History, II, p. 7.
93. Ibid., p. 443.

Maurice Greene as an "agreeable commonplace", or as consisting of "agreeable passages of the times, but nothing like originality", even though this composer was "usually very correct in his harmony",[94] is about as damning a criticism, in its contemptuous dismissal, as anything in the History. Indeed, Burney could be very amusing on the subject of a "sterile fancy", at one point commenting that in one section of an anthem by Greene, "Santa Rosalia tells her beads six times",[95] this resource appearing to him to betray the fact that the composer had reached the very nadir of poverty of invention. It is worth noting on this subject that Burney considered an excessive attachment to sequences something "which Handel seems always to avoid more than any composer of this period, except the Scarlattis, father and son."[96] For Burney, as for those serious advocates of a break with the old style, the expression 'new' bore strong connotations of originality, and was not necessarily to be equated with the word 'modern' in its literal meaning of 'up-to-date'. Thus he avoided the stigma of the bigoted partisan who thought nothing good but what was of the latest composition (or conversely, what was by an old and venerable master). His detailed descriptive comments on the Handel operas provide examples of this approach. We are told that the aria "Tu mia speranza" from Amadigi is "more original

94. Burney, History, II, pp. 490-91.

95. Ibid., p. 489. Burney defines 'rosalia' as "the repetition of passages a note higher or lower", adding that such passages are "dull and tiresome".

96. Ibid., p. 748.

and different, not only from other composers, but from Handel himself, than any of his airs that I have seen". And having described it, Burney concluded that "the effect of the whole" was "new and pleasing".[97]

If the modern spirit was adventurous, encouraging individuality and requiring the composer to spare no effort in inventing new passages to delight and entertain, then one of the first, and certainly the most effective of these deviants from the well-worn paths must hold a place of considerable importance in the context of the ancients and moderns dispute. Burney claimed this position for Domenico Scarlatti:

> "Scarlatti was the first who dared to give way to fancy in his compositions, by breaking through the contracted prohibitions of rules drawn from dull compositions produced in the infancy of the art, and which seemed calculated merely to keep it still in that state."[98]

We have noted (p. 7) an alternative definition of the word 'modern' from that customarily understood today. That there was another definition, we have seen from the above writings of the moderns, and in the expression of Burney's approval of Scarlatti's desertion of the old style. In this sense, then, the connection which Burney made between the modern ideal of freedom and daring, and the work of Scarlatti is understandable. Burney also wrote as a historian, some years after the publication of Scarlatti's Essercizi, which appropriately enough took place in England, whence henceforth Scarlatti had his widest following.

97. Burney, History, II, p. 697.

98. Burney, The Present State of Music in Germany..., I, p. 253, note.

We do not suggest that he should be regarded as the founder of a new school of composition, since his admirers recognised that he was master of an idiom so individual as to preclude the kind of imitation that makes a composer into a model for a whole style, and a classical institution like Corelli or even Handel. Though we shall see subsequently that a number of composers were inspired to certain effects in emulation of Scarlatti, it is more a case of their attempting to capture something of his spirit and approach to structure and idiomatic writing than of direct imitation. Naturally he was not completely isolated either, but shared some characteristics of language with his contemporaries, though his method of combining the elements of this language was completely personal. Burney singled him out because he made a more powerful impact than anyone around him, and continued to do so throughout the century. We should see him as did the historian - as a vivid and forceful musical expression of the ideals of those who were dissatisfied with the old style. Just as it is pointless to discuss music treatises without musical examples, so it is meaningless to quote the writings of the moderns without some definite point of reference. Burney provided this in giving a practical example of the sound which, in his opinion,[99] first departed

99. This opinion is of some value, since, as Lipking states: "Burney's writings are popular in two senses: they appeal to, and they are based upon, common opinion." (p. 285).

from those to which musicians were accustomed.[100]

Noting the accord between Scarlatti's achievements and the desires of those writers in England who applauded such changes, the existence of a 'Scarlatti sect', with its 'Scarlatti cult' which flourished in this country throughout the eighteenth century should occasion little astonishment. Newton, at the start of his informative article on the Scarlatti cult in England, states:

> "The long popularity of Domenico Scarlatti's harpsichord music in England may well be accounted one of the most curious things in our very curious musical history."[101]

His reason for this opinion, that Scarlatti is so "un-English", cannot at face value be taken seriously since England had played host to, and admired all manner of foreign productions, often to the exclusion of those of her own countrymen. Newton's surprise may have been occasioned by his consideration of the existence of the numerous treatises which describe in uncompromising detail the correct conduct of most technical elements of a musical work, thus indicating an undoubted preoccupation with such aspects of composition. A perusal of the rules of the treatises leads naturally to the

100. Burney's reactions to Scarlatti were regularly couched in such terms, as when he described C.P.E. Bach's abandonment of "the trammels of Fugues and crowded parts," and continued: "Domenico Scarlatti did the same at a Time when a Fugue followed every passage like its Shadow... Scarlatti is full of Enthusiasm fire and passion" Quoted in Scholes, op. cit., I, p. 202.

101. Richard Newton, 'The English Cult of Domenico Scarlatti,' Music and Letters, xx (1939), pp. 138-156.

supposition that a bland and colourless type of music was regarded with favour. But this is only half the picture, just as the comments of the ancients are only half the argument. It has been our intention to emphasise the existence and importance of the other half, without which Scarlatti's popularity is indeed puzzling.

Throughout the century, we find comments on the effectiveness of Scarlatti's original compositions, and, supremely important, he relied for the whole of this effect upon the judgement of the ear. We are well acquainted with the importance of this approach to music in the period of the Enlightenment, which was not merely a matter of a slight change of emphasis in the manner in which music was appreciated, but was an expression of all the new art stood for. It required a different type of music to appeal on such terms. The "mere correctness of composition" so deplored by the moderns could only really be tolerated and approved by musicians for whom the eye was the judge. That Scarlatti was himself not only aware of the conflicts in style, but was entirely in accord with the moderns' point of view is attested by his statements made to the physician M. L'Augier, and reported by Burney:

> "Scarlatti frequently told M. L'Augier, that he was sensible he had broke through all the rules of composition in his lessons; but asked if his deviations from these rules offended the ear? and upon being answered in the negative, he said, that he thought there was scarce any other rule, worth the attention of a man of genius, than that of not displeasing the only sense of which music is the object."[102]

102. Burney, The Present State of Music in Germany..., I, p. 253.

To Burney it was important not only that Scarlatti was an exponent of this ideal, but that he was among the first - which view is reflected in Burney's virtual division of music into pre- and post-Scarlatti eras: "Before his time, the eye was made the sovereign judge of music, but Scarlatti swore allegiance only to the ear."[103] And indeed, Scarlatti had good reason to make public declaration of this allegiance, for the eye noted such departures from the rules of composition as could only be redeemed by the aural excellence of the works. The fact that Scarlatti succeeded in writing music which commanded respect and excited delight on its own terms, not on those laid down in the treatises, must have obtained for him the admiration of advocates of a new style.

Scarlatti's defiance extended beyond breaking with traditional compositional procedures to committing such flagrant 'errors' as writing consecutive fifths. Now this in itself was never approved by any writer, so it was indeed an extraordinary composer whose intoxicating power overruled all other considerations and showed how the very faults he committed could be used to effect. Other composers had to suffer the just harshness of critical scrutiny, which would tolerate neither slip-shod nor pretentious compositions, as is shown by the reaction to such works as were considered to be guilty of one sin or the other. For example, exception was taken to the Allegro from the second of Avison's concerti (opus III) in the following manner:

103. Burney, The Present State of Music in Germany..., I, p. 253, note.

> "Within the Compass of four Bars, there are three Instances of two Fifths following one another; two of two Nights; one of a Tritonus,...two of a Discord, being falsely prepared; and one of a Discord falsely resolved."[104]

This same author later declared that "Nature is the only Standard of true Taste", (p. 91) and if this was Nature's yardstick, it is a wonder that Scarlatti was never called to account for "unnatural modulation". It was not that his errors went unnoticed. They received attention in a scathing article on the composer John Worgan, who, like Scarlatti, not only dared to write consecutive fifths, but (also like Scarlatti, though Scarlatti was more delicate about it) made bold to assert his artistic independence with the following remarks, made at the head of his fifth harpsichord sonata: "Lest the consecutive fifths at the beginning of the theme of this movement should escape the Critic, the Author here apprizes him of them."[105] In the heavily sarcastic article this becomes distorted to read: "Whereas there are divers errors and violations of air and harmony in these lessons, the performer is desired to excuse them, on account of their effect."[106] Then come some additional shafts, in which the writer displayed his acquaintance with the origin and model for Worgan's freedoms:

104. William Hayes, Remarks on Mr. Avison's Essay on Musical Expression, London, 1753, p. 13.

105. John Worgan, Six Sonatas for the Harpsichord, London, 1769.

106. Anon., A.B.C. Dario Musico, Bath, 1780, p. 50. This is an abrasive little biographical dictionary, where under the cloak of anonymity, many bold remarks were made. It is not, however, exclusively insulting.

> "Scarlatti was nobody, compared to you: for though that great and original master, in a sensible Preface to his Lessons, excuses the successions of perfect fifths to be found therein, no one has since ventured to think they could use them with such judgment or effect, but the inimitable Doctor Worgan."[107]

While condemning Worgan, the author clearly regarded Scarlatti as an exception to the rules. It is not that he was not subject initially to the same laws and requirements as any other musician seeking recognition. But a composer had to display striking proof of originality in order to claim indulgence for incorrectness, and this is obviously how Scarlatti got away with it. He qualifies for the type described by Busby in defining the term 'licence':

> "Licence. A liberty taken in composition or performance, by which the master, with some particular view, violates, for a moment, those received rules and regulations which form the established system of harmony and modulation. This kind of freedom is at best a hazardous resource, and the composer or performer who ventures it should possess as much genius as boldness, and always compensate his trespass by some felicitous and striking effect." [108]

Or again, a poetical equivalent to Scarlatti and his reception among English musicians is revealed in the following lines from Pope's Essay on Criticism:

> "Great Wits sometimes may gloriously offend,
> And rise to Faults true Critics dare not mend;
> From vulgar Bounds with brave Disorder part,
> And snatch a Grace beyond the Reach of Art,
> Which, without passing thro' the Judgement, gains
> The Heart, and all its End at once attains." (lines 152-7)

Eighteenth-century England was not lacking in understanding for and appreciation of such art as Scarlatti's.

107. Anon., A.B.C. Dario Musico, p. 50.

108. Thomas Busby, A Complete Dictionary of Music, 2nd edition, London, 1806.

By the same maxims, Scarlatti escaped the censure of those who criticised extravagance in musicians. We have encountered innumerable instances of this, among which are the reproaches of Avison and Burney, both of whom upbraid those who were more concerned to surprise than to please the hearer. Though Scarlatti is certainly a composer of stravaganze which are intended to astound, it is equally certain that they pleased, and it is doubtful whether Scarlatti is really to be classed among the circus performers whose antics were slated by one and all.[109] Avison made it clear that his disdain was for the "fluent Performers", their "chief ambition being to discover a swift, rather than a judicious or graceful Hand."[110] The steadfast admiration and delight in Scarlatti expressed by Burney and other writers provides sufficient proof that they did not include him here. No one looking at the vapid, flashy compositions, which rely for their effect entirely upon the velocity of the performer, and which are obviously the real targets of the critics' strictures, could imagine that Scarlatti was regarded in the same vain at all.

It may be argued that Scarlatti was indirectly responsible for the production of such works in that their composers, desirous of acquiring some of the Scarlattian vigour, were deceived by his formidable display of technical brilliance into believing that this was the sole source of vitality in

109. See Newton, op. cit., p. 149, for the suggestion that Robert Falkener's objections to the "modern extravagances" made in his Instructions for Playing the Harpsichord were really aimed at Scarlatti and his followers.

110. Avison, Essay, pp. 33-34. Such performers exemplify the extreme reaction to the staid approach of the ancients.

his music. But if these meaningless creations were really inspired by Scarlatti, then their writers were clearly unable to distinguish showy technique from real virtuosity, for apart from the external device of handcrossing, Scarlatti's virtuosity is inimitable, being inextricably bound up with his musical expression. Discerning writers never attributed Scarlatti's appeal to dizzy scales and handcrossings alone, and it is important to differentiate between condemnation of worthless glitter and acknowledgement of the severe difficulties of execution in fine compositions (which still applies to Scarlatti).

While there was certainly astonishment at the extent and type of technical excellence required in Scarlatti's sonatas, musicians found intense delight in the richness and individuality of his invention. Burney admirably described this mixture of reactions:

> "Scarlatti's were not only the pieces with which every young performer displayed his powers of execution, but were the wonder and delight of every hearer who had a spark of enthusiasm about him, and could feel new and bold effects intrepidly produced by the breach of almost all the old and established rules of composition." [111]

Scarlatti achieved a balance which delighted those in search of pure excitement, both visual - for Scarlatti's showmanship is undeniable - and aural, and also those who were ravished by harmonic and melodic invention of a cast they had not previously encountered. To the moderns, this must have been a supreme achievement, and one to silence all the critics. Avison is more exact than Burney in his appreciation of

111. Burney, History, II, p. 1008.

Scarlatti the composer:

> "The Invention of his Subjects or Airs, and the beautiful Chain of Modulation in all these Pieces, are peculiarly his own."[112]

This is one of the most astute and discriminating comments on the nature of the Scarlattian sound, and one which comes closest to extracting the essence of his individuality and appeal. We know from Avison's advertisement to the Twenty Six Concertos (1758) that he considered "the Invention of Subjects, or Airs" to be the "work of genius", while all other facets of composition, "contrivances in Modulation, Accompanyment, and Measure" are the province of "art and the rules". In extracting and praising the very element of Scarlatti's art which would seem to be the product of genius alone, Avison emphasised that the manner in which he made his undoubtedly fine effects defied analysis and explanation - a perfect example of the modern ideal - though in referring to Scarlatti's modulation, Avison allowed him to possess some 'art'.

It was a notable victory for Scarlatti to have bewitched Charles Avison, who succumbed almost in spite of himself, for the comments from his pen which we have already seen betray a taste seemingly contrary to that required for the enjoyment of Scarlatti. This dual response to Scarlatti is reflected in Avison's critical works, which are unique in that while they profess unfeigned admiration for that master, this is for once tempered with criticism. An indication of the nature of his objections is found in the following comment:

112. Avison, Essay, p. 52, note.

> Domenico Scarlatti, Author of some excellent Lessons for the Harpsichord...may justly be ranked among the great Masters of this Age...And though in many Places, the finest Passages are greatly disguised with capricious Divisions, yet, upon the whole, they are original and masterly."[113]

Possibly Avison considered that in places they approached the type of music designed for the amazement of the multitude. To his words, Avison added a far more valuable and explicit critical testament, with which we shall deal in Chapter II.

The nearest approaches to criticism of Scarlatti are the complaints voiced by Avison in the mid-century, and, in almost the same terms, by Ambrose Pitman in 1785, against the technical difficulties of the sonatas. 'Criticism', with its connotations of fault-finding, is not an accurate description of Pitman's remarks. Rightly regarding Scarlatti's technical demands as prohibitive to prospective players (and admirers) of his works, Pitman proposed to eradicate the difficulties in order that the excellence of the music might be more fully enjoyed and more generally accessible. To this end he published his own edition of an anthology of sonatas, which he entitled The Beauties of Dominico Scarlatti (c. 1785). His preface makes clear his intentions, which mainly concern the removal of superficial technical difficulties. Sections of it are quoted here:

> "The Lessons of Dominico Scarlatti have been esteemed by Musical Theorists for their many excellencies of Taste, Genius, and Originality. But this Acknowledgement of Merit has hitherto been confined to a very limited Circle; their reception into General Practice having been greatly retarded by the many superfluous and studied difficulties with which they abound.

113. Avison, Essay, p. 52, note.

> In Manuscript, their obscurity was not without intention; - as they were expressly composed for the Practice of a very brilliant Performer, the Infanta MARIA, to whom SCARLATTI was Master of Music; every Opportunity was taken by the Author to introduce difficult and affected Passages, for no other use or reason than merely as extraordinary exercises for the eminent ability of his Pupil.
>
> To remove these Obstacles, which have, in some measure, obscured such admirable Lessons from Public Notice, and that they may, in future, be more readily understood by the Student, has been the principal Design of the present Editor. - In the first Instance - he has selected the most beautiful movements...divested them of their pedantic difficulties, and arranged them in distinct Lessons; the frequent and unnecessary introduction of the Tenor Cleff,...he has everywhere rejected...unnatural and cramp positions of the hands, he has avoided or altered, that the fingering might be rendered easy and graceful; - and he has been enabled, by the improvement of modern Instruments, to restore some passages and amend others, which the Author himself must have admitted, had the Harpsichords of his Time extended as high in Alt, as do those of the present day...

Pitman was here perhaps mistaken in imputing too strong a pedagogic intention to Scarlatti's delight in presenting formidable difficulties. Though in his preface to the _Essercizi_, Scarlatti stated that his intention was "addestrarti alla Franchezza sul Gravicembalo", this was on quite a different level from the desire to educate amateurs, so strong among composers in England who were constantly publishing instrumental methods. Scarlatti was no Geminiani, whose treatises and prefaces lead one to suppose that he wrote music as much to instruct as to entertain the public. Undoubtedly Scarlatti wrote difficult music primarily because that was his language, the language of a virtuoso harpsichordist concerned with creating the most arresting visual and aural effects. Pitman's alterations (discussed fully in chapter V)

fail to render the sonatas easy, an achievement which would entail an extensive re-writing of the lines themselves, not simply the removal of a few external obstacles. It is interesting to note that he, like Roseingrave and Avison, found it necessary to arrange the sonatas into little groups in one key, like a harpsichord suite, almost as though this superficially imposed order were an attempt at capturing and taming Scarlatti's unusual genius, as if presenting them thus might give at least a semblance of familiarity.

Strangely enough, the only way in which Scarlatti was regarded as being unnatural was in this matter of technical requirements. Pitman in his preface inclined to the current tendency to equate ease with naturalness - "simple [or easy] and natural" is a well-worn catch-phrase[114] - and though Scarlatti's music was simple in that it was uninvolved in complicated contrapuntal tangles, it was far from easy. Scarlatti's only reported comment upon the important subject of 'naturalness' was that "as nature had given him ten fingers, and, as his instrument had employment for them all, he saw no reason why he should not use them."[115] In this statement, and in practice, he equated the natural with the idiomatic - that is, with what sounded well on the harpsichord, for he seems to have been convinced of the suitability of his music to the instrument's sound, which was clearly of prime importance to him. It was supremely important to give delight to the ear, and to those who enjoyed the spectacle of a virtuoso

114. The anonymous writer of An Essay towards the Improvement of the Musical Art, 1798, declared that "whatever is difficult is seldom pleasing". (p. 44).

115. Burney, The Present State of Music in Germany..., I, p. 254.

performance. This Scarlatti saw as the command, or the "employment" of nature; and in the pursuance of this objective he permitted himself any means to attain it.

Pitman's preface also largely explains why it was that Scarlatti, though so highly regarded, did not enjoy popularity of the same type or on the same scale as Corelli, for instance. In a country in which music printing flourished extensively, we can measure at least one kind of popularity by the number of editions a composer's work achieved throughout the century, and in comparison with Corelli, the number of editions of Scarlatti is trifling. The answer is that people bought the music they could play, and Corelli's works were in this respect infinitely more accessible. Publishers with a living to make would cater mainly for the growing buying public of amateurs who were content to have mastered enough technique to enable them to play reasonably well without too much time and application, both of which were required in abundance before Scarlatti's sonatas would sound tolerable. Among the manuscript collections of keyboard music made by anonymous amateurs, Scarlatti is not nearly so well represented as are some of the less demanding works of his countrymen (Durante, Marcello, etc.), and even then he usually appears in company with other music requiring a virtuoso technique, indicating the superior ability of the collector.[116] As Burney explained:

116. Besides MS copies of the Essercizi, the following sonatas appear in MS collections apart from those of Worgan and Fitzwilliam: K.131; K.182 (in British Library, Add. 31,589) and K.95 (British Library, Add. 31,814). This last is also published as the concluding variation to a Paradies Minuet (London, c. 1770).

"few have now the perseverance sufficient to vanquish their peculiar difficulties of execution".[117] And if musical amateurs were not prepared to put themselves to too much trouble over difficult music, Pitman and Avison felt strongly enough about Scarlatti's excellence to attempt to ensure that he was heard and played on whatever terms they desired. But despite the efforts of Pitman to give the Essercizi sonatas a less terrifying appearance, they were on a completely different level from that of the lessons which Miss would learn at her boarding school. Scarlatti belonged to an élite of virtuoso performers, as Pitman admitted.

The "very limited Circle" to which he referred is Burney's "Scarlatti sect", whose principal devotees at various stages in the eighteenth century included Roseingrave, Kelway, Worgan, Burney himself, Charles Wesley, and Clementi, who, with Lord Fitzwilliam, were all assiduous hoarders, editors, and performers of Scarlatti's music. Burney's accounts create a captivating picture of apostles of a powerful creed, igniting the flame of enthusiasm in one another, and so ensuring its continuance throughout the century.

Roseingrave's report of his meeting with the young Scarlatti - a rare privilege which none of the others were to enjoy - is well known. Scarlatti is introduced as "a grave young man dressed in black and in a black wig, who had stood in one corner of the room, very quiet and attentive while Roseingrave played", and who, when called to the harpsichord himself, unleashed "ten hundred d---ls" at the instrument and

117. Burney, History, II, p. 1009.

at his hearers, astonishing and even frightening Roseingrave with a performance beyond his wildest dreams of perfection. Fortunately Roseingrave recovered from his shock, became acquainted with this "extraordinary performer", and "hardly ever quitted him while he [Roseingrave] remained in Italy."[118] Thus possessed of the spirit of Scarlatti, Roseingrave settled in England to teach and inspire a number of fine keyboard players, and later to edit and publish forty-two of Scarlatti's harpsichord sonatas (1739).

One of the pupils whom Roseingrave "impressed with a reference for Domenico Scarlatti" was John Worgan, who is portrayed by Burney as a man whose devotion to Scarlatti turned him into a kind of miser, gathering a store of sonatas "which he has always locked up as Sybil's leaves".[119] He did not keep them all to himself, however, but published two sets of sonatas (1752 and 1771). Burney himself confessed to having been "a collector of Scarlatti's compositions all my life." And before he ever wrote of Scarlatti's excellence, the youthful Burney was demonstrating it in performance to admiring noblemen. He gave an account of his meeting with Fulke Greville, describing how he first made an impression upon this gentleman.[120] The meeting took place at the house of the harpsichord maker Kirkman, and it was contrived by Kirkman in order to prove to Greville that there did exist a "young musician who was fit

118. Burney, History, II, p. 704.

119. Ibid., p. 1009.

120. Fulke Greville, grandson of the fifth Lord Brooke, rescued Burney from apprenticeship to Arne, and made him his companion - an exalted position for a young musician. See Lonsdale, op. cit., pp. 14-22.

company for a gentleman", who "had as much music in his tongue as in his hands, and who was as fit company for a prince as for an orchestra."

> "A day was appointed, and the meeting took place. Young Burney, with no other idea than that of serving Kirkman, immediately seated himself at an instrument, and played various pieces of Geminiani, Corelli, and Tartini, whose compositions were then most in fashion. But Mr. Greville, secretly suspicious of some connivance, coldly and proudly walked about the room; took snuff... and looked at some prints, as if wholly without noticing the performance..."[121] (p. 27)

Burney then flitted from one instrument to another, till coming upon one

> "...of which the touch, light and springing, invited his stay, he fired away in a sonata of Scarlatti's, with an alternate excellence of execution and expression, so perfectly in accord with the fanciful flights of that wild but masterly composer, that Mr. Greville,... softly drew a chair to the harpsichord, and listened with unaffected earnestness, to every note." (p. 28)

Burney's daughter Esther was introduced as a child prodigy by playing Scarlatti on the harpsichord. Her performance brought honour to herself and scholars and patrons for her father, but at least one patron was most impressed by the music itself:

> "The late Duke of York, to whom he had the honour of being introduced by the late Earl of Eglinton, was so captivated by some of the most wild and difficult lessons of Scarlatti, which he had heard his little daughter play, that his Royal Highness desired him to put parts to them in the way of Concertos."[122]

121. Fanny Burney (Madame d'Arblay), Memoirs of Doctor Burney, London, 1832, I, pp. 26-29.

122. Lonsdale, op. cit., p. 54.

Another pupil of Roseingrave, Joseph Kelway, contributed to the spread of Scarlatti's reputation by his own outstanding ability as a virtuoso performer and as a teacher. Burney recalled that Kelway "executed the most difficult lessons of Scarlatti, in a manner peculiarly neat and delicate" and was "at the head of the Scarlatti sect."[123] As to his efforts as a teacher, the reminiscences of Samuel Wesley provide us with a few details, since he used to instruct Samuel's brother Charles on the harpsichord. We are told that

> "...my brother learned Scarlatti's Music of him, of which he was very fond, and he was Kelway's favourite Scholar. Kelway said 'it is of the utmost importance to a Learner to hear the best Music'".[124]

Scarlatti's sonatas seem to have had their pedagogic value, if only in nurturing future virtuosi. Kelway's remark is in keeping with that of Arne, who according to Pitman, considered Handel and Scarlatti to be "the best calculated Performances to compleat the Practical Part of a Musical Education."[125] According to Wesley, the result of Kelway's teaching was that

> "There was no part of my Brother's high Ability more remarkable or admirable than his manner of performing the very original and very difficult Compositions of the celebrated Domenico Scarlatti, which he was wont to execute with such Spirit, Energy, Taste and Precision as always to astonish as well as captivate his Hearers...It may be truly affirmed that he has left no Artist in any Degree comparable to himself in the perfect command of that justly esteemed, elegant and elaborate Composer."

123. Burney, History, II, p. 1009.

124. Samuel Wesley, Reminiscences, British Library, MS Add. 27593, f. 124

125. Ambrose Pitman, The Beauties of Dominico Scarlatti, London, c. 1785, Preface.

In all these remarks, Scarlatti is accorded at least as much praise as those executants of his works. It is evident that Samuel was also affected by the excellence of this music from an early age. Writing of the times when, as a small child, he attended Charles's harpsichord lessons, he tells us: "I was so fond of Scarlatti that if he [Charles] began his Lesson before I was called, I cried and bellowed as though I were beaten."

Scarlatti's followers in England, with the editions of his works, were spaced out over the century, a strong continuous stream suggesting that his impact was not ephemeral, a whim of fashion, soon to be abandoned. However, the interest taken in him by musicians at the close of the century was certainly not antiquarian. Samuel Wesley recalled that his father was fond of music, especially that of "the old masters: Purcell, Corelli, Geminiani and Handel". No such reference to a specific age was attached to Wesley's remarks concerning Scarlatti. Scarlatti retained his place in a manner different from those revered masters. Styles had changed between Roseingrave and Wesley, but Scarlatti was always new and modern. And it was mainly owing to the striking originality of his compositions that he continued actively to amaze and delight his hearers throughout the century. One comment from Burney serves to endorse this view of the nature of the response to Scarlatti the composer, though here the reference is to the wide-spread influence of the chamber cantatas of Domenico's father Alessandro:

> "...many of his most natural and graceful passages are still in use, though the more uncommon and far-fetched have never been adopted; and these are therefore still new."[126]

Thus to account for their constant novelty in Burney's terms, Domenico's sonatas must contain mostly "uncommon" passages.

The uniqueness of his music inspired those who wrote about him to a varied terminology which must be considered according to its meanings in eighteenth century language. Anyone attempting to capture Scarlatti in words has to try many paths, for such variety as he possesses cannot be evoked simply. So Burney could describe him as either "wild and eccentric" or "the most original and wonderful performer on the harpsichord, as well as composer for that instrument". The terms 'original' and 'eccentric' may in the context of Burney's respectful feelings for Scarlatti be equated, indicating his inimitability and exclusiveness.[127] In a similarly respectful sense is the word 'curious' employed by Roseingrave in the following recommendation to buyers of his edition of Scarlatti: "I think the following Pieces for their Delicacy of Stile, and Masterly Composition, worthy the Attention of the Curious." If we consult Johnson's

126. Burney, History, II, p. 629.

127. Indeed, Johnson's definition of the word 'eccentric' is in complete accord with this reading:
i) Deviating from the center (sic).
ii) Not having the same center with another circle.
iii) Not terminating in the point; not dissected by the same principle.
iv) Irregular; anomalous; deviating from stated and constant method.
Johnson, A Dictionary of the English Language...abstracted from the folio edition by the Author... 2nd edition, 1760.

Dictionary, we shall find a number of definitions,[128] none of which debase the word with connotations of oddness or quirkiness in a manner suggesting that Scarlatti's sonatas were to be regarded as strange exhibits; as creations perhaps out of the ordinary, but of interest only as oddities and thus of slight importance. Scarlatti's appeal in eighteenth-century England was more powerful and universal than that. One finds little in contemporary accounts to bear out Kirkpatrick's suggestion that Scarlatti was regarded in the eighteenth century as a "sprightly buffoon",[129] with all the flippancy attached to such an assertion. He quotes Burney's reference to Scarlatti's "original and happy freaks".[130] Here, as usual, originality is attributed to Scarlatti; and a 'freak', according to Johnson, is "a sudden fancy; a whim; a capricious prank", any of which may be intended to convey the idea that Scarlatti is a law unto himself. A century that could produce (at any rate in England) such signal proofs of its continued delight in and devotion to Scarlatti clearly cannot have considered him as a jester.

128. Johnson, Dictionary, on 'curious':
i) Inquisitive; desirous of information. (Davies).
ii) Attentive to; diligent about. (Woodward)
iii) Accurate; careful not to mistake. (Hooker)
iv) Difficult to please; solicitous of perfection. (Taylor)
v) Exact; nice; subtle. (Holder)
vi) Artful; not neglectful; not fortuitous. (Fairfax)
vii) Elegant; neat; laboured; finished. (Exodus)
viii) Rigid; severe; rigorous. (Shakespeare)

129. Ralph Kirkpatrick, Domenico Scarlatti, Princeton, 6th printing, 1970, p. 281.

130. Burney, History, II, p. 706.

We have noted the disparity between the lip-service which Burney in particular felt obliged to pay to the idea that his art was decorative and therefore superfluous, or at least not essential, and the much stronger views which he expressed on his own account. So it was that Scarlatti could present his Essercizi with such casual grace, declaring that it was "Nè Viste d'Interesse, nè Mire d'Ambizione, ma Ubidienza" which had led to their publication, adding hopefully: "Forse ti saranno aggredevoli", and then offer these extraordinarily compelling sonatas which clearly fascinated all who heard. The modesty of their verbal introduction is the same as that reported by Roseingrave of the conduct of their composer, who stood in a corner quietly waiting his turn to play. His performance - "as if ten hundred d---ls had been at the instrument" - made a similar impact on Roseingrave as his Essercizi did on the English musicians of the eighteenth century.

It is possible that the manner of the introduction of Scarlatti's music into England contributed in some measure to ensure its favourable reception among a people whose written comments show them to have been unsympathetic to extravagance of demeanour, even if they responded with delight to Scarlatti's bold harmonies and technical sorcery. The unassuming tone of Scarlatti's preface, and indeed of the title "exercises" to describe his publication of thirty sonatas probably appealed to the English on this account.

In support of this argument we may compare the character given by English writers on music to Vivaldi, another composer

of considerable worth whose emphasis on technical virtuosity also placed him in a precarious position. Though he was certainly popular, and merited some serious consideration not least because of his distinguished European reputation, the title "La Stravaganza" for his concerti Op. IV appears to have prejudiced the critics against him from the start. The employment of this term[131] seems to have encouraged a monochromatic view of Vivaldi's compositions. Burney described his writing for violins as "riotous"[132] and commented further: "If acute and rapid tones are evils, Vivaldi has much of the sin to answer for."[133]

Hawkins associated him particularly with the style suggested by the title of his Op. IV, and clarified the connection by declaring that

> "the peculiar characteristic of Vivaldi's music, speaking of his Concertos...is, that it is wild and irregular; and in some instances it seems to have been his study that it should be so; some of his compositions are expressly entitled Extravaganzas, as transgressing the bounds of melody and modulation." [134]

Thomas Busby's dictionary (1806) definition of "Extravaganza" further cements the almost exclusive association of Vivaldi's music with this one characteristic:

> "The appellation given to a certain species of composition, the distinguishing characteristics of which are, wildness of idea and incoherence of construction. The most popular pieces of this kind are those by Vivaldi."

131. The English form of the word is usually "extravaganza", which in Johnson's Dictionary is defined as: "oddness; wild fancy; wild imagining."
132. Burney, History, II, p. 637.
133. Ibid., p. 445.
134. Hawkins, op. cit., II, p. 837.

Burney's reference to Vivaldi's "Stravaganze" - "pieces... which among flashy players, whose chief merit was rapid execution, occupied the highest place of favour"[135] - provides a more limited interpretation of the word than those of Hawkins and Busby, and is consequently less accurate, and less just to the worth of Vivaldi's music. Extremes of technical virtuosity are of the same order as the extraordinary melodic lines and harmonies, and are alike intended to evoke the unusual and exciting, as opposed to the commonplace and dull. But to Avison, either interpretation was sufficient to damn Vivaldi, whose compositions he considered to be worthless.[136]

It is clear that to all these writers, Vivaldi's "stravaganze" were associated with a type of music which was designed solely to astound, and which we have seen vigorously condemned. Thus he was accorded a very different reception at the hands of critical writers from that offered to Scarlatti, despite the many similarities in the music of the two composers. Given these similarities, which interestingly enough are reflected even in the choice of certain adjectives used to describe the character of their music,[137] Scarlatti's success with the critics represents a considerable achievement. His ability to delight both those in search of the excitement of technical display, and those who maintained that such effects

135. Burney, History, II, p. 445.

136. Avison, Essay, p. 39. Vivaldi received at least a partial vindication from John Jortin, op. cit., (see note 46 above), in which he remarks: "For as to Vivaldi,...with all his caprices and puerilities, he has a mixture of good things, and could do well when he had a mind to it." (p. 13).

137. Wildness and eccentricity are certainly attributed to the music of both Vivaldi and Scarlatti, besides the transgression against rules, and the flights of fancy implicit in the expression "stravaganza".

were seldom allied to the compositional excellence discoverable in Scarlatti secured him a position of lasting regard in eighteenth-century musical England. Scarlatti's virtuosity unites player and composer in one effect, in the manner required by Burney of the composer of solo works: besides displaying "knowledge, selection, invention, and refinement", he was to create "new, interesting, and shining passages... which will at once please and surprise the hearer, and do honour to the composer and performer."[138]

138. Burney, History, II, pp. 10-11.

CHAPTER II

THE ARRANGEMENTS OF AVISON AND GEMINIANI

In an advertisement dated January 31st 1742-3[1], the Newcastle critic and composer Charles Avison announced his intention to publish by subscription a rather unusual set of pieces. In the words of the original: "Twelve Grand Concerto's for violins etc., done from Two Books of Lessons, composed by Signior Domenico Scarlatti." And a year later, in 1744, after various obstacles had been surmounted and the list of subscribers exceeded the one hundred required by the publication proposals, the completed set of concerti appeared. Avison's venture was well supported: the 149 persons named include, besides a number of lords, ladies, knights and clergymen, a fair gathering of composers - Thomas Chilcot, James Nares, William Felton, Maurice Greene, Michael Festing, John Garth, Joseph Kelway, and of course Francesco Geminiani. As well as these, there is the harpsichord maker Burkat Shudi, and six musical societies: at Carlisle, Glasgow, Norwich, Oxford, York, and one from London which must be included under its full and informative title, since it saw fit to announce the whole: "The Philharmonic Society at the Crown and Anchor in the Strand on Wednesday Nights." This worthy organisation required "3 setts".

At this point we might ask what prompted Avison to produce these extraordinary works. His great admiration for Scarlatti is amply attested by the remarks contained in his Essay, and in the dedication of the concerti under discussion, in which Avison refers to his "high Opinion of Scarlatti." But though admiration

1. Printed on the reverse of the title page for I Concerto in Seven Parts done from the Lessons of Sigr. Domenico Scarlatti by Charles Avison, London, 1743, are: Proposals for Publishing by Subscription, Twelve Grand Concerto's,...etc.

must have provided one of the most compelling reasons for the production of these concerti, this does not sufficiently explain why he thought it necessary to present the sonatas in so markedly different a medium. Avison's views on the harpsichord greatly concern the subject of expression, "wherein", we are told, "the Harpsichord is remarkably deficient",[2] while in another statement in his Essay, he confines its powers principally to the expression of "those lively or trickling Movements which thrill in the Ear."[3] However, this does not necessarily suggest that the representation of Scarlatti's sonatas on stringed instruments was prompted by a desire on Avison's part to render them more expressive. Were this his sole aim, he could have added parts for two violins and a cello to that of the harpsichord and transformed them into accompanied sonatas, which was the solution he adopted with his own keyboard works.

Of course, the transfer of material from one medium to another was quite customary in the eighteenth century, especially among hard-pressed composers who would exhaust most of the possibilities of a good work, adapting it for reintroduction into a variety of different situations. Avison himself arranged his string concerti Opera II and IV for organ.[4] However, we are not concerned here with the kind of alterations made by busy composers but rather with the art of the arranger - though it must be admitted that in one essential their object was similar: the practical one of meeting the varied and constant demands of the public for new works. While the composer wrote new music to

2. Avison, Essay, p.136.
3. Ibid., p.116.
4. O.Edwards, 'Charles Avison, English Concerto-Writer Extraordinary', The Musical Quarterly, lix (1973), pp.399-410.

order, the arranger set about making already known music accessible to a wider performing public.

The harpsichord could produce an extensive variety of textures, from the single line and accompaniment to those of full harmony or polyphony at the touch of a single player's hands. This ability, and the instrument's consequent position as a maid of all work determined that most arrangements were keyboard reductions of ensemble works, and were made by amateur and professional musicians alike. There exist, particularly in manuscript, arrangements for keyboard of popular orchestral works by Handel, A. Scarlatti, Corelli and Vivaldi among others, besides enormous numbers of favourite arias from the operatic repertoire. But arrangements like Avison's, which reversed this more customary practice, were less usual. Geminiani's penchant for arranging doubtless influenced Avison, especially since Geminiani also arranged "up", by creating concerti grossi out of movements from Corelli's violin sonatas Op.5 and his own violin sonatas Op.4, while his sonatas Op.1 were transformed into trio sonatas. The second editions of his Opera 2 and 3 also show his predilection for complicating and thickening textures rather than simplifying. All of Geminiani's works, with the exception of Op.7 ("La Foresta Incantata"), exist in more than one setting, for all of which he was responsible[5], doubtless with the aim of securing for his music a wider buying public. Geminiani's influence is also reflected in Avison's conviction that

> "...There is perhaps no Species of Music which affords a more lasting and rational pleasure than <u>that</u> which contains a Diversity of Parts; as in such Pieces <u>there</u> is an ampler

5. Other arrangements of Geminiani's works, made by publishers, or in one case, by the composer Barsanti, also exist, but these were not executed with the thoroughness and critical attention to detail of the composer's own arrangements, many of which he regarded as improvements.

Scope for a Range of Air, Imitation, and Design."[6]

And conclusively the following extract from the *Advertisement to* Avison's publication (in score) of twenty-six of his own concerti (1758) leave us little doubt that at least one reason for the arrangements from Scarlatti was provided by the practical needs of string players:

> "When we consider the utility of full-music for instruments, both in publick and private concerts...it is somewhat to be regretted that so few composers have employed their talents in this extensive branch of the art."

Avison then mentions the few composers who, in his view, had satisfied the requirements of musicians and music societies for orchestral works, these being Corelli, Geminiani and Handel. He continues, expressing the hope that "the concertos from Scarlatti's Lessons, when once they have got access to the public ear, will be a durable addition to this useful class of music". We can cite this retrospectively, with the advantage of having all Avison's writings before us, but to the public of 1743 he offered a different explanation, the truth of which will be borne out when we compare the concerti with the originals:

> "These Lessons for the Harpsichord being extremely difficult, and many delightful Passages entirely disguised, either with capricious Divisions, or an unnecessary Repetition in many Places, few Performers are able to execute them with that Taste and Correctness they require: Therefore the forming them into Parts, and taking off the Mask which concealed their sweet succession of Harmony, so peculiar to the Compositions of this Author, but render them more easy and familiar to the Instrument for which they were first intended."[7]

6. Avison, *Eight Concertos, --- Opera Quarta, London, 1755, Advertisement.*
7. Avison, Advertisement for Twelve Grand Concerto's etc., 1743.

These remarks show that Avison did not fully understand, or lacked sympathy with some of the most characteristic features of Scarlatti's style. But they also demonstrate his realisation that besides a mastery of technique, an understanding of the musical language is necessary to the full appreciation of Scarlatti's work. Consequently we shall see that anything in Scarlatti which his critic and admirer failed to comprehend, or found impossible to believe, was changed to conform to Avison's ideas. This mode of thought was not entirely unknown in eighteenth-century England where, according to Burney, passages which failed to find favour were occasionally discarded altogether. He reports that in the "long unmeaning allegros" of Corelli's "first, third and sixth solos; where, for two whole pages together, common chords are broken into common divisions...these have been long omitted in performance".[8] We shall see that Avison's treatment of the Scarlatti sonatas reveals a more carefully considered and less cavalier attitude than that suggested by Burney's comments, Avison's intentions being more akin to those of Geminiani in his arrangements. The final sentence of Avison's explanation above can only be taken to mean that once musicians had seen from Avison's settings what Scarlatti's essential harmonic moves and thematic ideas were - undisguised by "capricious Divisions" - they would be able to perform the sonatas on the harpsichord correctly, and possibly with Avison's structural alterations. That is, if they could get their fingers round them at all.

It must be admitted that Avison was only the first of a succession of musicians (ending in this century with A. Longo)

8. Burney, History, II, p.443.

who felt goaded by Scarlatti's strangeness and difficulty into altering his music. We have already mentioned Ambrose Pitman's publication of a selection of Scarlatti sonatas with some of the difficulties removed. Pitman's preface does not tell quite the same tale as Avison's comments of 1743, because Pitman had no quarrel with the musical content. But he agreed that the technical demands of Scarlatti's sonatas were so daunting as to have prevented their attaining the popularity which their musical excellence deserved. Such was the irresistible appeal of Scarlatti that both Avison and Pitman felt compelled to redress this state of affairs.

One of the most obvious virtuoso devices employed in the Essercizi is that of handcrossing. In its athletic form, with one hand in a fixed position and the other leaping over it, handcrossing was widely adopted in England (by English and Italian composers), especially since the publication of the Essercizi. But even more common in Scarlatti's Essercizi, and nowhere consistently imitated, is another type of handcrossing where lengthy passages are played with the hands constantly in reversed positions. (See in particular the sonata K.29 in D major, which is performed almost entirely with hands crossed.) The resulting disorientation creates much greater problems - in addition to the considerable physical ones - so that it is not surprising that such handcrossings were shunned even by other composers of virtuoso harpsichord music. Needless to say, Avison's concerti remove such obstacles to performance, and so present Scarlatti's sonatas to quite a different class of performing musicians from the one to which the harpsichord works appealed.

A comparison between Avison's arrangements and Scarlatti's sonatas[9] is of great value to us, not simply as proof of Avison's skill as an orchestrator, but principally in the insight afforded into Avison's approach to the musical structure and idiom of a markedly individual contemporary. Criticism in the eighteenth century was frequently outspoken, and seldom withheld on any subject, but rarely was it combined with such thorough practical application as is found in these concerti. Scarlatti's own compositional procedures are examined minutely by a less bold but extremely competent composer and critic, so that we are offered the opportunity to observe Scarlatti's music through the eyes of a contemporary in a more vivid manner than is attained by any verbal description.

In order both to whet the public appetite, and to prove that orchestrated Scarlatti was not only practicable, but a rare musical delight, Avison attached to his initial advertisement of 1742-3[10] a copy of the first concerto of the set, which at this stage consisted of only two movements, both fast ones. Looking again at his proposed sources, we can understand why this is so, for the two books of Lessons to which he refers (the Roseingrave publication of 1739, consisting of the 30 Essercizi and 12 additional sonatas K.31-42) are singularly lacking in slow movements. Apart from two moderato fugues, only one real slow movement is offered - a Larghetto in D minor (K.34) which Avison does not employ anyway. The acquisition of slow movements was a problem which Avison felt obliged to tackle,

9.A study of these works, J.L.Cassingham, The Twelve Scarlatti/Avison Concertos of 1744, Diss., University of Missouri, 1968, was brought to my attention too late to include in this thesis.

10.This advertisement and the attached concerto were obviously published later (in May 1743), since the postscript is on the same sheet.

since he was not prepared to offer the public either truncated two-movement concerti, or - even more strange - full-length works containing fast movements only. In a *post*script to the original advertisement, which is dated May 23rd 1743, he describes both his problem and its solution:

> "It is but too obvious that this Undertaking would have been liable to Exceptions from a Want of Slow Movements in the Original, which is now sufficiently remov'd, Mr. Avison having been favour'd (since the printing of this Specimen) with as many Pieces of the same Author's as will be an Addition, in general, of two to each Concerto; and, tho' attended with an extraordinary Expence, yet shall not impede the Prosecution of this Design, there being all imaginable Hopes of succeeding in a Work which has already had the Approbation of the ablest Judges."

When the completed set was published a year later, the title-page described the sources as follows:

> "Twelve concerto's in Seven Parts for Four Violins, one Alto Viola, a Violoncello, and a Thorough Bass, done from two Books of Lessons for the Harpsichord. Composed by Sigr. Domenico Scarlatti with additional Slow Movements from Manuscript Solo Pieces, by the same Author."

As may be suggested by the phrase "<u>additional</u> Slow Movements", Avison was not actually supplied with a complete set of slow movements from these manuscript sources. Four are in fact <u>Essercizi</u> sonatas, three of which had an original tempo indication of Allegro, the fourth being a Presto. The regrettable lack of precise information concerning the sources of the remaining slow movements appears to have been quite customary in Avison's time, since the acquisition and circulation of manuscripts was both widespread and fluid. Today, among manuscript collections in libraries all over this country are eighteenth-century copies of *a few* Scarlatti sonatas[1] not known to have been published at the time, but identifiable since, with reference to the complete

1. See *above*, p.50.

sonatas collected and transcribed under Scarlatti's supervision for the Queen of Spain. So while there is no doubt as to their authenticity, it is impossible to tell exactly how they arrived in this country. (Another point of interest is that they most frequently appear singly in the manuscripts, not in collections - Worgan's collection excepted.) So far there is no trace of the manuscript copies of the slow movements acquired by Avison, and in fact eight of them are not identifiable at all among Scarlatti's complete works, though this is not sufficient reason to deny them his authorship with absolute certainty.

In the absence of more concrete evidence, the usual course is to make stylistic comparisons with the composer's known works. This should be relatively straightforward considering Scarlatti's individuality as displayed in the Essercizi and later sonatas, and it is clear that the pieces acquired by Avison do not belong in such company. However, in comparison with the other slow movements "from manuscript sources", they are by no means out of place. These latter sonatas, while appearing later than the Essercizi in the complete works (see table below), are believed to have been written quite a bit earlier, possibly while Scarlatti was in Portugal.[12] They are multi-movement sonatas consisting of a treble line and a figured bass, and their style is somewhat more conventional than that of the Essercizi. Avison refers to them as "solo pieces", and in eighteenth-century parlance, this term usually describes works for a solo instrument and continuo. Some scholars believe them to have originated as violin sonatas, for stylistic reasons, as well as those of presentation and layout.[13] Perhaps the unknown sonatas

12. Kirkpatrick, op.cit., pp. 150-152.
13. See Kirkpatrick, ibid., and Lionel Salter's edition of early Scarlatti sonatas for violin (1940-50); also Newton, op.cit., p.143.

had a like origin, and with these "solo pieces" found their way to England as part of a collection of early Scarlatti sonatas, the manuscript of which is now lost.

The following table lists the sources of the concerti as far as they are known:

Concerti	Sonatas			
I.	K.91a.	K.24.	K.91d.	K.26.
II.	K.91c.	K.13.	K.4.	K.2.
III.	K.89b.	K.37.	K.38.	K.1.
IV.	K.12.	K.3.	?	K.36.
V.	?	K.11.	K.41.	K.5.
VI.	?	K.29.	K.89c.	K.21.
VII.	K.88a.	K.19.	K.88d.	K.17.
VIII.	K.81a.	K.20.	K.81d.	K.15.
IX.	?	K.31.	?	K.7.
X.	?	K.10.	K.9.	
XI.	?	K.28.	K.25.	K.6.
XII.	?	K.23.	K.22.	K.33.

In comparing the Avison concerti with Scarlatti's originals, we shall be concerned here primarily with the harmonic and structural aspects of the works, since it is to these that Avison's critical amendments apply most.

There is certainly a difference between Avison's treatment of Scarlatti's slow and fast sonatas according to their type, reflecting and emphasising the stylistic differences between the earlier sonatas and the Essercizi. Perhaps because the idiom of the early slow movements is in general less unusual, less characteristically Scarlattian than the Essercizi, Avison feels on surer ground, and is consequently freer and more inventive in his orchestration. Textures are consistently

fuller (and incidentally there is less alternation between solo and tutti) because he is confident in devising new parts. He obtained the textural richness which he favoured by creating active parts for all instruments, resulting in a profuseness of sound characteristic of his own concerti, and of Geminiani's still more. Very likely it was learned from this master, who was noted for his "skill in diversifying his parts", or notorious for the "confusion in the effect of the whole, from the too great business and dissimilitude of the several parts"[14] - depending on how Burney was disposed towards him at the time. Another habit of Geminiani's - that of altering the structure and harmonies - is also discovered in the Avison arrangements, to a greater and bolder degree in the slow than in the fast movements.

Avison's principal concern in the orchestration of the slow sonatas was to create a more sustained structure, linking phrases and providing a continuous stream of sound, such as is reminiscent of Geminiani's arrangements and also of Bach's transcriptions of Vivaldi. With Avison, this is accomplished partly by means of harmonic compression - speeding up the rate of harmonic and tonal change - and partly with the aid of the inner parts. In addition, the treble line itself is at times profusely ornamented, as Avison adopts Geminiani's - and Bach's - practice of writing in full what would otherwise be left to the mercy of a performer's improvisatory skills.

The general character of these early slow movements (K.81a, 88a, 89b, 91a, and 91c) is one of a relaxed, leisurely poise, resulting in the main from the short, measured harmonic phrases

14. Burney, History, II, p.994.

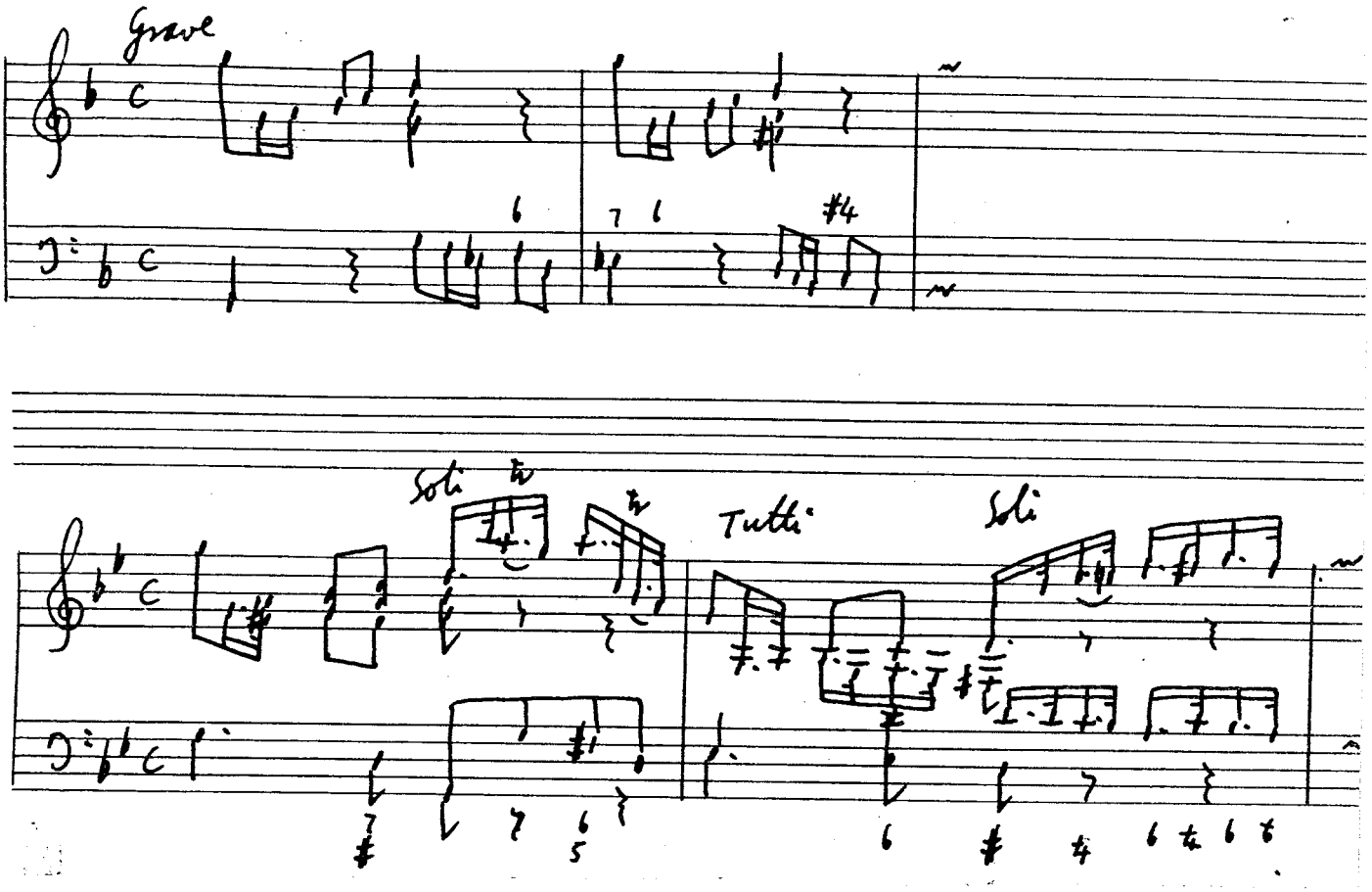
and aided by the monothematic structure of the melodic line. Though the melodic line is frequently fragmentary, the even pace of the harmonic phrasing prevents the kind of impetus attained in the later sonatas and the early fast movements. So the phrases have time to breathe, avoiding the thematic impulsion of one motive into another. In character and phrase structure they are not unlike the slow movements of Vivaldi's violin sonatas Opera II and V.

The scoring of the first movement from Concerto II (K.91c) is not elaborate, and the treble and bass lines are substantially the same as in the original. All the violins play the treble in unison, retaining the dotted rhythms and somewhat formal character of the sonata, one which is favoured by Avison in the slow movements of the concerti. The violas and basses contribute towards linking the more broken phrases of the melodic line, though in fact that of the original is not conspicuously in need of such aid. Even less so is the upper line of the sonata K.91a (in G major, transposed to A major in becoming the opening movement of Concerto I). Avison's treatment of this work is more elaborate than that accorded to the first example. The already ornamental melodic line is decorated still further, though its fluid motion is to some extent sacrificed to Avison's penchant for sharper rhythms, There is also a greater variety in the part-writing, the second violins occasionally sharing the highly embellished contour of the top line, while the violas also have something interesting to say. Again, Geminiani's influence may be discerned in the intricacy of the several parts.

Apart from the chromatic alteration of a sequence towards the middle of the first movement of Concerto II (bars 12-15), creating a strong A minor inflection where formerly G major reigned, there is little harmonic difference between these movements and their originals.

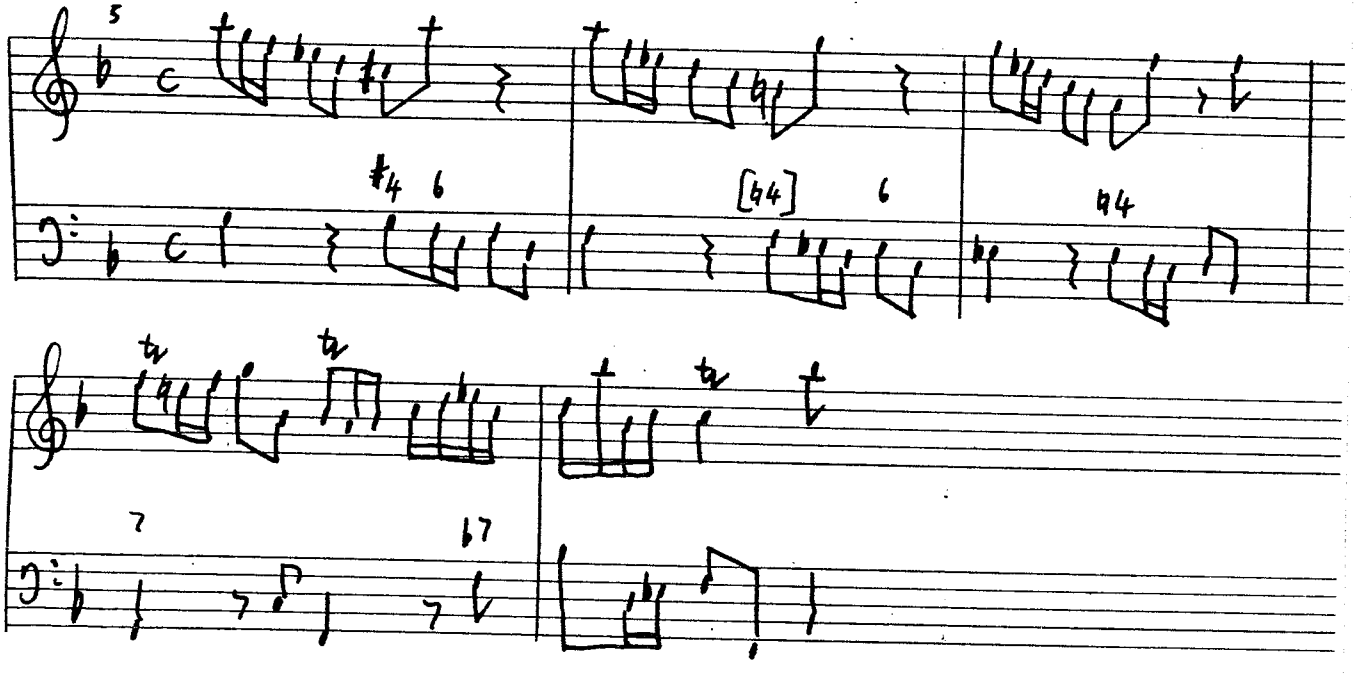
The relatively straightforward treatment of these works is by no means typical. Not only the instrumental medium, but also the character of the sonata in G minor (K.88a) is altered with its transformation into the first movement of Concerto VII. This is noticeable from the first bars of each version of the work. Avison clearly conceived it as a robust formal overture, in great contrast with Scarlatti's gentle sonata. The difference resides partly in Avison's use of dotted rhythms, but also in the more assertive character of his harmonies. To isolate the cause further, it is Avison's introduction of dominant chords with their sharp leading-note which is altogether absent from the initial bars of the original, that gives the decisive tone to the opening of the concerto movement. Consider now Scarlatti's harmonies in this first bar. The melodic line on the second beat is unharmonised, and the resulting ambiguity is not retained by Avison, who places a strong dominant seventh below the C in the treble, impelling it more forcibly towards the G minor chord on the third beat. Also, the fourth beat of the sonata, though having no written upper line, would have been harmonised in accordance with the figuring, i.e. as a D minor chord of the sixth, which, with the flattened leading-note offers a much gentler, more indeterminate approach to the C minor sixth chord

at the start of the second bar than does the vigorously cadential dominant $\frac{6}{5}$ of the Avison work:

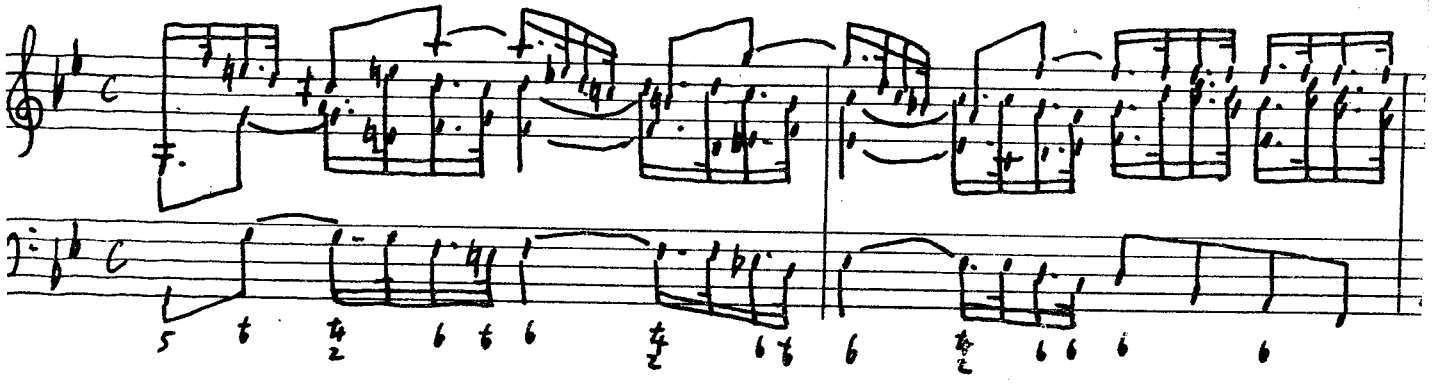


In the remainder of the movement, Avison takes Scarlatti's harmonies and re-arranges them, achieving the same structural points, but in such a way that the areas of harmonic intensity and relaxation are re-distributed. The procedure which he adopts, essentially one of harmonic compression, is encountered time and again in his arrangements. Retaining the basic harmonic moves of the original, he tightens, or telescopes them, so that it takes less time to cover the same ground. Avison's movement reduces the 26 bars of the Scarlatti sonata to 18. In the original, a formal B flat major cadence is made after

inflections suggesting D minor and C minor, which occur in a sequential passage five bars long. Making the same inflections, Avison crams this activity into two bars, quickening the harmonic rhythm considerably, which is always more feasible in a slow movement, especially one constructed with a slow harmonic rhythm. Scarlatti, Sonata in G minor, K.88a:



Avison, Concerto VII, 1st Movement:



In addition to this, and with the same intention of altering the original unhurried spacing and articulation of the phrases,

intermediate harmonies are created by the simultaneous activity of the inner parts. Then Avison's B flat cadence itself is spun out, as if compensating for the earlier harmonic activity. In the middle section of the sonata movement, Scarlatti emphasises the tonic key yet again, approaching it via D minor - an outcome of the exact repeat in bar 10 of the material of bar 5. Whereas in its initial context D minor was only touched upon, here in bar 10 it is allowed its expected resolution, reinforced by the opening figure. The D minor chord at the cadence is then altered to become the dominant of G minor, the dominant pedal providing an opening for further phrase expansion in a sequence, leading naturally to the G minor cadence. At this point, the phrase from bars 5-7 reappears, again in its original key, before the final cadential bars with their characteristic Scarlattian hovering between tonic and dominant chords - complete with repeated motive - and ending with a restatement of the opening phrase.

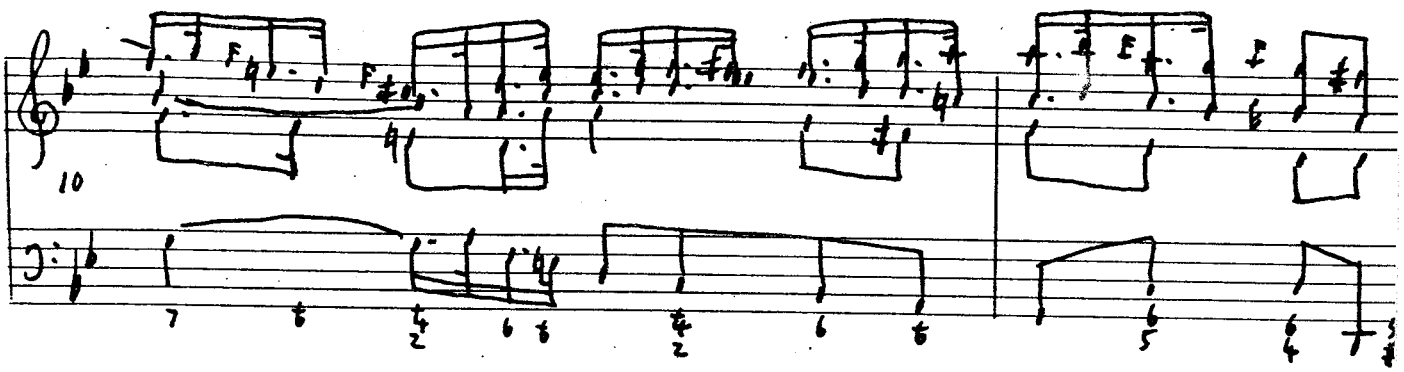
The concerto departs radically from the sonata, after the B flat cadence. Again, Avison has grasped the essential harmonic moves and made them, but on a much reduced time-scale; modulations in the sonata here become fleeting inflections, with some uneven phrasing as an additional result. (Avison takes five bars to say what Scarlatti says in twelve.) The concerto version during this section pays even less attention to the original melodic line than it did before the B flat cadence. Avison substituting figurations of his own invention. In fact, only the first four bars and the final five adhere thematically and in

harmonic pace to the sonata. As a result of this partial faithfulness to the line and pace of the original, Scarlatti's thematic coherence is forfeited, and the balanced proportions of his harmonic and tonal distribution are rendered very uneven. Slightly ambiguous details of construction in the sonata, like the constant return of the material of bar 5, always in its original key, and always heading for a new destination, are lost in the concerto.

Knowing the pattern of Avison's alterations in the later sonatas, we can suggest that one reason for his differences in this case is that he disliked too great an insistence on a harmonic, tonal, or even thematic re-statement. He may well have regarded a large structural cadence in G minor in the middle of the movement as an unnecessary emphasis of the tonic key, and the recurrence of the bar 5 phrase as bewildering, or simply redundant. His scheme allows only for the customary subsidiary modulation to the relative major.

Avison's created lines are not out of character with the mood of the work as he has presented it, nor even with the Scarlattian style (see bar 12 of the concerto). But Scarlatti's pace is altogether more leisurely, preserving an even temperature both harmonically and thematically throughout the piece - very different in this respect from his later works. In a slow movement, the effect of the short, discontinuous phrasing of of the melodic line is one of calm simplicity, which Avison alters here to create a rich, fully sustained movement, linking phrases, quickening harmonic moves, ornamenting the upper line,

and in the tutti sections, inventing active and interesting inner parts. Dissonant double appoggiaturas and passing notes enhance the sumptuousness of the orchestral sound: Avison, Concerto VII, 1st movement.



The first movements of Concerti III and VIII (sonatas K.89b and K.81a respectively) display some similarity to the work just described. The originals are delicate, almost restrained creations, presented in a series of short melodic phrases, and in character not unlike the sonata K.88a (Concerto VII, 1st movement). As with the orchestral version of that work, Avison is here concerned with creating a more sustained sound than is suggested by the motivic fragments of the originals' lines, though he also wished to retain the still atmosphere of Scarlatti's music in these concerti, and consequently he preserves the internal structure of the sonatas intact. The technique which he adopts is similar for both movements, though possibly more effective in the beautiful first movement from Concerto III which we shall take as an example.

Unlike his working of the sonata K.88a in Concerto VII, Avison represents the melodic line and bass of K.89b fairly faithfully, giving them to the first violin and cellos, while

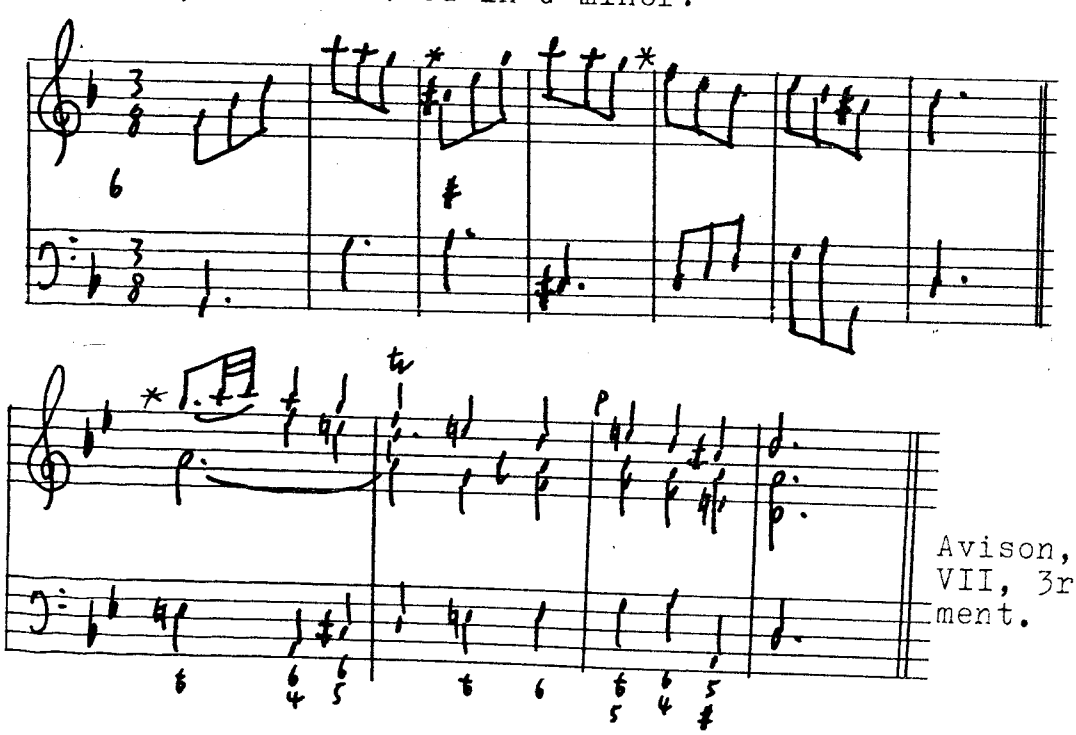
the violas have an independent line, contributing their own distinct rhythm and filling out the harmonies. In addition, the bass of the first beat of each bar from 7 to 9 is suspended, and the resulting $\frac{4}{2}$ and $\frac{7}{5}$ chords with their resolutions aid the required sostenuto. The slow harmonic rhythm (one change per bar) is also retained, which allows Avison freedom to make his elaborations without disturbing the calm of the work. These elaborations concern the writing for the second violin, which is provided with a continuous stream of semiquaver figurations, really an ornamental version of the original melodic line, and consequently lacking the obtrusiveness of an independent counterpoint, in which respect it is unlike the inner parts in the first movement of Concerto VII. Against this constant shimmering sound the broken utterances of the first violins are set in effective relief. This is accompanimental writing, designed to create an atmosphere.

In this piece, far from practising his customary harmonic compression, Avison not only retains the original harmonies intact, but also expands the structure slightly by continuing the chromatic descent of the bass from the B flat in bar 13, taking it as far as G sharp (instead of A) where a diminished seventh chord serves as a stronger approach to the dominant of D minor. Having thus strengthened his approach, Avison permits the two concertino violins to dwell longer on the dominant in a short cadenza passage before rejoining the text of the original for the concluding bars.

With the third movements of Concerti I, VI, VII and VIII, we encounter another of Avison's solutions to the problem of

sources for slow movements, namely the adaptation of fast sonata movements. The original of that from Concerto VII is a lively minuet (K.88d) of unusual contour, which is transformed into a gentle "affetto"-type adagio, the flow of the piece being aided occasionally by running passages in the second violin. The sonata K.81d in E minor is a vivacious Scarlattian allegro in $\frac{3}{8}$ time. This delightful work, with its rather spiky melodic line, appears in Concerto VIII with the improbable heading "amoroso". Abandoning the fast speed and the rapid ascending broken intervals among the figurations of Scarlatti's sonata, and acquiring a gently ticking accompaniment from the second violins and violas, the piece now appears quite in keeping with its new languid designation. The alteration of the harmonic schemes is by no means as radical as in some of the slow movements, and is dictated by Avison's dislike of repeated material. Repetitions of a motive are therefore removed, and in the movement from Concerto VII (K.88d), the harmonic rhythm is tightened at one point so that the harmonies of two bars in the original now occupy only one.

Scarlatti, Sonata K.88d in G minor:



Avison, Concerto VII, 3rd movement.

To anyone familiar with Scarlatti's phrase structure, the consequent omission of thematic material is somewhat disturbing.

The sonatas K.91d and K.89c are more substantial than either of the two described above, and are consequently much truncated on being made into slow concerto movements (the 3rd from Concerto I and Concerto VI respectively). Though this method of reducing the scale of a piece is different from the kind of harmonic compression we have encountered in the transformation of K.88a into the first movement of Concerto VII, it results from the same reasoning. At least as exemplified in these concerti and their originals, Avison's concept of pace (harmonic and tonal) is fundamentally at variance with Scarlatti's. We use the expression "pace" to describe the structure of a piece in terms of the rhythm and duration of its tonal and harmonic areas. For Avison, a slow tempo requires a faster harmonic rhythm and pace, and/or a greater melodic elaboration and textural richness to create a sostenuto. While the transfer to orchestral medium must have encouraged the fuller textures, only an impatience with Scarlatti's more leisurely pace can explain some of the harmonic compressions we have seen. The problem is even more acute in transforming the fast sonatas K.91d and 89c into slow concerto movements, for they are more loosely constructed tonally than Scarlatti's early slow sonatas, and the slashing of material is consequently more drastic.

It is understandable that Avison should wish to reduce the time-scale of each harmonic move, in order to ensure a more compact structure in a slow movement. But Avison's treatment of these works is also very much in keeping with that of the

fast Essercizi pieces which he arranges as quick movements, and where the same problem does not exist. The extent and nature of his alterations here constitute a general comment on Scarlatti's methods of construction, which is relevant both to these early sonatas and more especially to the Essercizi, where the individual style is more pronounced.

Avison's procedure with both sonatas is essentially the same: he selects those phrases from each part of a sonata in which the tonal moves are made, and strings them together, ensuring that there is continuity in the melodic lines while omitting any repetition of harmonies or thematic material. The concerto movements are both presented in one continuous section (the sonatas are in two balancing parts), being reduced from the original 92 bars to 38 in Concerto I and from 94 to 39 in Concerto VI. There is no composition of material as in K.88a/ Concerto VII, 1st movement, which resulted from the need for extensive re-writing to attain a consistent flow and thus avoid a "patched" effect; and this difference in treatment is dictated by a difference in the styles of the originals. It should be mentioned that in the fast pieces from the multi-movement sonatas, Scarlatti displays an individuality of style and structure more characteristic of his later works than of the early slow movements, and Avison's treatment of them acknowledges his awareness of it. Besides the individual contour of the lines - note his particular use of chromatic auxiliaries - which Avison is as careful to preserve here as he is with those in the Essercizi, there is a characteristic Scarlattian

harmonic and tonal pace which does not move regularly, but in fits and starts, unpredictably prolonging harmonies - one of the many characteristics he shares with Vivaldi - or doubling back on itself to restate phrases and motives. In his approach to such structures in either early or later sonatas, Avison shows himself to be unsympathetic. He prefers a more even-tempered rate of movement: having made a point once, you proceed immediately to the next one. A comparison between the third movement of Concerto I in A major and its original, K.91d in G major is given to clarify this.

Scarlatti's opening phrase is ten bars long, which Avison shortens to eight by omitting the repeat of a motive (bars 5-6). The following four-bar phrase, ending on the dominant of D minor, is retained in the concerto movement; but as an answering phrase to this, Avison takes bars 33-38 of the original, completely by-passing bars 15-32. Avison has certainly accomplished the same modulation and with the same harmonies, and so is satisfied that the intervening seventeen bars constitute an unnecessary prolonging of cadential harmonies.[15] But these abandoned bars form part of the delight of this structure in which Scarlatti adds to the tension of the initial dominant (in bar 14), by deflecting away from its immediate resolution, teasing us with unexpected motive repetitions and further approaches to the eventual cadence. Even after a perfect cadence in bars 25-6, he twists round again, making a fresh attack and finally resolving the whole in D minor. Besides such motivic repetitions as occur in bars 18-21, it is the alteration of context in the re-statement of material which is so unpredictable.

15. See p.42 above for Avison's condemnation of "capricious divisions". This may perhaps be regarded as an example.

The second part of the sonata is slashed in much the same way as the first, omitting bars 46-74, where Scarlatti keeps offering a resolution in the tonic, only to depart from it again. His final inflection (to G minor, transposed to A minor in Avison) and resolution alone are employed in the concerto, and are placed immediately following the return of the opening material (bars 98-104 of the concerto).

Sonata K.89c is treated in a similar manner in Concerto VI. Avison again makes all Scarlatti's harmonic and tonal moves, but employs a reduced time-scale for each, and re-arranges the context to exclude Scarlatti's insistent repetitions.

It is not difficult to see why Avison found it unnecessary to re-create material in order to ensure the logical flow of the pieces. These sonatas are much more motivic melodically and sectionalized harmonically, having a less continuous harmonic phrasing than the slow movements from these same early sonatas. In this kind of structure, sections of material can be lifted quite easily without damage to the essential tonal scheme, but with considerable detriment to the character of Scarlatti's piece. Both composers achieve the same tonal goals, but Avison does this immediately, and Scarlatti only ultimately. Avison extracts the expected, disregarding Scarlatti's playfulness and unpredictable diversions. The concerto movements sound totally plausible, their balanced phrases progressing smoothly and logically, giving no hint of the laceration of their originals. Of course the numerous repetitions in Scarlatti's piece would sound strange at a slow tempo, but that this is not the only reason for their omission is given proof in the similarity

in Avison's treatment of such passages in fast concerto movements.

From a total of twenty-two slow movements, eight have originals which are as yet unidentified (see table on p.71 above). Until infallible proof of the authorship of these works is offered, we shall refer to them as attributed to Domenico Scarlatti. As we have mentioned above (pp.70-1), they are in general stylistically closer to the other early slow movements - and in some respects even more to the works of his contemporaries - than to the mature Scarlatti. Having no originals with which to make comparison, it is not possible to tell with certainty how much Avison has added or suppressed. But if we compare his treatment of the known early sonatas, the similarities should provide a fair indication of the general character of the originals.

There are in the unidentified works textures and rhythms, and inventive inner parts similar to those of the slow movements known to be by Scarlatti. These movements display Avison's penchant for a sustained sound, but contain more variety in the external formal layout and length than do the identified slow movements. The first movement of Concerto XI is a substantial work, very neatly structured, its two parts mirroring each other. Though on a smaller scale, the first movement from Concerto V is similarly organized. No other movement is as precisely ordered as these, yet in each there is a sense of unity, either through the general similarity in the character of the figuration, or with some more obvious plan. In the elaborate first movement from Concerto VI, this is achieved by parallels between appearances in each half of "episode"

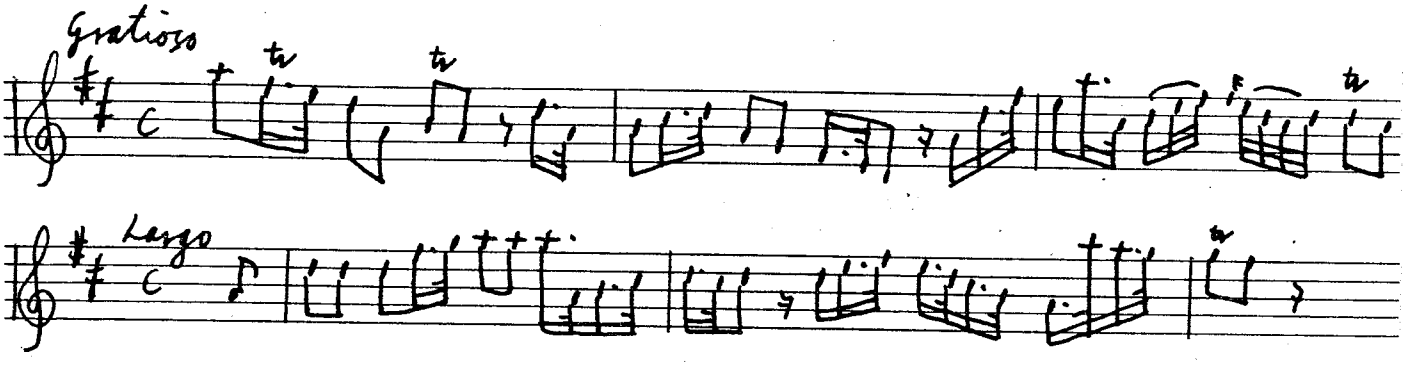
material in the dominant minor and the tonic minor. The first movement from Concerto X makes no real departure from the tonic, but still suggests the division of the work into two halves by re-stating the opening figuration in the tonic key half-way through. The first movement from Concerto XII is apart from the others in that it has an "introduction" consisting of held chords and brief solo interpolations, thematically unconnected in any respect to the main body of the movement. In none of these movements is the opening theme quite as persistently present throughout, as is the case with the identified slow sonatas. Its function alters from that of a generative force to that of a head-motive with no essential bearing upon the conduct of the remainder of the piece. This structure is not nearly so pronounced as in many of Scarlatti's late sonatas, where as a result there is often a considerable contrast in the material of the various phrases.

In discussing the musical character of the unknown works, we are again beset by difficulties arising from our knowledge of Avison's deviations from the identified original sources. We know that he is given to tightening harmonic pace (as in the third movements from Concerti I and VI) and consequently to altering the thematic structure, and occasionally changing the identity of the harmonies. All of these features appear in their most extreme form in the first movement from Concerto VII (K.88a), but they are also present to some degree in the remaining slow movements. Since we cannot hope to disentangle the true originals from Avison's coils, we shall have to take these

works as they are, suggesting possible alterations in the light of our knowledge of Avison's practices.

The general flavour of the Corelli-influenced composers would appear to be most pronounced in the following four pieces: the first movements from Concerti IX,X,XII, and to a certain extent VI. Short, simple phrases like these recall the earlier style:

Avison/Scarlatti, first movements from Concerti X and XII.

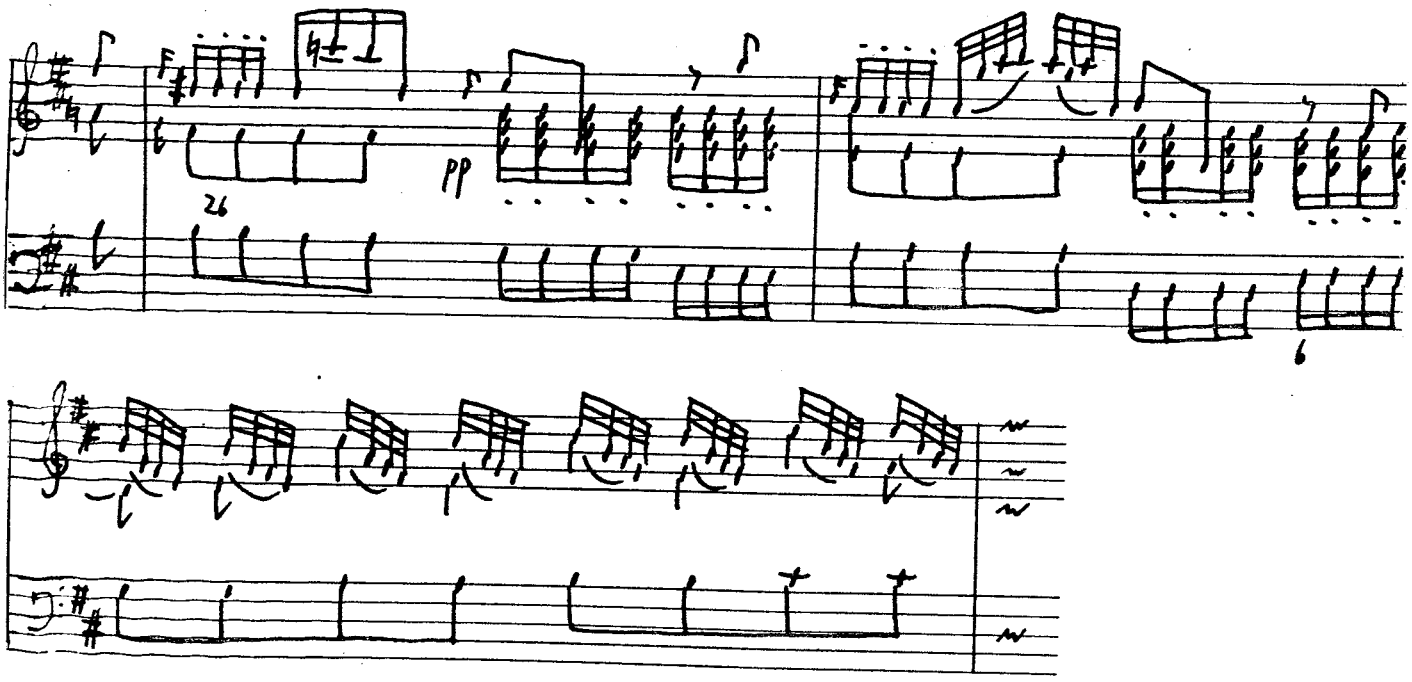


If these examples give a stronger impression of the work of his contemporaries than do the early sonatas known to be Scarlatti's, it is more to do with the contour of the melodic lines in the unidentified works - somewhat stiffly accompanied by strong cadential harmonies - than with the brevity of the phrases, since the melodic writing in sonatas K.88a, 81a or 89b is even more fragmentary. Besides the character of the lines, there is a greater reliance on sequential harmonies than is generally apparent even in the early Scarlatti sonatas. However, there <u>are</u> examples of heavily sequential passages in Scarlatti, notably in the sonata K.35 in G minor. These works link him with his contemporaries and immediate predecessors, in the same way that the early sonatas of that other remarkable individual,

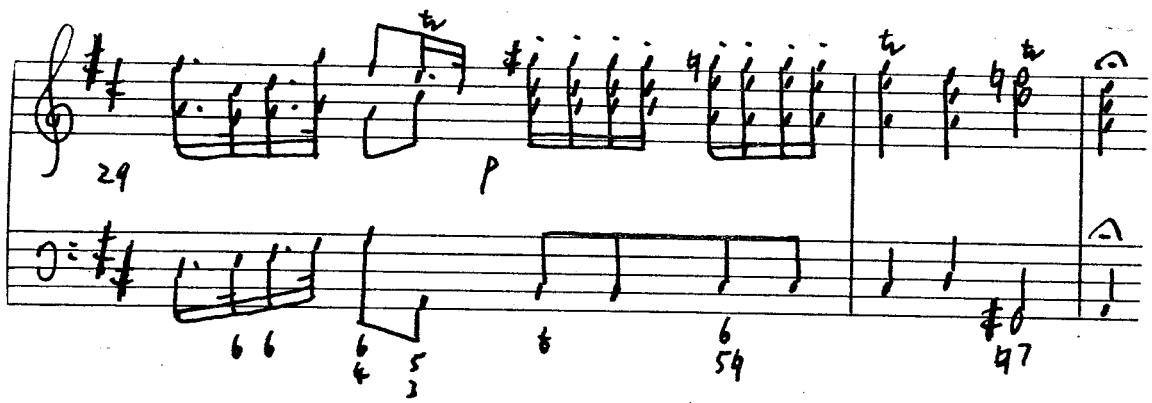
Vivaldi, betray Corellian influence, and contrast forcibly with the great concerti of his maturity.

It is likely that the constant use of dotted rhythms in these works results from Avison's intervention, since we have observed similar alterations in the melodic lines of K.88a (Concerto VII/I) and K.81a (Concerto VIII/I). Only the first movement from Concerto IX pursues the dotted rhythm and solid texture throughout. In the others, such rigid rhythms are reserved for the tutti ensemble, the solos expanding into more elaborate ornamental lines. Variety in the material of the sonatas is reflected in the orchestral scoring. This is exemplified in the first movement from Concerto VI, where the plaintive-sounding solo passages contrast the more vividly with the forthright tutti material by being set in the minor mode of the key which has been attained. The melodic and harmonic character of the solos adds lyricism to a work whose opening phrases scarcely promised as much. There is a similarly telling moment in the first movement from Concerto XII (bars 26-28) where the ornamental violin solo is afforded a delicately scored accompaniment.

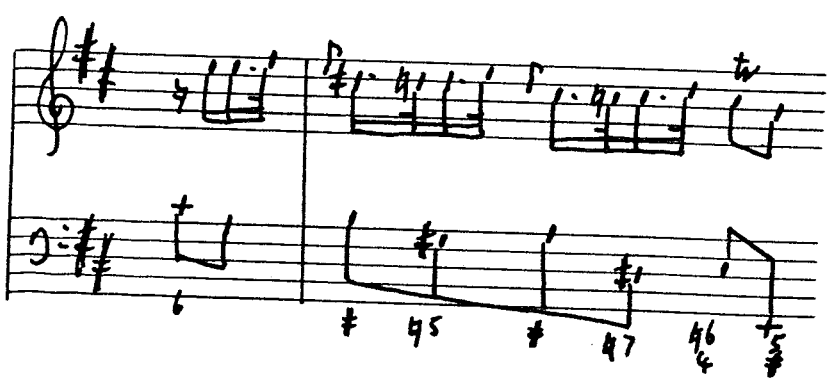
Avison/Scarlatti, Concerto XII, first movement:



The melodic writing is obviously violinistic here, suggesting an idiomatic bowing effect. As on other occasions in the concerti so far discussed, this may be due to Avison's embellishment, though it also resembles the elaborate line of Scarlatti's sonata K.91a, even before Avison got hold of it. If in details of scoring some parallel may be drawn between the known slow movements and many of those as yet unidentified, there are fewer harmonic comparisons to be made. In the early Scarlatti sonatas we do not find examples of harmonic colour like the chromatically inflected interruptions to the progress of the final cadence, which occurs in the first movement from Concerto XII:



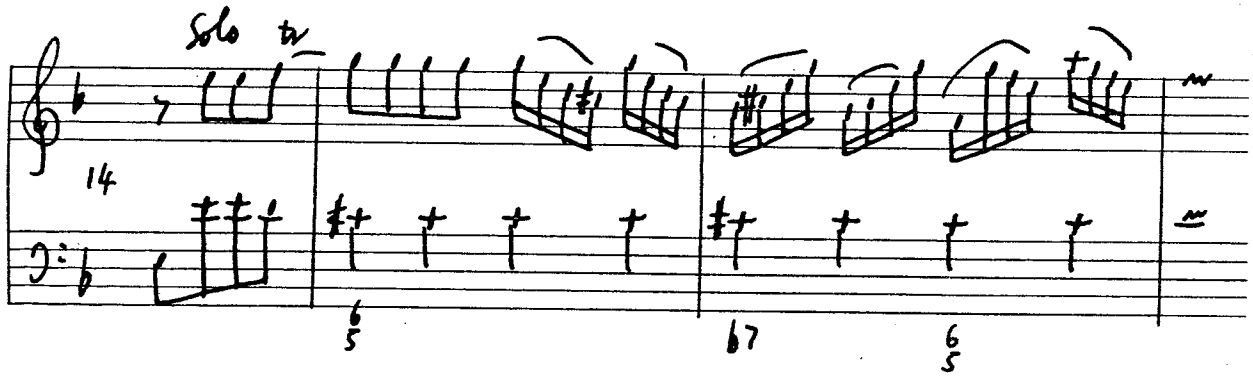
Or, similar in approach, this example from the first movement of Concerto X:



While the first movement from Concerto XI recalls no

specific contemporary of Scarlatti, that from Concerto V bears striking resemblance in many respects to Vivaldi. Nor is this particularly extraordinary, as among the early sonatas of Scarlatti are a number of pieces - mainly fast - which could well be by the Venetian master, in character and structure, for example K.81b in E minor. That this work is also an early example of individual Scarlattian writing is a comment upon the similarities between the two composers. In the movement from Concerto V, this resemblance is apparent in the harmonies and texture of the sequences in bars 5-7 and 18-20. The manner in which the dominant harmony is prolonged beyond expectation (bars 7-8 and 14-16) is pure Vivaldi.

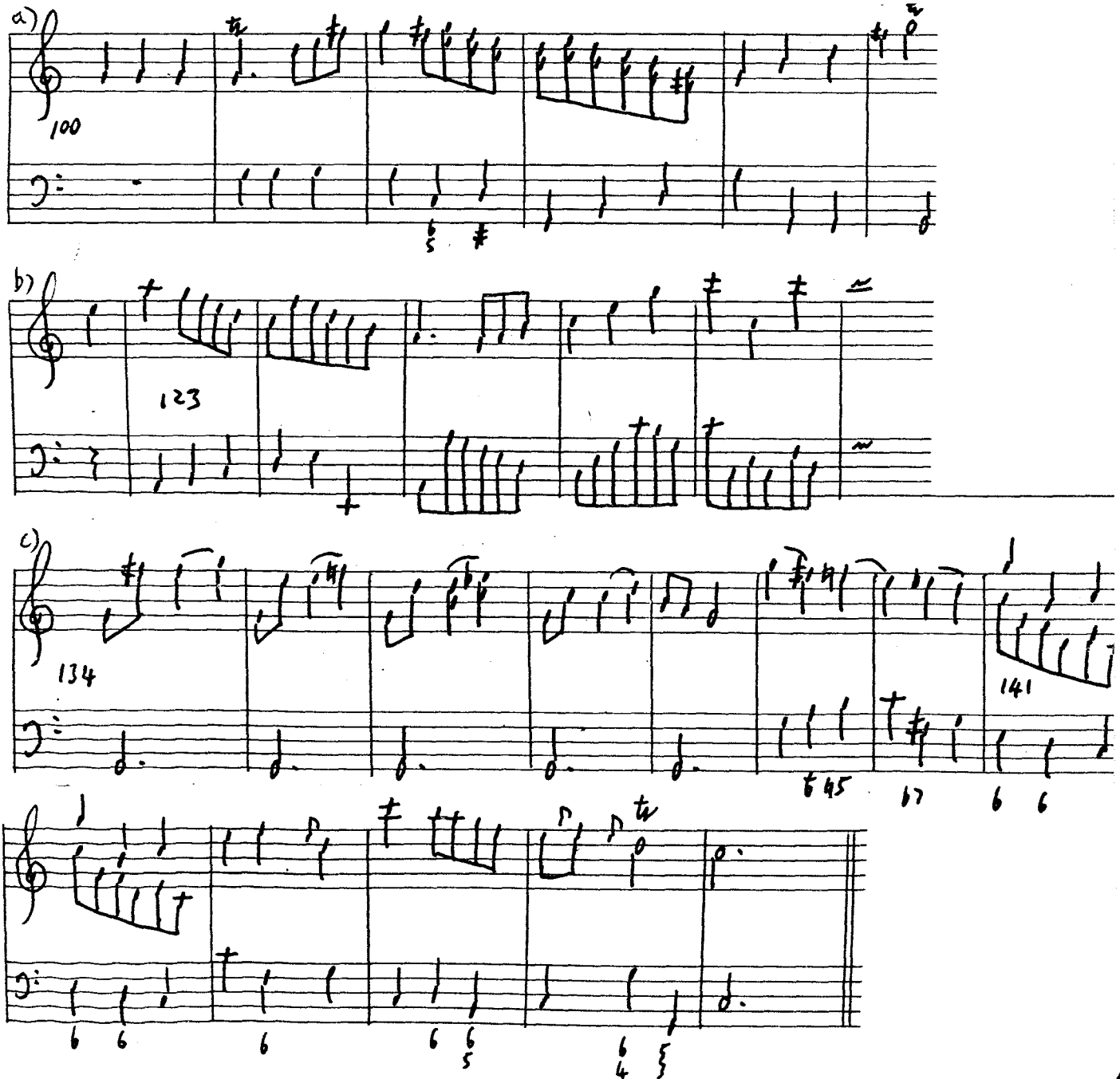
Avison/Scarlatti, Concerto V, first movement:



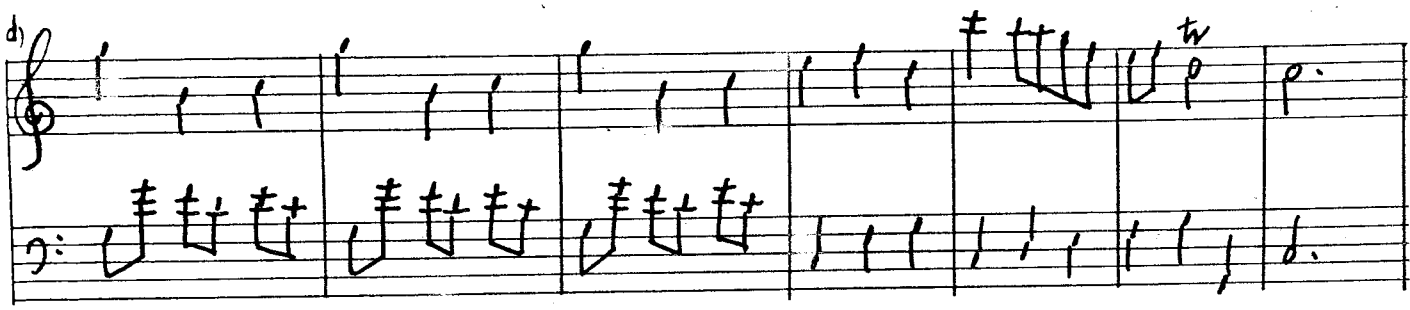
While the opening progression is certainly characteristic of Vivaldi, it also recalls that at the start of the sonata K.88a - the tonic chord being followed by a dominant with a flattened leading-note.

In the remaining movements, it is possible - with more or less imagination - to discern a more distinct Scarlattian style. This is so of the third movement from Concerto IV, particularly

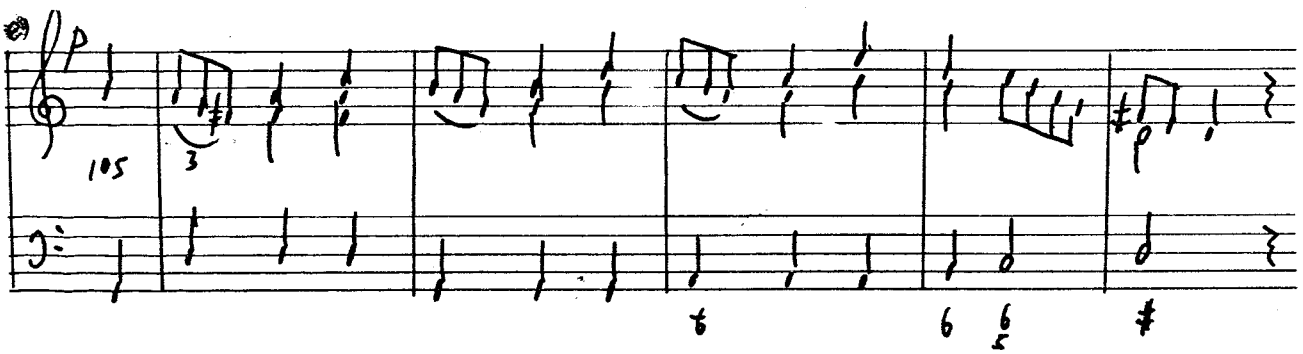
if it is taken at a faster tempo. (Unlike any of the early Scarlatti slow movements, these pieces are all in two halves, divided by a double-bar, which to some extent supports their claim to be regarded as original fast movements.) Its possible origin as a pre-Esserciži fast sonata becomes a more realistic suggestion if we compare it with the orchestral versions of identified early fast movements (the 3rd from Concerti I,VI, VII, and VIII). Taken at their original speed these pieces are immediately recognisable as Scarlatti, though even a slow tempo could not disguise their characteristic contour. The same is true of these lines from the 3rd movement of Concerto IV:



Perhaps the motive in bars 141-142 was subject to more repetitions in the original, and it is possible that Avison weighted the texture in these same bars by creating the bass line. Scarlatti may well have had two parts only at this point, which one may imagine to have been as follows:



Neither are such lyrical touches as this out of place in a Scarlatti fast movement, though they are more likely in one of the master's later slow movements:
Avison/Scarlatti, Concerto IV, 3rd movement.

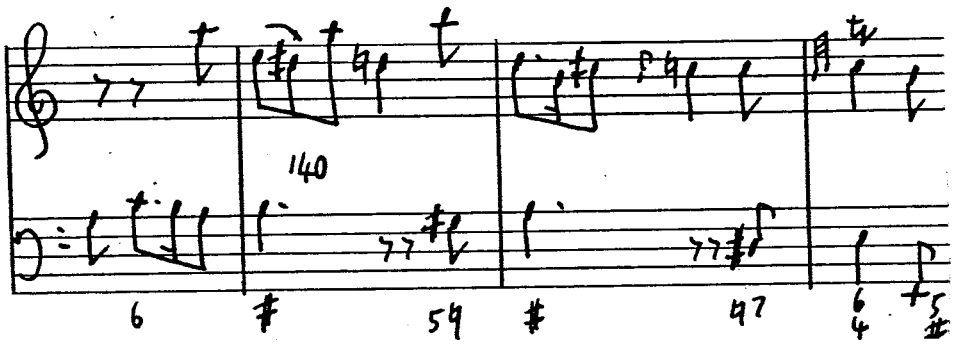


The adoption of the minor instead of the major mode of the key to which the modulation was made is certainly a device employed by Scarlatti, though not exclusively by him. Above all, it needs to be coupled with lines of a suitable character in order to acquire a true Scarlattian flavour. The scoring of this movement is generally simple - similar in this respect to Avison's treatment of the early fast sonatas, and less like

the more elaborate and detailed accompaniment of most of the other slow movements. It becomes increasingly profuse at sequential passages (bars 126-133).

The last unidentified slow movement with which we have to deal is the third from Concerto IX. It is well named Siciliana, not merely for the customary combination of moderate speed and lilting rhythm, but especially for the distinctive character of its melodic line. Here we recognise not only Alessandro Scarlatti's sinuous vocal melodies, but also Domenico's absorption of such sounds as displayed throughout his works.[16] The chromatic inflections in the melodic line of bars 140-141 are quite exquisite (cf. the progression from Concerto X, quoted on p.90, though in the Siciliana these same harmonies incorporate a much more expressive melodic line, and are also in the minor form of the mode). It is difficult to imagine that this piece did not come from Scarlatti's pen.

Avison/Scarlatti, Concerto IX, 3rd movement:



In addition to these pieces, Avison appropriates four fast Essercizi sonatas for reinterpretation as slow movements. These

16. See, for example, a number of minuets among Domenico's early sonatas in which the melodic contour appears at times purposely unusual and even bizarre: K.32,34,42 and 94.

are of course products of the composer's maturity, displaying a more pronounced individuality of style.

It is surprising to discover how well these pieces sound in their new guise. At an andante tempo they naturally change character, but this does not mean that they lose it, and what is most important, it is still a Scarlattian character. This is possibly because the mature Scarlatti constructs fast and slow movements in a similar manner as regards harmonic pace and phrase structure[17], and in particular the contour of melodic figures. Because his fast movements far outnumber the slow, we tend to think of him mainly in terms of allegros and prestos, but Avison had no such rigid ideas, and was quite able to conceive of those twisting and jagged motives lending sinuous grace to an amoroso, as we have already seen.

The possibilities of full sound afforded by the new medium further aid the transformation of fast into slow movement. In general, Avison adopts a consistently full texture in these works, though there is more light and shade than in the other slow movements. This is provided by Scarlatti's increasing tendency to make a quite distinct contrast between phrases. Avison frequently highlights the changing material with varied scoring.

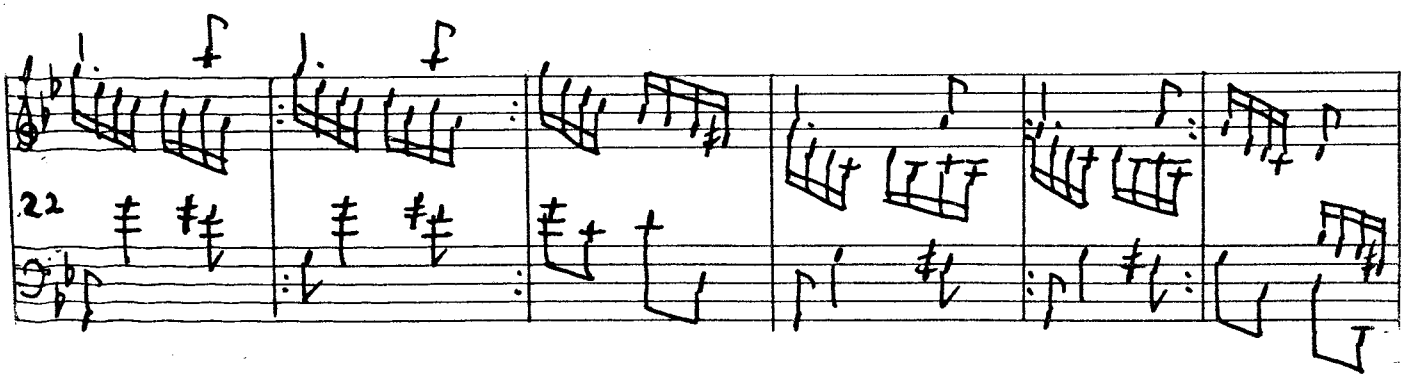
Avison finds it easier to create parts in profusion when the character of the harmonies and especially the figurations, is familiar to him and therefore suggests additional parts. The harmonies of the sonata K.4 (Concerto II, 3rd movement) present no problems, and Avison's scoring is consequently rich. His

17. Kirkpatrick (op.cit., p.223) remarks that even Scarlatti's adagios feel as if they should go faster, because of the "fast-movement" rate of harmonic pace.

freedom in the creation of new parts, and even his occasional alteration of the figuration, is aided by the fact that much of the melodic writing of this sonata consists of figurations which he must have encountered frequently. His structural variants are concerned mainly with the clipping of some long phrases as material repeated at different octaves is omitted.

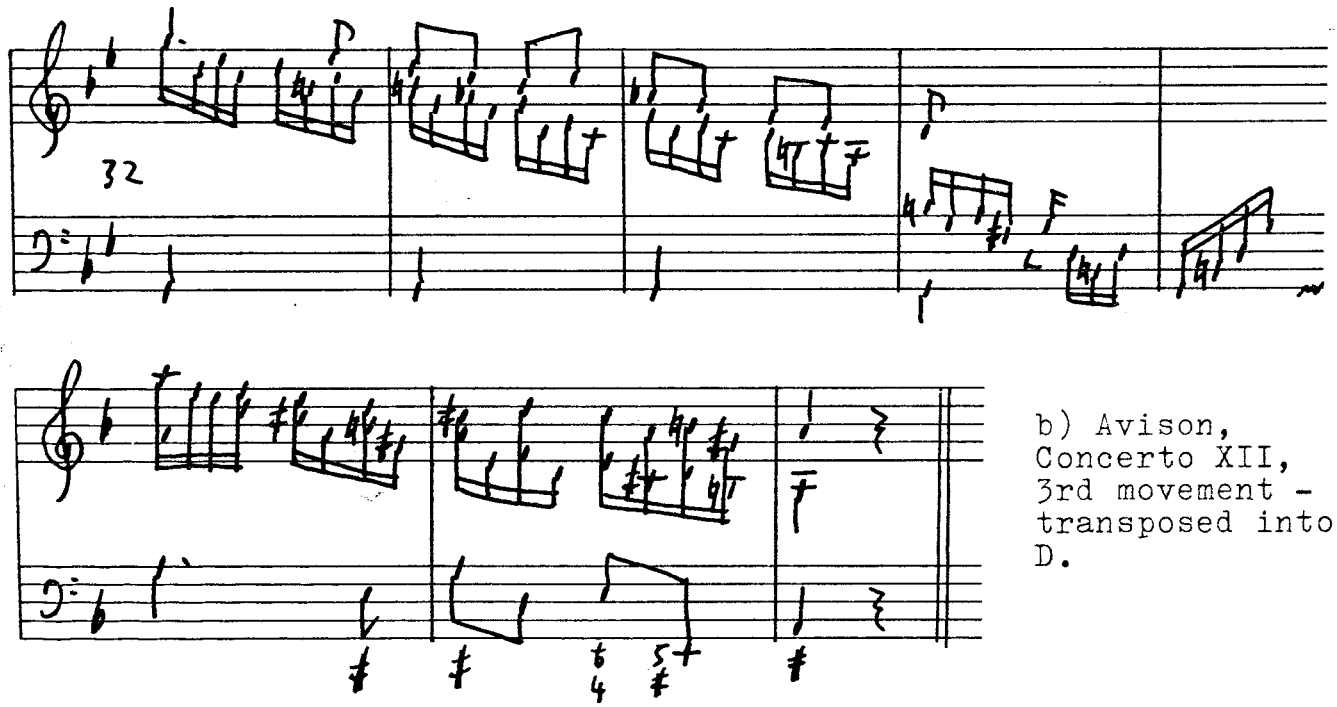
The third movement from Concerto XII was thought till now to have been numbered among the unidentified slow movements. Aiding the deception was Avison's transposition of the original in C minor to D minor for the concerto, and also his omission of the sonata's first three bars. Looking at the violent arpeggios of this opening, it is little wonder that no one considered the sonata K.22 as a likely candidate for transformation into a slow movement. But further acquaintance with it reveals a high proportion of sequential material, which probably recommended it to Avison simply in view of the familiarity of the language. Certainly he is able to create a fairly substantial movement in two halves out of little else, since the non-sequential passages are either omitted entirely or curtailed. These are all contained in the final cadential sections, and include the oft-repeated motive covering bars 22-28, whose persistence was deemed inappropriate, with the result that the whole passage is cut.

Scarlatti, Sonata K.22 in C minor:



In addition the two repeats of the phrase in bars 62-63 are omitted, and the final pedals concluding each half are considerably truncated, the pedal note itself being replaced by a bass line which accords with the harmonies. In the harmonic richness of their gradually winding close, the accumulated and prolonged tension of these final sections is probably what Avison dislikes,[18] hence his removal of both the dissonant pedal and the added uncertainty of Scarlatti's strong subdominant inflections, as well as the reduction in the length of the passage.

a) Scarlatti, Sonata K.22 in C minor:



b) Avison, Concerto XII, 3rd movement - transposed into D.

Clearly Avison is not content to retain the light, high texture in which much of the sonata is written. His slow movement requires more weight and fullness, which occurs automatically when the suggested harmonies of the original are realised in

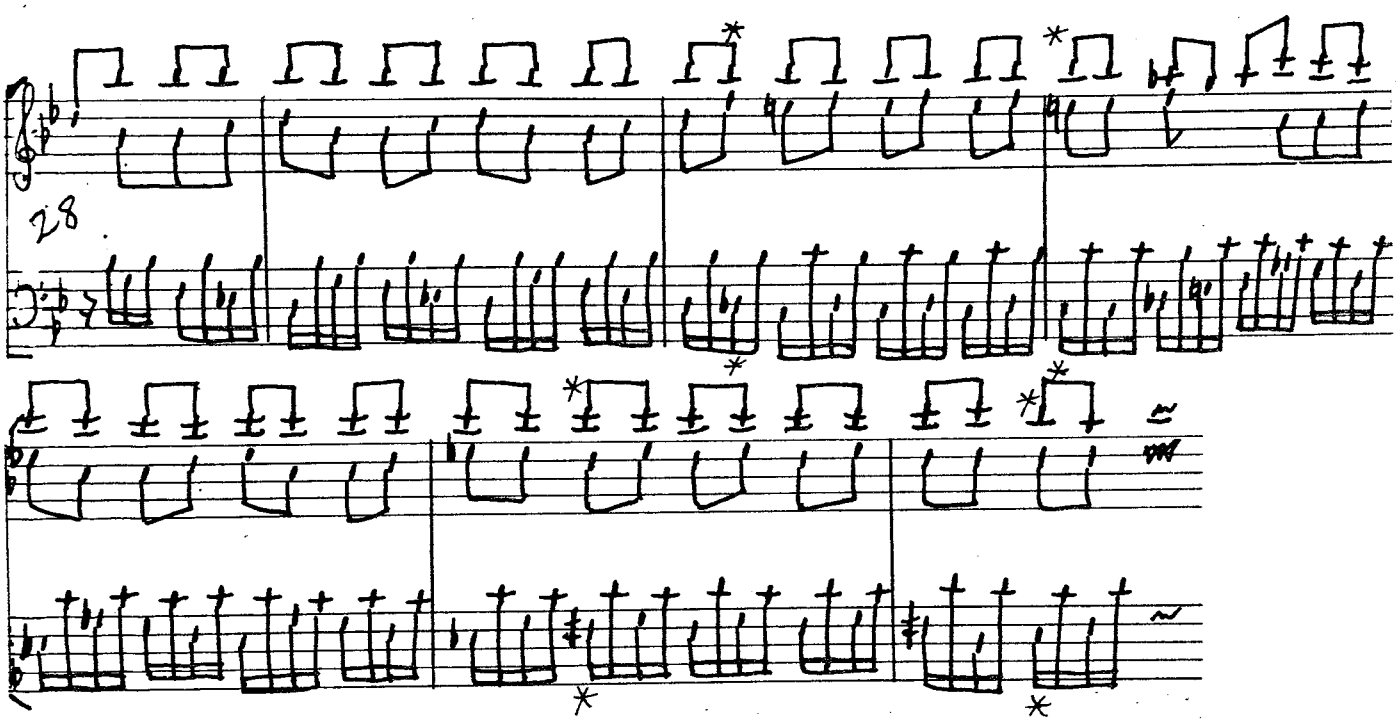
18. Avison has no objection to a final peroration, even with a pedal, provided it is not too long and intense. See the previously mentioned concerto movement (Concerto II, 3rd movement/Sonata K.4).

orchestral terms, with one line transferred to the bass (plus the violas doubling). This last expedient provides the main contribution to the increase in weight in its inclusion of a sixteen-foot pitch. As with the fast movement, there is little invention of new lines, but rather a reinforcement of the harmonies by the second violin in duet with the first.

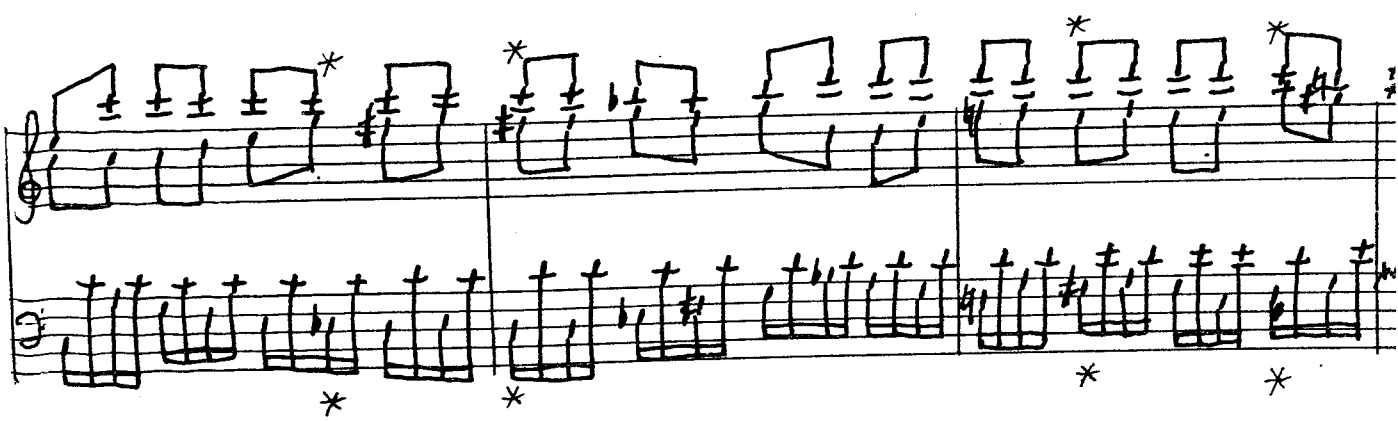
It is difficult to understand completely the choice of the sonatas K.12 and K.25 for adaptation as slow movements, for they are both devoted to repeated motives to an extent that must have been the despair of Avison. In K.12 particularly they are aggressively persistent, while in K.25 they produce a more hypnotic effect (bars 30-34). Needless to say, they are not suffered to remain thus in the concerti, though Avison does not eradicate all repetitions, especially of short motives, for this would result in impossibly fragmented phrases. The two sonatas, like all the Essercizi, are similar to the early fast movements K.89c and K.91d in their sectionalised structure and in their irregular harmonic and tonal pace. This structure results in unusually extended areas of tonally static material (though the harmonic rhythm may be fast, giving an impression of richness), which are contrasted by sections of sudden modulatory activity. As with the early fast movements Avison alters the pace of both these sonatas by omitting re-statements, and he does so for the same reasons. One of these had certainly to do with tightening the construction of a fast piece to fit it for its new tempo. The slow speed prevents passages like bars 19-21 of the first movement of Concerto IV from sounding frenzied as a result of

Avison's telescoping of the harmonic moves in that section of the sonata - just after the opening of the second half - in which the most colourful modulatory activity usually takes place. The original passage in question (Sonata K.12, bars 28-34) consists primarily of oscillating harmonies whose repetitions twist and turn with unnerving insistence. It is to be rid of these that Avison makes his cuts, as the examples will show.

Scarlatti, Sonata in G minor, K.12.



Avison, Concerto IV, first movement, transposed into A minor.



The risk of producing an obviously truncated phrase structure is minimised here by the lack of thematic interest in the original.

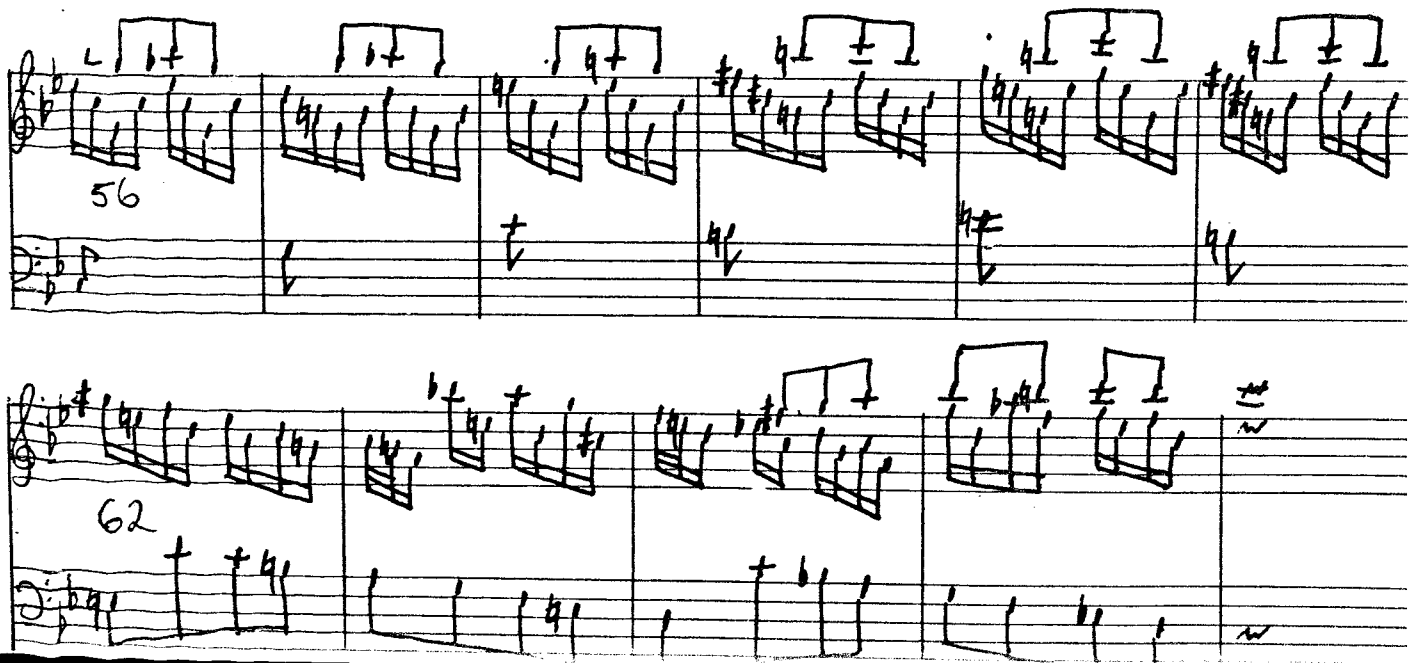
The sonata K.12 (presto) displays a considerable contrast within the urgent intensity of the whole. It is a contrast of character in the harmonies and in the contour of the lines, enhanced by textural variety. For example, the richness of the reiterated IV-V progression at bars 7-8, with its curved sinuous lines sets in stark relief the spiky figurations of the following dominant pedal, which makes further contrast with the thematically static passages at bars 14-18. At Avison's slow tempo these last in particular acquire a most effective and unexpected fullness and depth.

This work shares such qualities with the third movement from Concerto XI, whose original is the sonata in F sharp minor K.25, transposed by Avison into G minor. As regards character, the transformation of this sonata into a slow movement is not difficult to imagine. Its floating chords of the sixth moving in a rapid harmonic rhythm, and its hovering cadential harmonies can easily be conceived of in gentler terms.

Again Avison interferes with the harmonic moves in the second half of the sonata, but this time it is not simply a question of omitting what he considers to be redundant material. There is a harmonic progression too strange for his comprehension, and he smooths it over. In many Scarlatti sonatas, the most harmonically active passages fix upon one thematic device, reiterating it throughout all his harmonic wanderings, In this case he employs a gentle, slow-moving cadential motive already encountered in the first half (bars 12-15), whose constant recurrence enables Scarlatti to make an extraordinarily bold move, almost nonchalantly from within the stability of the

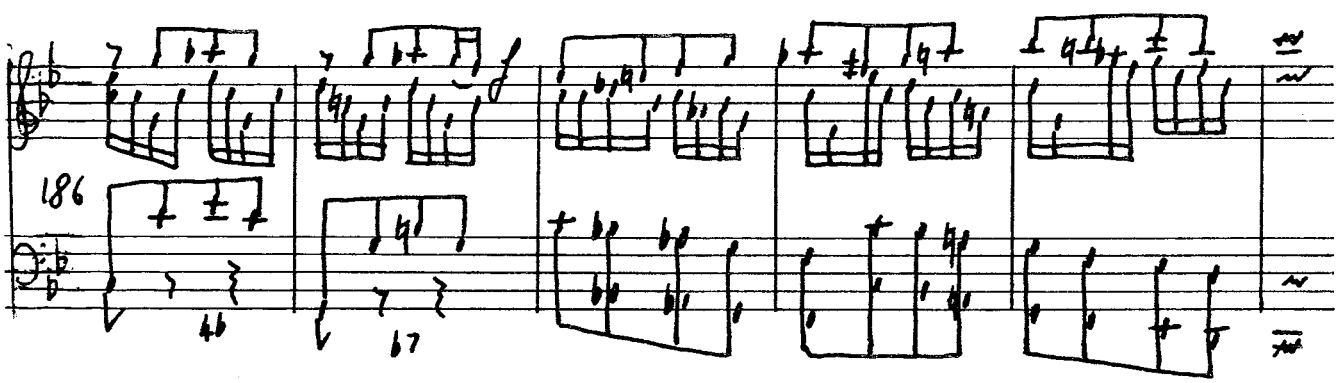
pattern he has established (bars 54-61). Transposing the original passage into G minor, the better to compare the two versions, we hear this motive in C minor, the dominant of which then resolves on a tierce de picardie of the tonic. This C major chord assumes an unexpected role in respect of the next two chords. Ambiguous at first hearing, it may in retrospect be regarded as a submediant, followed as it is by a B major chord - the dominant of E minor on to which it resolves. (Avison may have been startled by the sight of the original move to D sharp minor. However, the relationship of E minor to C minor in the transposed version is possibly even more alarming than that of D sharp minor to B minor, where at least both are sharp keys.) The strength of this motive is in its repeated cadential harmonies which confirm the unusual tonality before Scarlatti dissolves it in one of his bewilderingly fast-moving harmonic descents. The outline of these moves is simple, consisting of a descending circle of fifths: from bar 62, an E major chord (tierce de picardie); bar 63, A minor; bar 64, D minor/major; bar 65, G minor/major, and so to a cadence in C minor. But the intervening harmonies (mainly chords of the sixth) provide the inflections which create the impression of furious harmonic activity.

Scarlatti, Sonata in F sharp minor, K.25, transposed into G minor.



Even Avison's studies under Geminiani - no commonplace harmonist - cannot have prepared him for such an extraordinary example of colouring, the most extreme in all the Essercizi. He may even have regarded it as an instance of "unnatural modulation", for which he condemned Vivaldi, and his orchestral version reflects his unwillingness to understand and accept it. Abandoning Scarlatti before his flight to E minor, Avison cadences in C minor straight away, and then proceeds to inflect the passage in a manner based on Scarlatti's fast-moving return to C minor. But without beginning from the same remote point (an E major chord), such inflection lacks Scarlatti's force because it lacks his reason.

Avison, Concerto XI, third movement, transposed to G minor from the sonata in F sharp minor.



Of the slow movements there remains only one more: the third movement from Concerto V. The original, K.41, is a long and ponderous fugue. Its great length and sprawling structure in which each tonality receives more than one exposition, always with the same subject, are most uncharacteristic of Scarlatti.[19] Avison's more compact orchestral version reduces its length from 107 to 45 bars, cutting out all the tonal redundancies.

19. See Kirkpatrick, op.cit., pp.153-4, on the subject of Scarlatti's fugues.

He reproduces the subject and countersubjects faithfully, but chooses his own order for the appearance of the voices, and he also adds another counterpoint of his own invention, which contributes a new semiquaver rhythm and enlivens the texture.[20]

We may now turn to the fast movements. The originals of all these are unmistakably characteristic Scarlatti: unpredictable, even eccentric, inventive and exciting; his harmonies sometimes brittle, sometimes intoxicating, with terse, vivid motives and sinewy figurations. In orchestrating these works, Avison created concerti of a quality and sound most uncommon among the orchestral compositions of his contemporaries, and much closer in style to the stravaganze of Vivaldi than he would have wished, or was perhaps even aware.

Generally Avison is here more strict in his adherence to the text of the original sonatas than is the case with the slow movements whose originals were also slow. This may well be because their idiom is less individual than that of the Essercizi (or even the early fast movements), and so nearer to the language with which Avison would be more conversant. He was consequently better able to display his facility as an orchestrator and arranger. It does not follow that he would have transformed Scarlatti's fast movements also if he had been in sufficient control of this unusual mode of expression, since his stated aim in orchestrating the sonatas was to present the individual Scarlattian style in a manner which would ensure easier performance. He was therefore concerned to express Scarlatti's intentions in matters of scoring and the contour of figurations,

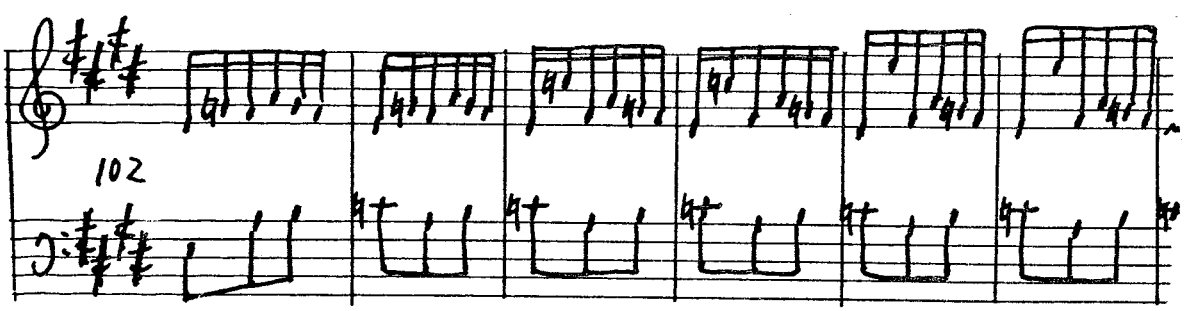
20. In tightening the tonal structure and thickening the texture with an additional counterpoint, Avison treats this fugue in a similar manner to Geminiani in his re-working of the fugue in the sixth concerto of his opus III. See below, pp. 142-144.

which he regarded as being of special significance to Scarlatti's individuality.[21] But Avison was no unthinking worshipper, and there are inevitably some disagreements as to what is unusual but within the acceptable bounds of understanding and good taste as he saw them, and what is not. Scarlatti's wild passage-work and repetitions provided an extravagant element with which he had little sympathy, and he determined to alter the resulting structures. Despite the fact that the phrases are increasingly made up of a series of very short, terse motives, there is no sense of arrested motion, rather an impression of unremitting activity, which is deceptive as far as harmonic progress is concerned. This is because the motives are impelled directly into each other, without the breathing spaces allowed between phrases, such as were found in the slow sonata movements. Within this constant stream of sound, almost disguised by it, Scarlatti's motives behave unpredictably, sometimes moving forward harmonically, sometimes remaining static and repeating themselves, entirely wilful and, to Avison, irritating: hence his obsession with harmonic compression, the mode of alteration most frequently encountered in the entire set of concerti. He detested Vivaldi's music probably for sharing these features, while one of Geminiani's many virtues was that he shunned "impertinent Digressions" and "tiresome, unnecessary Repetitions".[22] But neither Vivaldi's nor Scarlatti's repetitions can accurately be described as "tiresome", for this suggests to the modern reader that they are predictable, which is far from being the case. Avison appears to have been bewildered rather than bored by them. Neither are they unnec-

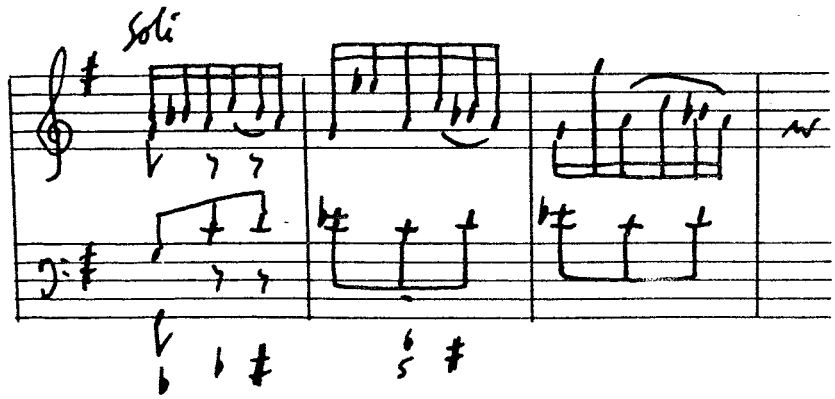
21. See above, p. 46.
22. Avison, Essay, p.104.

-essary. Scarlatti is a master of context, and his repeated phrases are all calculated to achieve a variety of effects: sometimes it is to clarify and verify his more unusual figurations or harmonies - such are always worth repeating - sometimes to attain a hypnotic quality, to create an insistent urgency, or to excite and even unnerve the listener with their persistence and unpredictability of phrasing. In this last case they cannot be isolated into separate units, but must be taken in longer phrases, allowing the tension to accumulate through repetition, as Vivaldi does. Avison's omission of repeats, or division of them into statement and echo destroys this tension. Harmonic, and by extension tonal pace is the problem, as it was with the early sonatas K.89c and 91d. Avison cannot understand, or more likely does not appreciate, the effects of Scarlatti's repetitions, though he realises the impossibility of eradicating them all. He therefore contents himself with reducing their number. A few examples from the many will illustrate this.

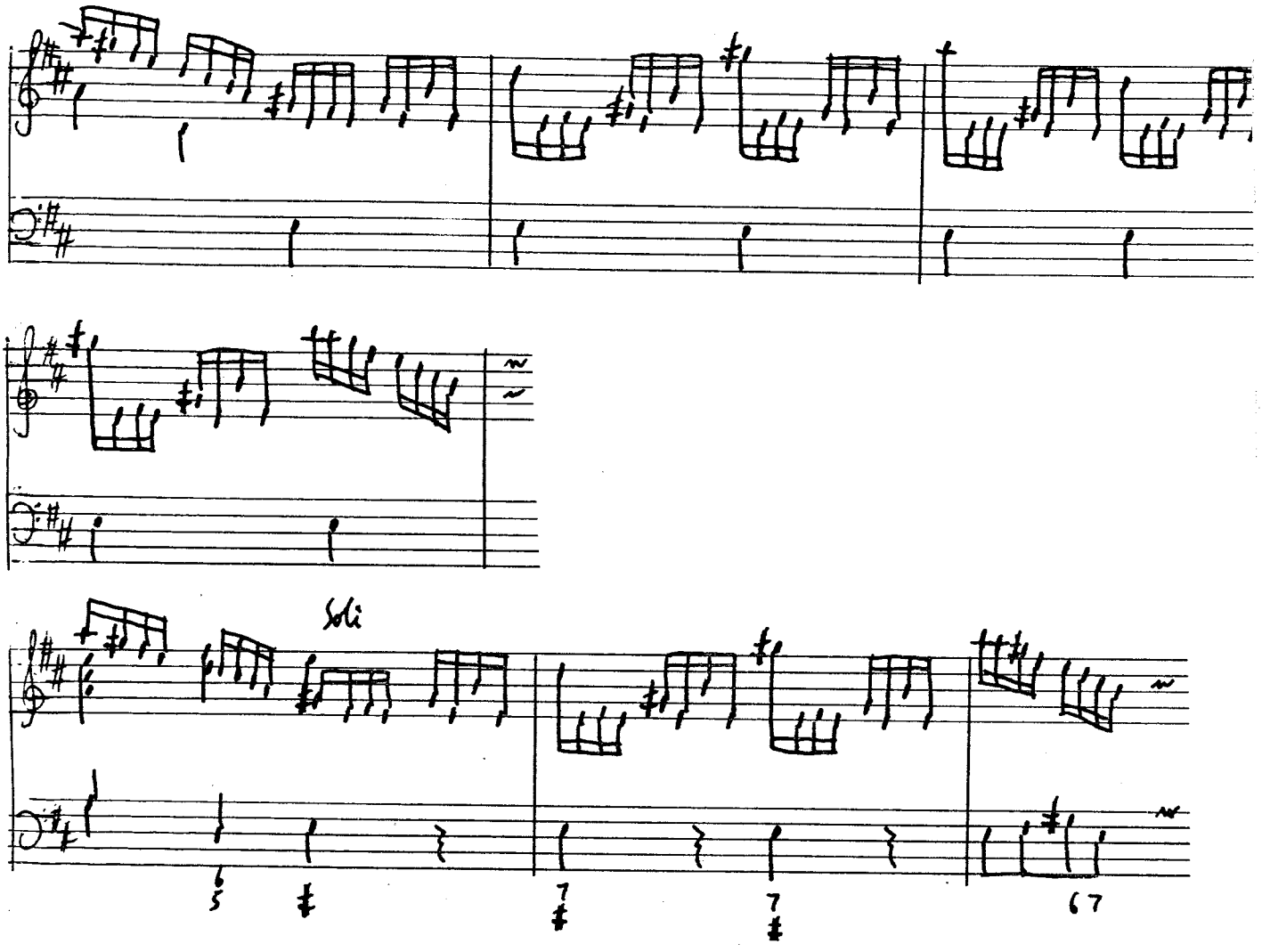
In K.28 there is a six-bar phrase of repeated motives which in turn is made up of two-bar units, from each of which Avison subtracts a bar. So this from the sonata



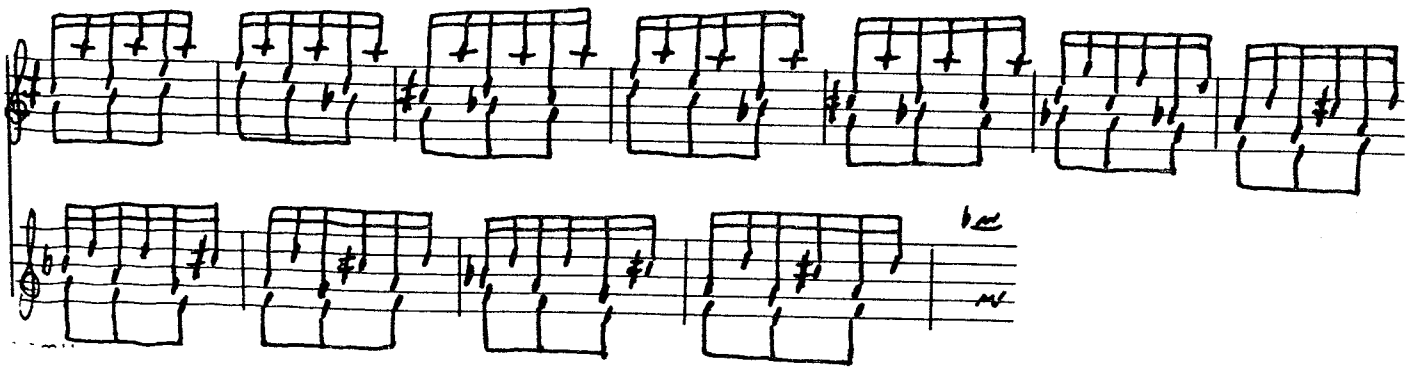
becomes this from Concerto XI, second movement (transposed into G major.)



Similarly the unpredictable extension of this dominant pedal from the sonata in D K.23 is curtailed in Avison's version. (Concerto XII, second movement.)



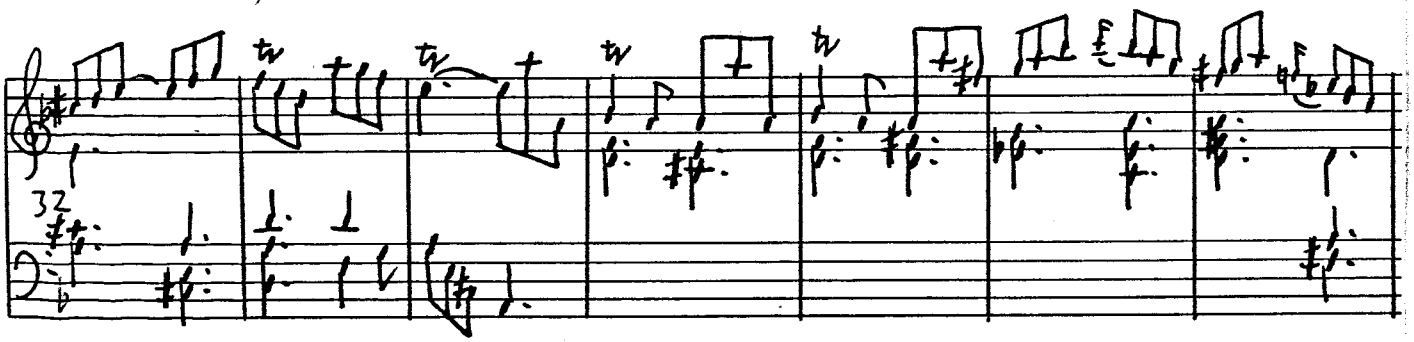
Though it is possible to identify the type of harmony and figure which are likely to be repeated, the occasions of Scarlatti's re-statement of material are largely unpredictable, as in this instance from the sonata K.36, where Scarlatti keeps doubling back on himself:



In attempting to order these repetitions, Avison's version becomes somewhat confused. He draws attention to his efforts in his tutti/solo distribution which does not always achieve the neat balance he intended, at one point beginning a solo phrase with what should be another bar of tutti figuration (Concerto IV, fourth movement, bars 189-201).

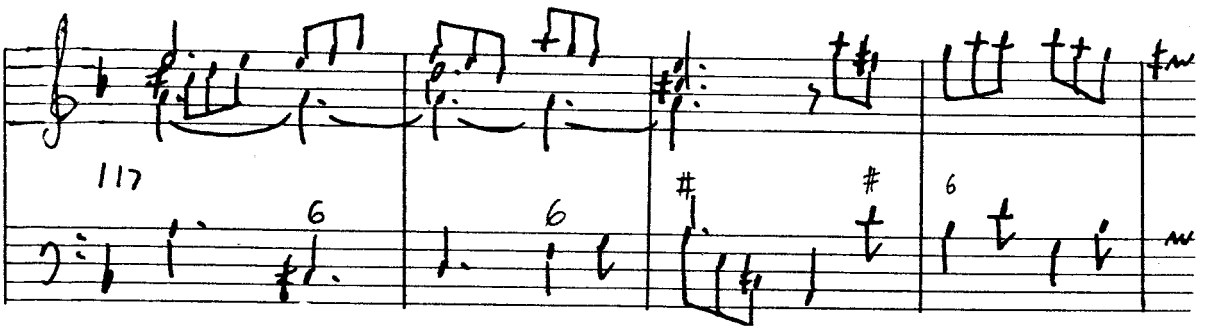
There is only one movement in which the cut seriously upsets the flow and sense of a passage in a manner which is obvious to those familiar with Scarlatti's original. The sonata in question is K.9 in D minor (Concerto X, finale). The omission occurs in the second half, after a gradual approach to the dominant of D minor. At this point in the sonata there is a gentle alternation between VI and V chords of the sixth, using a motive from the first half (bars 12-14). At the second appearance of this motive, the VI^6 resolves onto a D major chord, in order to effect a G minor digression:

Scarlatti, Sonata K.9 in D minor.



Avison retains this digression, but accomplishes it in a manner which destroys Scarlatti's subtlety. Not only does Avison abandon the hovering progression and reiterated motive at bars 35-6 (sonata), and so move directly from V of D minor to V of G minor (bar 119, concerto), but he resolves this onto I^6 in G minor (bar 120). Far less abrupt and prosaic is Scarlatti's harmony at this point, where V of G minor is followed by VI (bars 36-37), before the cadence II^6_5 - V - I (bars 37-39).

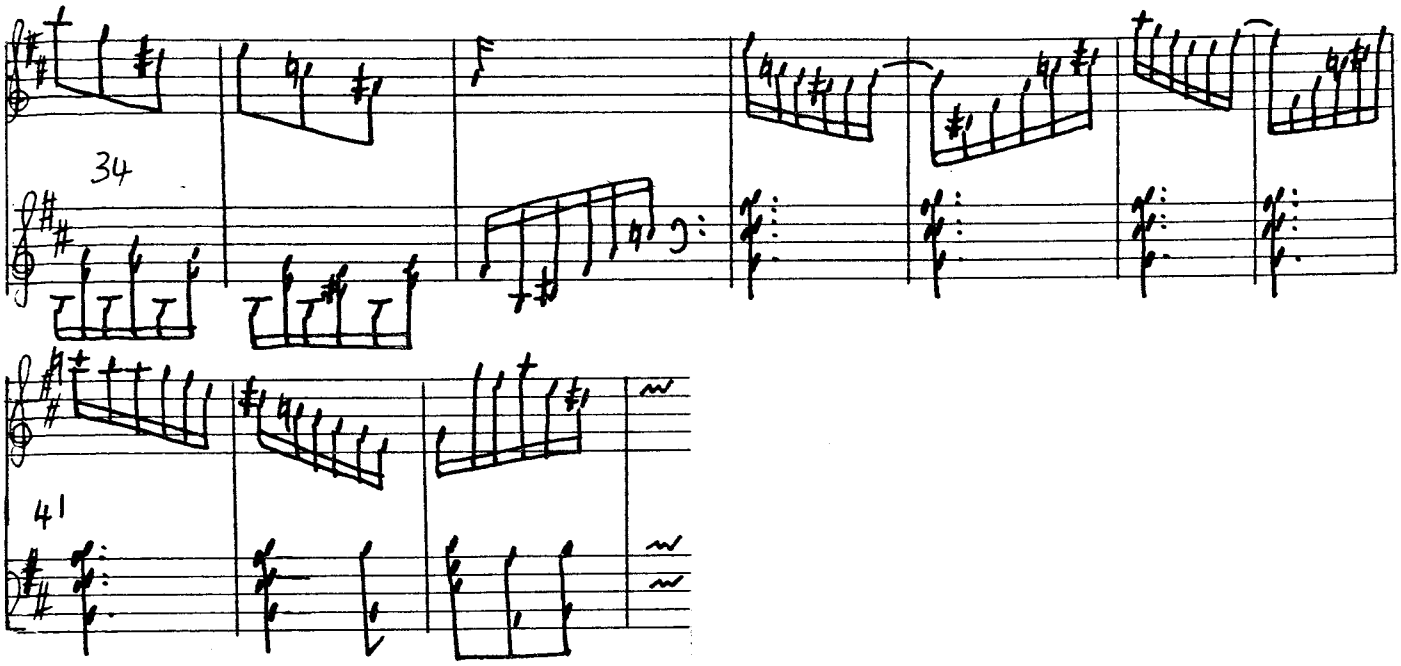
Avison, Concerto X, finale.



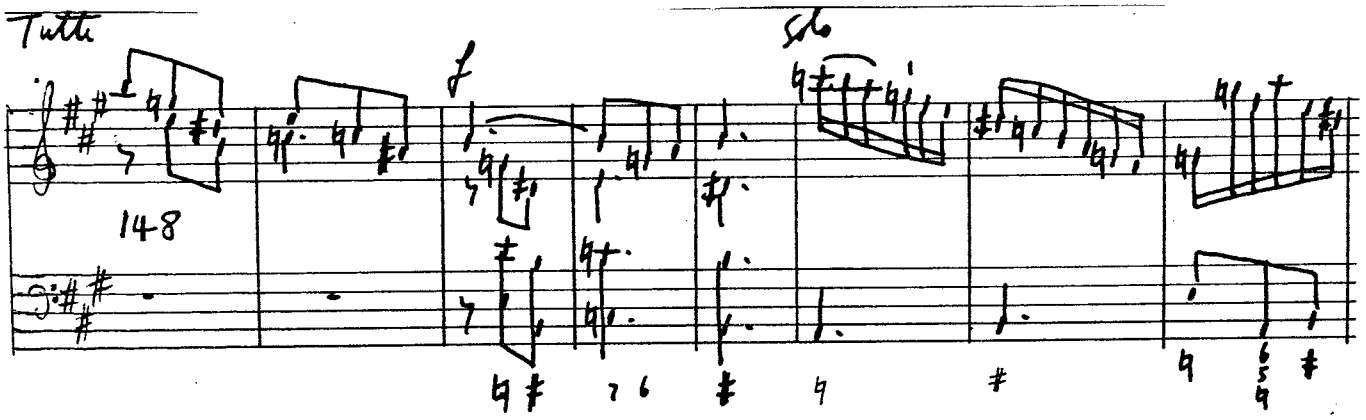
Obvious targets for Avison's reduction of material are the long pedal harmonies in sonatas K.5, K.15, and K.26.[23] The harmonic pace of a phrase affects larger structural issues, as can be seen in these pedal passages, which are constructed from repeated motives and phrases, all of which Avison curtails by omitting a number of repeats. In K.5 the reduction in the duration of the pedals is not so detrimental either to the structure or the character of the work as is the case with K.15 and K.26, because of their greater length and harmonic intensity and the consequent force of the climax at their resolution. K.26 in A major (Concerto I, finale) has a particularly relentless dominant pedal before its resolution in E minor (first half), and Avison cannot appreciate such extremes of tension, for this passage is drastically reduced. The climax of the pedal - and of the movement - owes its considerable power to the independence of the melodic figuration from the cadential harmonies, especially in the coincidence of the leading-note and the minor ninth with the pedal note. This is tamed in the concerto movement by the omission of Scarlatti's most jagged lines and harsh discords.

23. Lengthy pedals and other long stretches of tonally static material are also a feature of Vivaldi's structures. Unlike Avison with Scarlatti, Bach in his transcriptions of Vivaldi retains the proportions of the originals, adding weight with additional harmonies.

Scarlatti, Sonata K.26 in A major.



Avison, Concerto I, finale.



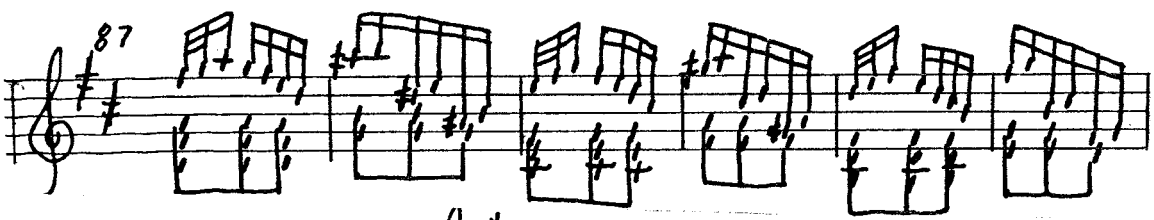
Avison's version thus deprives the piece of the most extreme of its contrasts. He creates a more even temper by toning down the disturbing element.

Avison is more ruthless with the sonata K.21 in D major. Alterations to this work are of the same nature as those made to the early sonatas K.89c and 91d (see p. 82 above), and almost as extensive - the 150 bars of the original are reduced to 102 in the finale of Concerto VI. The long stretches of

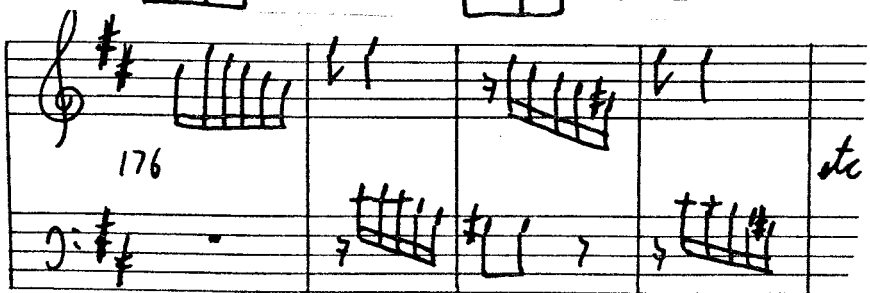
subdominant and dominant harmonies, in both major and minor modes of the key are severely cut, the tonic and dominant minor sections being omitted altogether. One reason for this is certainly Avison's impatience with the tonal pace, and with the insistent nature of the repeated motives within these "redundant" passages. He might also have regarded the triplet broken chord figures employed as more idiomatic for keyboard than for stringed instruments. Without upsetting the essential tonal scheme of the work, Avison creates a movement out of extracts from the original, ensuring that the material of one half is balanced in the other.

The opening bars of both sonata and concerto are largely the same, but Avison retains the tonic pedal figuration as in bars 7-9 of the sonata, instead of inverting the parts as Scarlatti does at the repeat (bars 11-13); and the further repeat (bars 15-17), with an inner pedal, is omitted. The ensuing section - arpeggios in contrary motion (bars 19-26), closing with an A major cadence - is retained in the concerto. Scarlatti's extensive emphasis of the new key, from bar 27 to the close of the first half is subject to cuts. Immediately following the A major cadence, Avison inserts a sequential passage loosely based on material from the second half of the sonata:

Scarlatti, Sonata in D major, K.21.

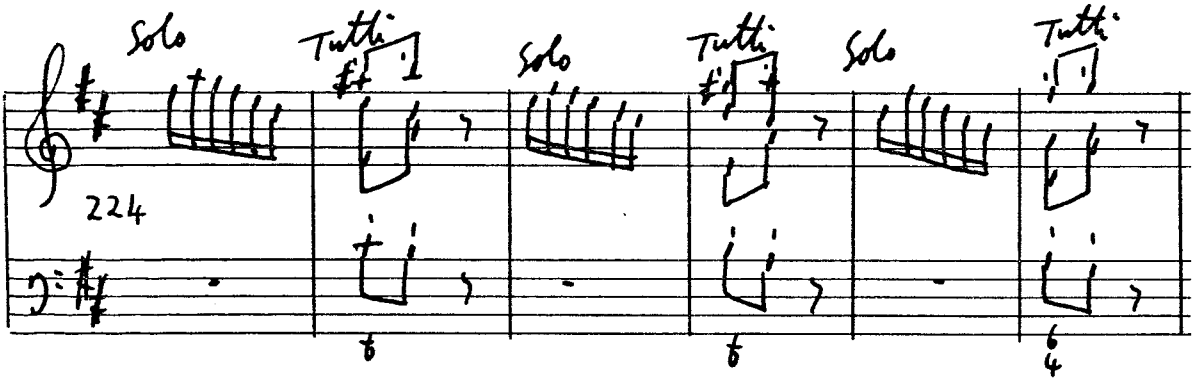


Avison, Concerto VI, finale.



For the remainder of the first half of the concerto, Avison selects the sequence at bars 43-52 of the sonata, with its sprinting arpeggios exchanged between the hands, and the cadential bars 62-74, suitably altered to exclude the triplet figuration.

The second half of the concerto movement parallels the first, though there is one harmonic deviation in Avison's version, occurring in the second half. He harmonises the appoggiature of Scarlatti's figuration (see example above, p.110), both depriving them of their asperity and changing their function, so that they receive greater prominence as leading-notes in a succession of cadences. The original passage has nothing like this force and abruptness, being intended to provide a floating transition between the vigour of the preceding arpeggios and the intensity of the following minor-mode section. Avison, Concerto VI, finale.



Avison's cuts result in a more thematically unified work, in which the arpeggiated figuration predominates - a structure which accorded better with the received laws of composition[24] than did Scarlatti's juxtaposition of contrasting ideas. The

24. See Chapter III below in particular, references to Roseingrave's additions to Scarlatti's Sonata in C minor, K.37.

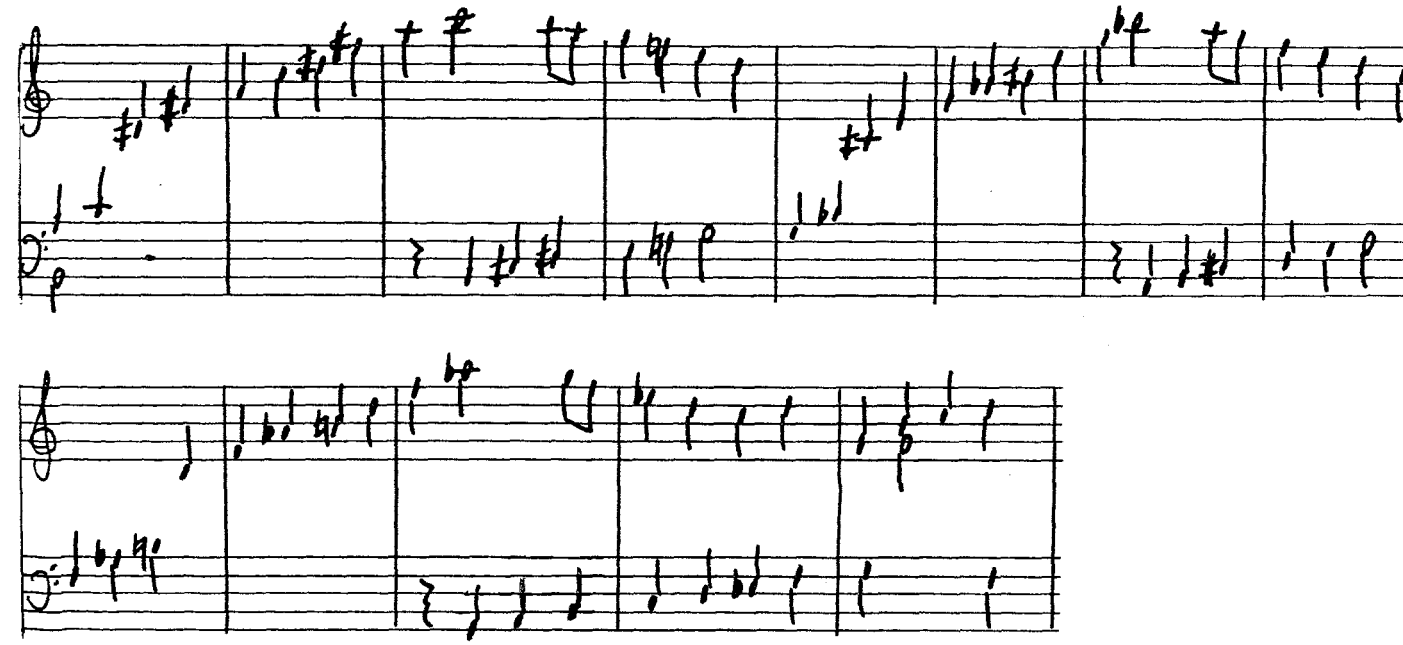
passages retained by Avison are harmonically those of the sequential rather than the hovering type, the former being of course a more common mode of expression. Avison may have intended the finale as a light relief to the tour de force of the second movement, a similar pattern of intensity in the arrangement of movements to that of Concerto I (finale taken from K.26 - see above, pp.102-3).

The attitude of Avison towards the final arpeggiated flourishes with which Scarlatti so often ends a piece is similar to that regarding repeated material. We shall take as an example the sonata in G major, K.13. After the exultant cadential sections of each half, with their fast harmonic rhythm of one chord change per quaver, Scarlatti closes with glittering arpeggiations on the tonic chord, which Avison simply omits in his setting (Concerto II, 2nd movement). Such resolutions as Scarlatti's are invariably necessary after his extended cadential passages, if only to provide the tension-relief and finality of a slow harmonic rhythm - two bars on one chord. Perhaps Avison thought that enough had been said cadentially, and that the rest was redundant.

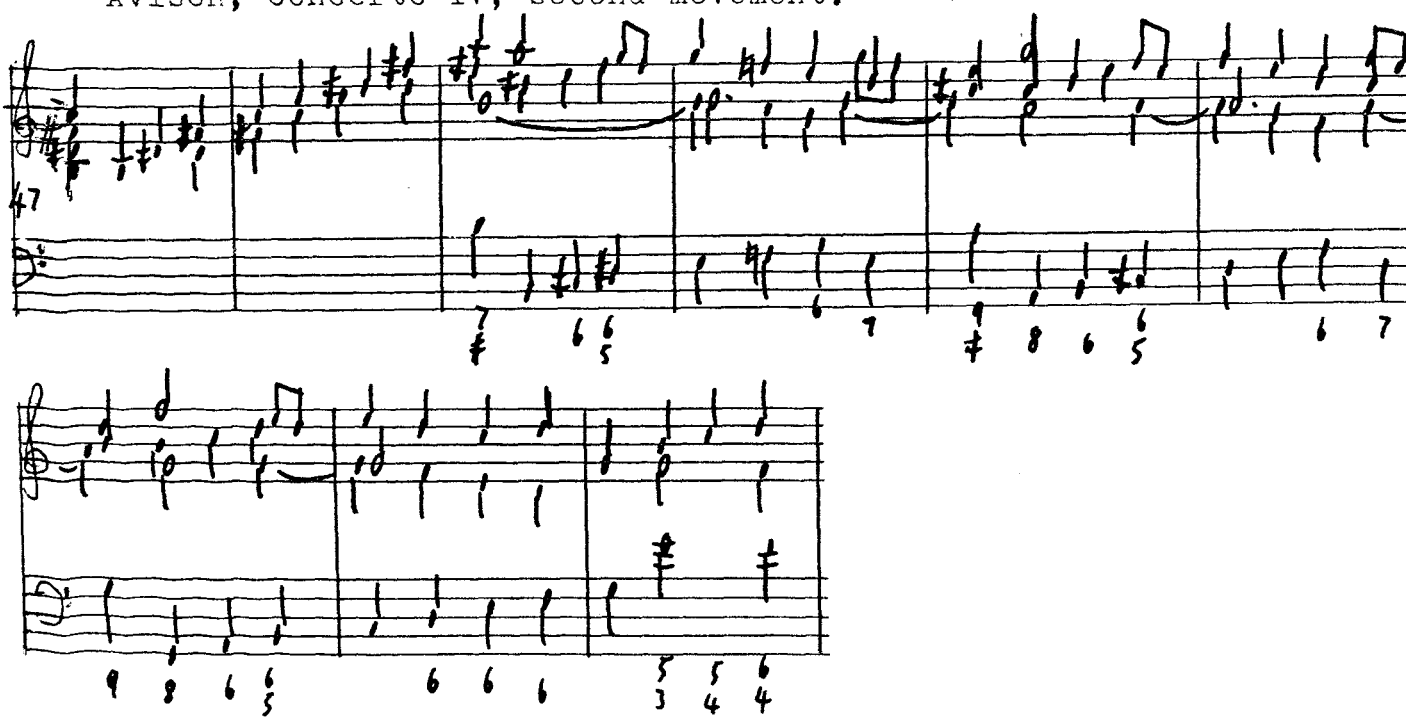
There are a few other occasions where Avison compresses harmonic moves, without the excuse provided by his dislike of repeated material - though the alterations are clearly made in the same spirit. In modulating from the tonic A minor to C major in the first half of the sonata K.3, Scarlatti creates a circuitous route. He balances a chromatic descent to the dominant of E minor with an equally elaborate sequence of rising diminished chords, before resolving the whole. Avison shortens the procedure

by omitting all but the first of the diminished chords, thus depriving us of most of Scarlatti's digressive colour, which includes a characteristic introduction of C minor harmonies (bars 23-6, omitted in the concerto) before the *C* major resolution. Besides creating a more straightforward sequential progression, Avison regularises and speeds up the harmonic pace of this passage, which in Scarlatti's original initially unfolds slowly, emphasising the ambiguity of the diminished chords, and only gathers momentum at the resolution.

Scarlatti, Sonata in A minor, K.3.

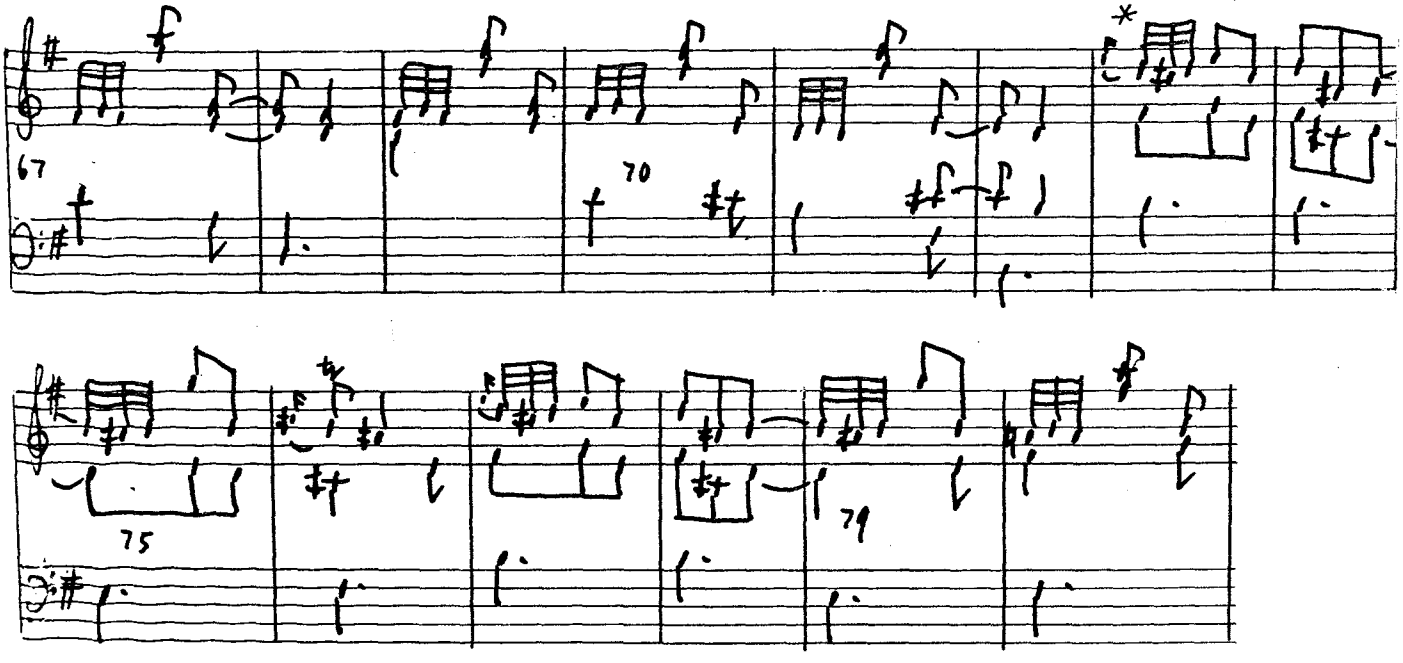


Avison, Concerto IV, second movement.



This material is robbed from the second half also, as are the unexpected interruptions of both cadential sections with re-appearances of the chromatically descending passages from bars 9-14. The exclusion of these last cannot be regarded as an attempt to tighten the structure, but as an indication that Avison found them too disruptive in the context of the closing sections, when all is supposedly resolved - an example of an "impertinent digression" perhaps.

A similar instance involving deleted material occurs in the finale of Concerto VII. The passage in question is in the second half of the sonata K.17 (in F major in the original, transposed to G for the concerto. The second half of the sonata opens in C, but will be referred to here in its transposed version). After the start of the second half in D major, Scarlatti makes a diversion to B minor which is characterised by the appearance of this gentler version of the predominant motive as it occurs initially in the cadential section of the first half:



Then ensues the kind of itinerant harmonic movement expected in a second half. The dominant of B minor is followed immediately by a return to the tonic key, which is inflected by a series of sequential phrases cadencing briefly in E minor, D minor and C major, before returning to the G minor/major of the long final cadential section. Avison's second half opens in D major, but then it sets off immediately on the itinerant sequential route back to the tonic, by-passing the entire B minor section. There is no reason for this omission from a tonal standpoint; B minor is not an outlandish key to have reached. It is more probable that Avison had no sympathy with the kind of wit that allows the sudden intrusion of a different mood and then abandons it abruptly, humourously, without waiting to finish the harmonic phrase with an imperfect cadence in B minor (bars 79-80).

Quite inexplicable - because it is so inconsistent with Avison's treatment of similar harmonic moves in the Essercizi - is the deletion of all the re-statements of individual phrases in the minor mode, in the finale of Concerto II. The text of Roseingrave's edition of the sonata K.2 in G major, from which the movement was arranged, may have something to do with this. On two occasions in the first half (bars 17-18 and 23-24), the repeat of a phrase is missing, and an echo phrase which should be in D minor has the B flat but retains an F sharp (bars 23-24). Except for one phrase which is in A major instead of A minor, the second half is correct, with all the repeats and the minor-mode echo phrase (bars 62-65 paralleling 23-24), suggesting that these are printing errors. Avison's alterations are more thorough and far from unprecedented in their omission of repeated material. However, though we have seen similar omissions of

minor mode sections in a major key piece in the finale of Concerto VI (K.21), it is not these to which he objects. In fact, his sensitivity to this important feature of Scarlatti's composition technique is proved throughout the concerti, for major/minor alternation occurs constantly in the Essercizi sonatas, and is preserved in all except the two finales mentioned.[25]

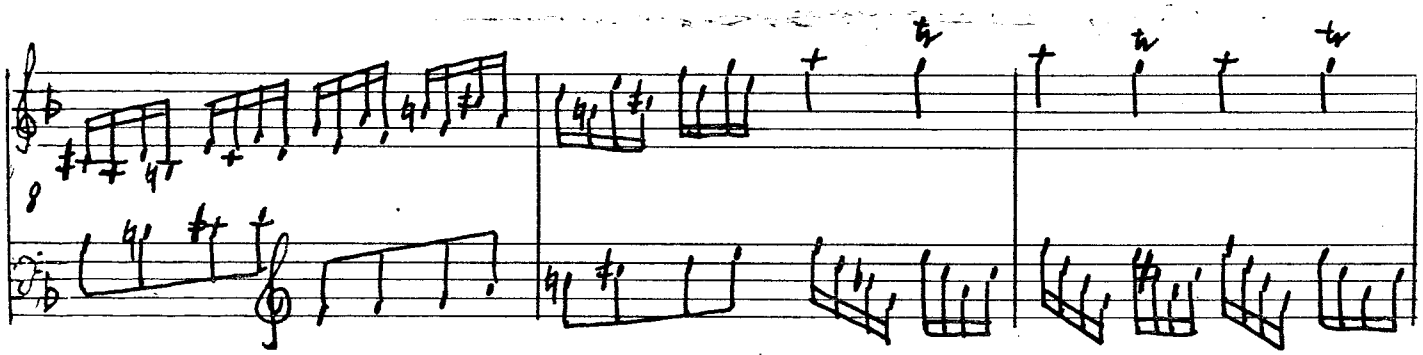
Scarlatti's most usual practice is to colour a major key piece with minor harmonies, and not the other way round. Avison disregards this distinction, as his treatment of the sonatas K.7 and K.36 shows. They are both in A minor, modulating to C major for the close of the first half. K.7 moves to C minor initially, and then there are repeated cadential phrases, first in C major, then in C minor before a sudden return to the major mode for the long closing tonic pedal. It is the section with major/minor repeated phrases (bars 39-54, sonata) which Avison's version (Concerto IX, finale) introduces into the second half also (bars 226-268), so concerned is he to balance the first half, though Scarlatti never intended it, remaining in A minor throughout. Equally inauthentic, but very effective in its unexpectedness is the sudden blaze of A major cadences at the close of the finale of Concerto IV (K.36). While there are certainly Scarlatti sonatas in which a similar effect is attained, it is because the minor key diversions in a major key piece have been so extended that a return to the true tonic sounds like a tierce de picardie.

Having discussed the larger structural differences, we may now mention the few alterations made to isolated chords. This may appear unnecessarily detailed, but Avison must himself have considered each chord carefully enough to make his changes.

25. Avison evidently disliked the introduction of tonic minor passages into finales, preferring them to be of a lighter character. See Chapter IV, below.

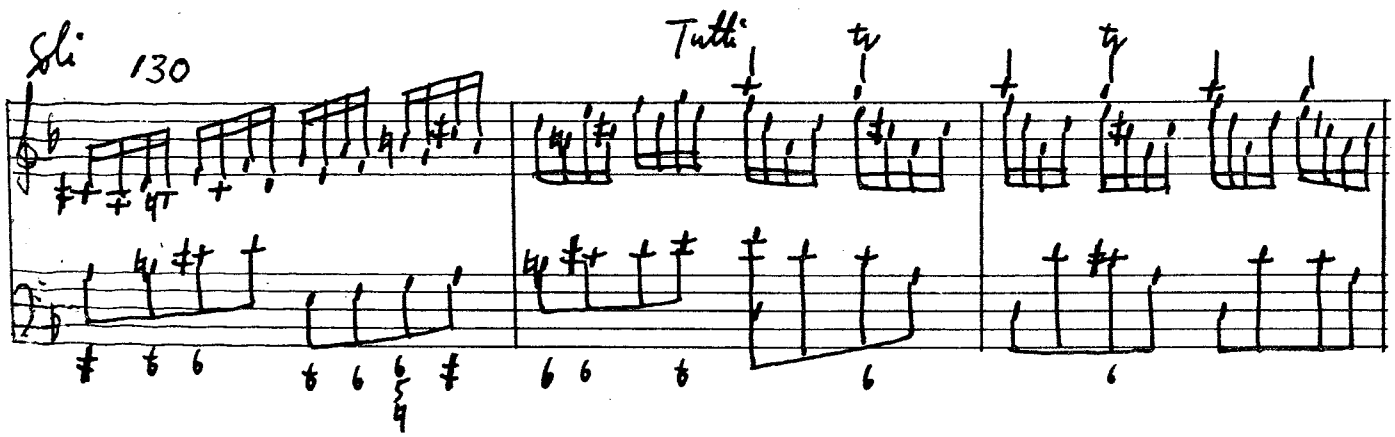
Scarlatti's harmonies are never unclear. His figurations ensure that there is no doubt as to the identity of each chord. Unusual harmonies are fully expressed either as vertical chords, or in figurations, as we can see in an example from the sonata in D minor K.1. After an agitated passage of rapidly rising chords in broken thirds, the climax of the piece on a subdominant ninth (in D minor), alternating with a dominant seventh is both unexpected and unusual. The rippling figuration and the indefinite colour of the ninth chord make this climax curiously relaxed:

Scarlatti, Sonata in D minor K.1.

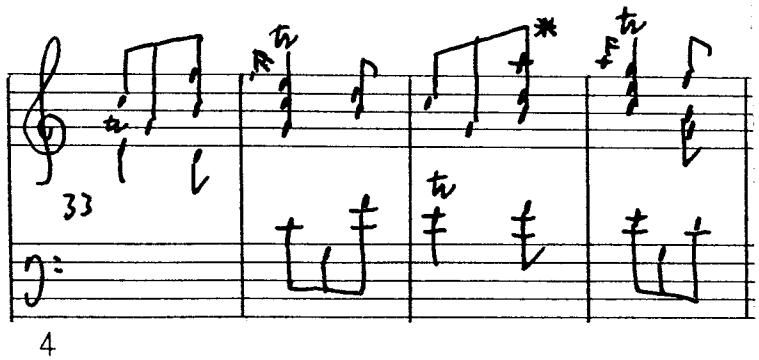


In the context of an otherwise fairly conservative piece, Avison found this harmony improbable, so he changed the ninth to a tonic chord, and turned a characteristic Scarlattian delight into a commonplace cadential progression, thus giving the climax the vigour he thought it required:

Avison, Concerto III, finale.



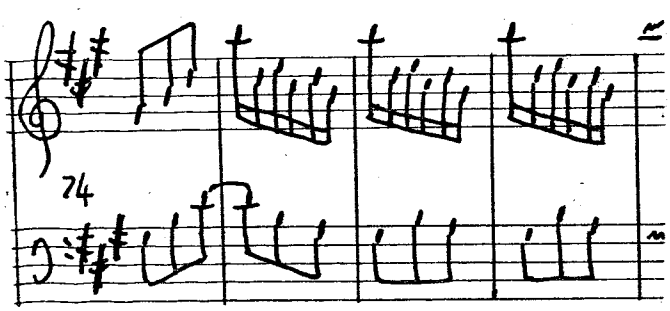
In essentially the same vein is the treatment of this passage from the sonata K.7 in A minor (finale of Concerto IX). Scarlatti's approach to the resolution in C major which begins the final cadential section is as follows:



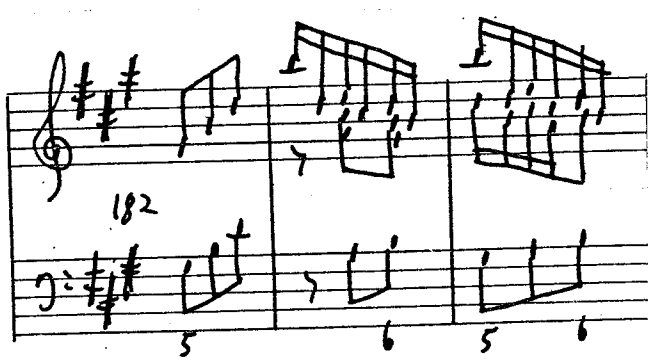
It is the VII$^{4}_{3}$ chord at *, like a third inversion of a ninth chord on G, with the root missing, which Avison does not accept, altering the B in the chord to an A, and creating the more standard supertonic sixth instead.

Again, a comparison between the original (K.26) and Avison's orchestration (Concerto I, finale) of this repeated motive shows Scarlatti's bass line to be less accommodating than Avison's more consonant harmonies:

Scarlatti, Sonata in A major, K.26.

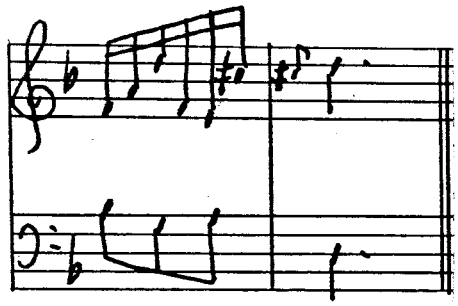


Avison, Concerto I, final



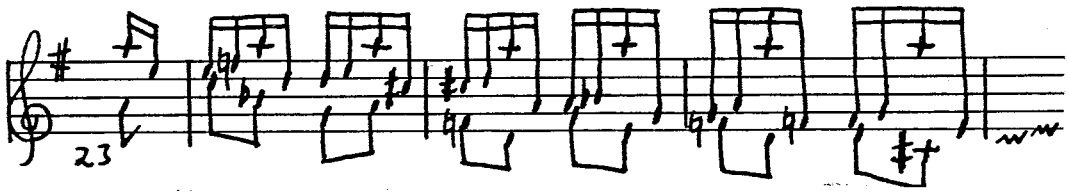
This passage is supposed to parallel bars 9-14 of the first half (sonata), and so it does, in context and function. That the elements of the figurations of both lines are re-arranged so as to create dissonances does not disturb the sense of the passage, but adds spice to a familiar and logical progression.

And yet the asperity of the final cadences in K.10 is faithfully reproduced in the second movement from Concerto X. It may be because this is a standard cadential motive, heightened by the use of a ninth chord, described by the figuration of the first two quavers of the bar:

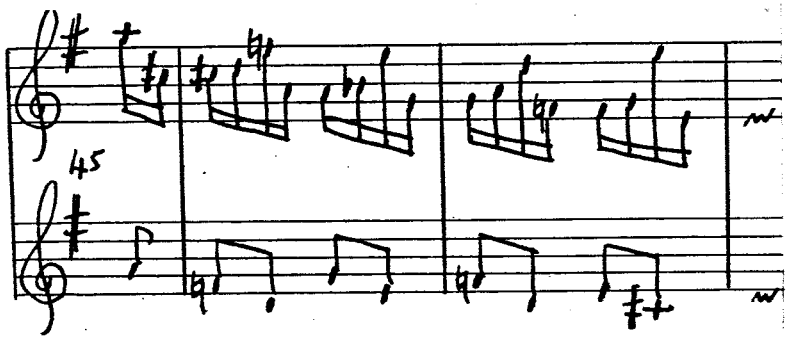


With the use of an upper pedal Scarlatti enlivens a sequential passage in the first half of the sonata in G major, K. 13, which Avison again simplifies by eliminating the pedal when it becomes too persistently discordant, and substituting notes that fit more comfortably with the harmonies:

Scarlatti, Sonata in G major, K.13.



Avison/Scarlatti, Concerto II, second movement.



It is most likely the discords to which Avison objects (and possibly the technical difficulties for the violin), and not the jagged contour of the figuration, as the parallel passage to this in the second half, where the line and harmonies are in greater accord are left largely unaltered (bars 94-99 and 109-115, sonata).

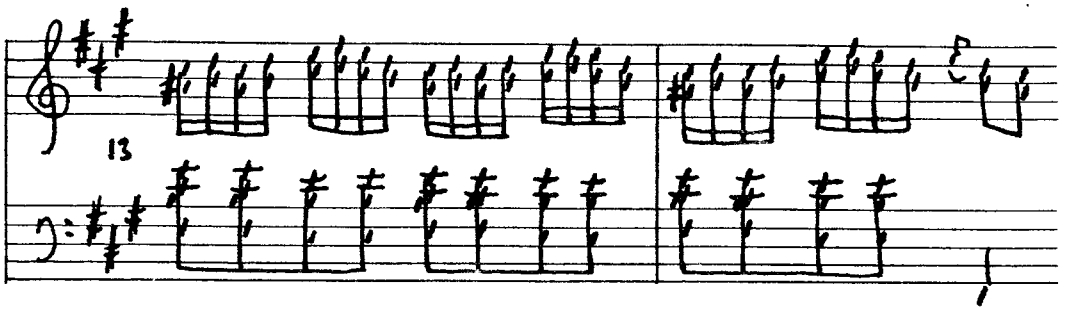
Some of the most extreme discords in the strumming chordal passages in the sonatas K.24 (bars 12-13) and K.29 (bars 16-20) are tempered, but in this case it is unlikely that Avison simply found them too dissonant. Both he and Geminiani write them in their harpsichord music, where they are at their most effective as acciaccature. Besides this restriction of medium, acciaccature were generally regarded as sumptuous embellishments proper to slow movements in particular. Because of their character - "a Composition of such Chords as are dissonant with Respect to the fundamental Laws of Harmony"[26]- Geminiani judged it best to confine their use to "grave Movements". Giorgio Antoniotto was of the same opinion, his reasoning being that "the harmonic progression of an allegro, when it is the more simple and natural, is best received by the public...The allegro, and also all quick movements, are not capable of uncommon combination of sounds, as those which by Italians are called acciaccaturas, these may better serve in the grave and slow movements".[27] In Scarlatti's hands they become "aural blows",[28] mordant and percussive in their sound, and distasteful to Avison for this reason: "Dissonance and shocking Sounds cannot be called Musical Expression."[29]

One of the strumming chordal passages from Concerto I is tamer than in the original not only through the loss of the discord created by the inner pedal B, but also because Scarlatti's characteristic V-IV progression has been forfeited,

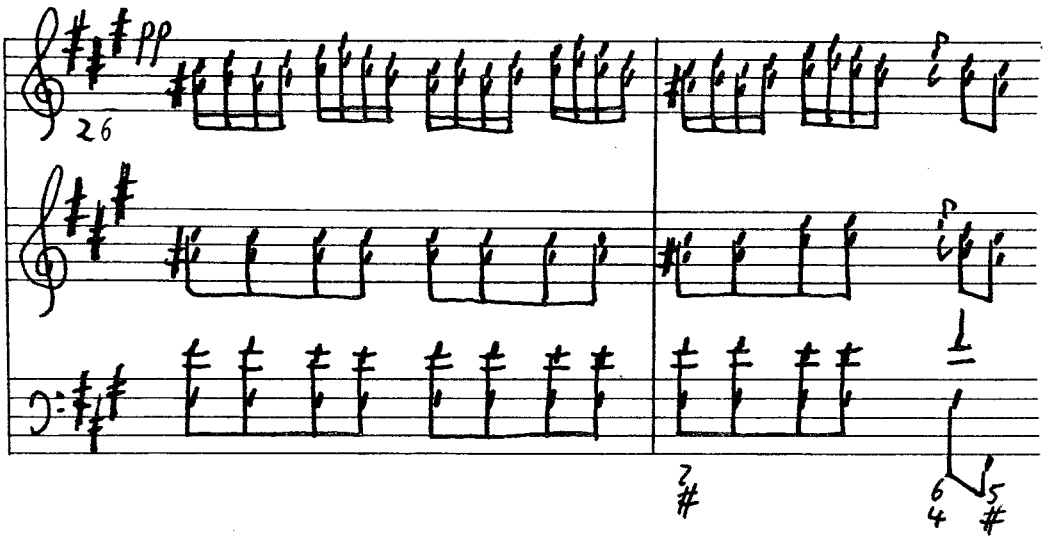
26. Geminiani, op.cit., Preface, [p.4].
27. Antoniotto, op.cit., p.104.
28. Bogianckino, op.cit., p.40, writes of Scarlatti's discords: "There has never been any other equally obvious physical liking for 'aural blows'in the whole history of instrumental music, with the possible exception of Stravinsky."
29. Avison, Essay, p.57.

and a straight pedal on F sharp substituted.

Scarlatti, Sonata in A major, K.24.

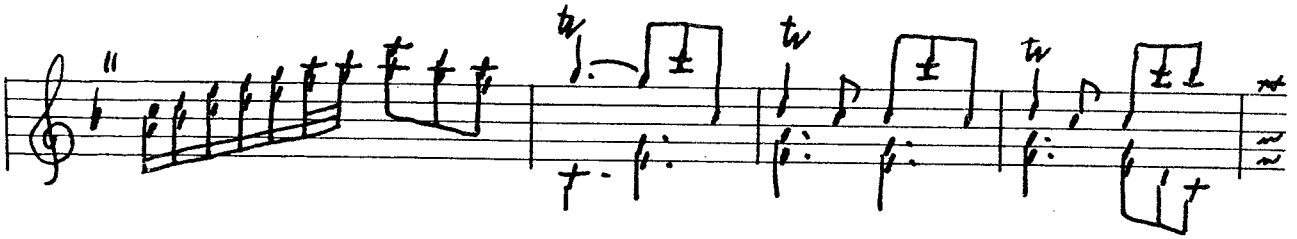


Avison, Concerto I, second movement.

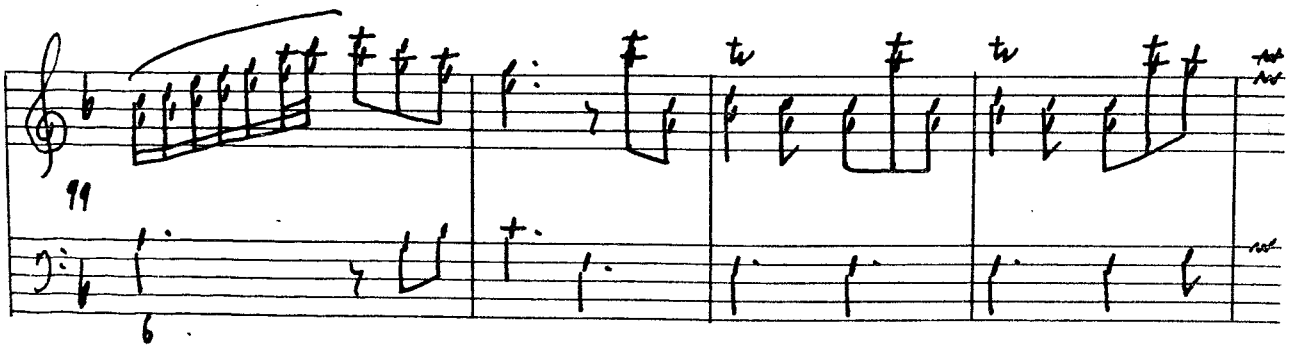


Avison also creates a pedal where there isn't one in the following passage from the final movement of Concerto X (original K.9).

Scarlatti, Sonata in D minor, K.9.

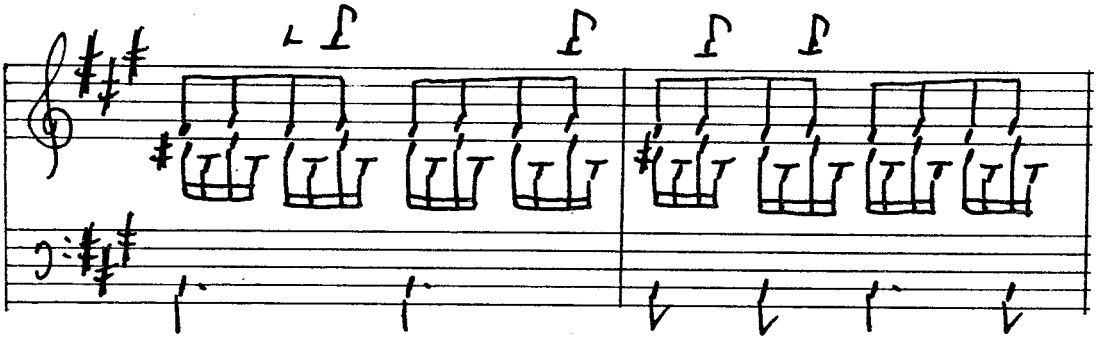


Avison, Concerto X, finale.

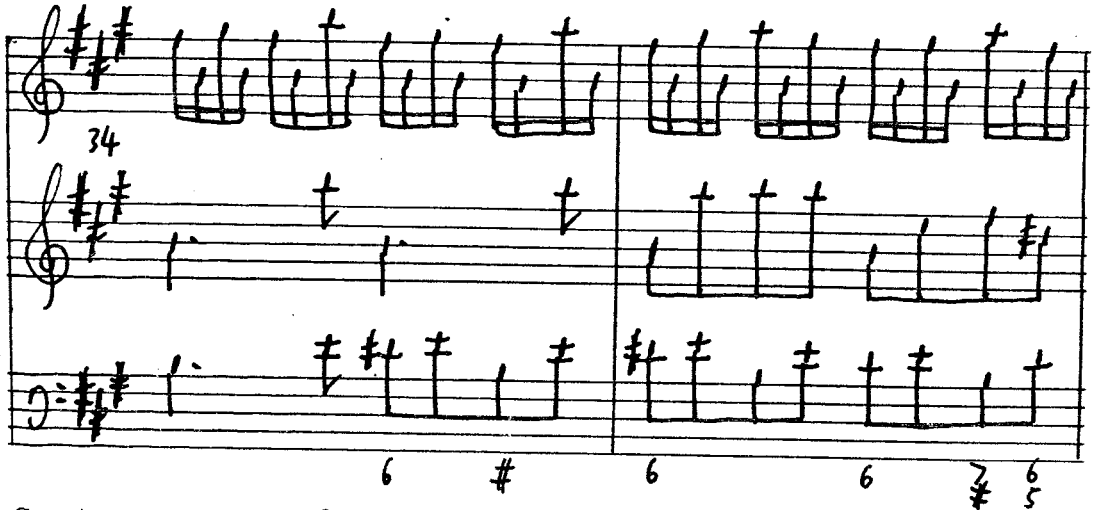


Avison's is a tonic pedal, a resolution of the preceding bars, but Scarlatti continues with a dominant, and then hovers between tonic and dominant (sixth chord) before resolving the whole. Again, the difference in the distribution and duration of areas of tension and relaxation is apparent. And for the reverse effect - breaking a pedal to make a faster rate of harmonic movement - we find examples in both the second and fourth movements from Concerto I, the most substantial of which is from the former piece (K.24). Avison adds to the frenzied effect of this passage by hurrying the harmonic rhythm as well.

Scarlatti, Sonata in A major, K.24.

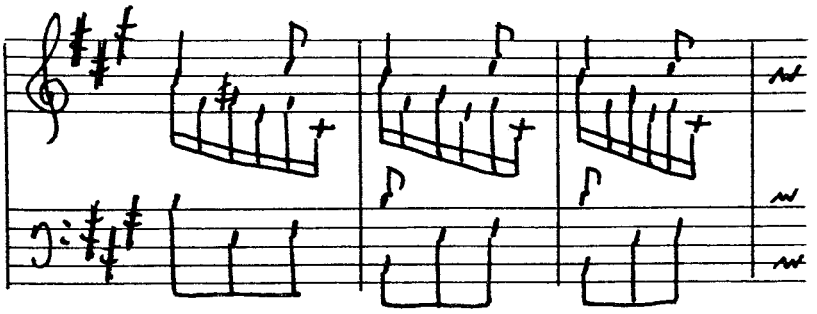


Avison, Concerto, second movement.

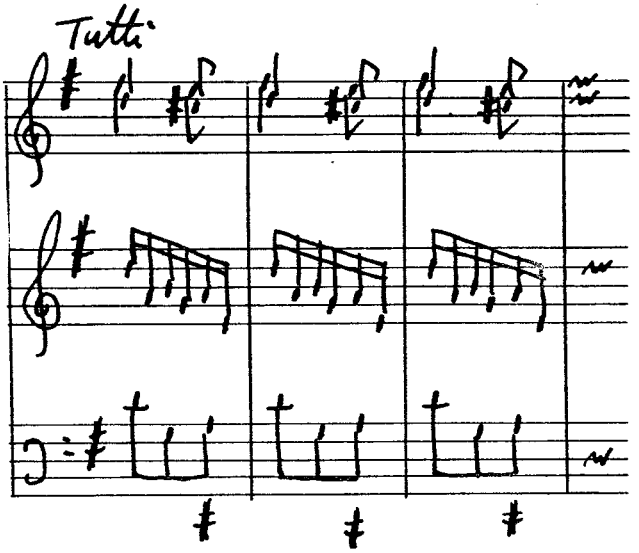


Contemporary references to Scarlatti as a law-breaker include at least one comment (see Chapter I, pp. 41-2) on his transgression against so elementary a text-book rule as that forbidding consecutive

fifths. They occur quite blatantly in the first half of K.28 in E major



which Avison corrects with the aid of a further part:



(transposed into G major)

This enables him to retain Scarlatti's harmonic progression, though the obvious movement in fifths is disguised, and the characteristic bare sonority on the third quaver of the bar in the original is sacrificed to propriety. However, the consecutive octaves between the bass and the running inner part escape Avison's notice.

A list of the disagreements between Avison and Scarlatti is bound to create an unbalanced impression, suggesting that the concerti bear little resemblance to their models. And indeed we have seen that many of the very elements which are particularly characteristic of Scarlatti's individuality are

included in Avison's alterations. But it must be understood that despite these differences, Avison produces concerti which are marvellously evocative of the spirit of the original sonatas. What is extraordinary is that Avison admired Scarlatti enough to undertake such a task as making these arrangements, when the views expressed in his Essay and many prefaces, his general distaste for the unusual, the extravagant, "the rapid style of Composition...which seems to me to suit very ill with the native Charms of Melody, but still worse with the nobler Powers of Harmony"[30], would lead us to expect a lack of full accord between the two composers. Something of the vitality in Scarlatti's music attracted Avison, though his critical values would not permit him to be content with unaltered representation.

Avison's desire to instruct, correct and arrange wes a tendency which extended to his own compositions, and one which he shared with Geminiani, who may well have encouraged him in this. A close parallel exists between the work of master and pupil, in the making of arrangements and the reasoning which prompted them, and in the writing of didactic prefaces and treatises. The second editions of Geminiani's concerti Opera II and III, revised and published in score in 1755, were probably the models for Avison's publication, also in score, of twenty-six of his own concerti (1758), set out in four books containing Opera II (1740); III (1751); IV (1755) and VI (1758).[31] Opera IV and VI remain substantially unaltered in the publication in

30. Avison, Preface to Twelve Concertos...Opera Nona, 1766.
31. A table of contents of the 1758 publication is given in O. Edwards, op.cit., which does not however discuss the structural alterations to the concerti: it should be noted that in Book III (1758), Concerto II is taken from Opus III, no.3, and Concerto III from Opus III no.2, not the reverse, as given in Edwards's table.

in score, but the other two sets, being earlier compositions, are subjected to Avison's critical re-appraisal. While the revision of these works reflects an acquaintance with the nature of Geminiani's alterations[32] - including the greater textural complexity - it is also in some respects consistent with Avison's own practice as illustrated in his arrangements of Scarlatti.

The treatment of fugues is generally similar, involving a reduction in length comparable with that made in the arrangement of the Scarlatti fugue in D minor, K.41. The result in all cases is a more concise structure. Such compression of material is found in varying degrees in the fugues (second movements) from Opus III, Concerti I,II,III, and IV. That from Concerto III in G minor will serve as an example.

The earlier version is a loosely structured movement with some tonal repetition. For instance, the approach to B flat major at bars 18-21 is not endorsed until bars 57-8, following a deflection back to G minor. And C minor, which was first suggested at bars 21-3, again receives attention following the modulation to B flat (bars 69-70). This is all expressed more economically in the later edition, the establishment of keys occurring only at their initial appearance. From bar 71 of the original until the end of the piece (bar 125), G minor is only abandoned for brief inflections suggesting F major and C minor, and a more emphatic B flat major cadence (bars 99-102). This considerable expanse of mainly tonic material is relieved in the revision by an additional modulation to D minor. Smaller alterations concern the introduction in the later edition of chromatic melodic movement in the second violin line, further

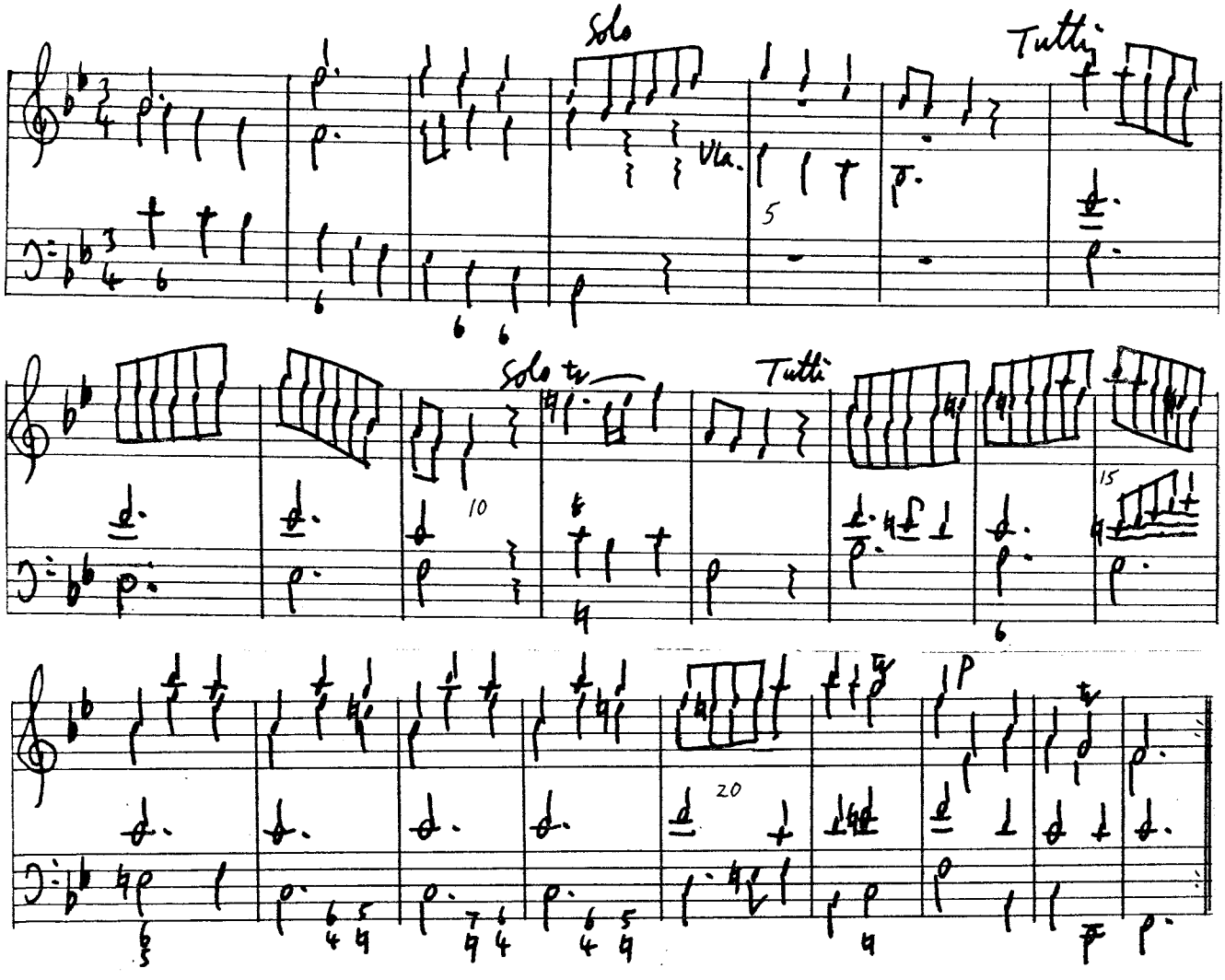
32. See below, pp. 142-50

intensifying the passage at bars 43-45, where it imitates the first violin, and at bars 51-52 over a dominant pedal, which is mirrored subsequently by the chromatic ascent of the bass.

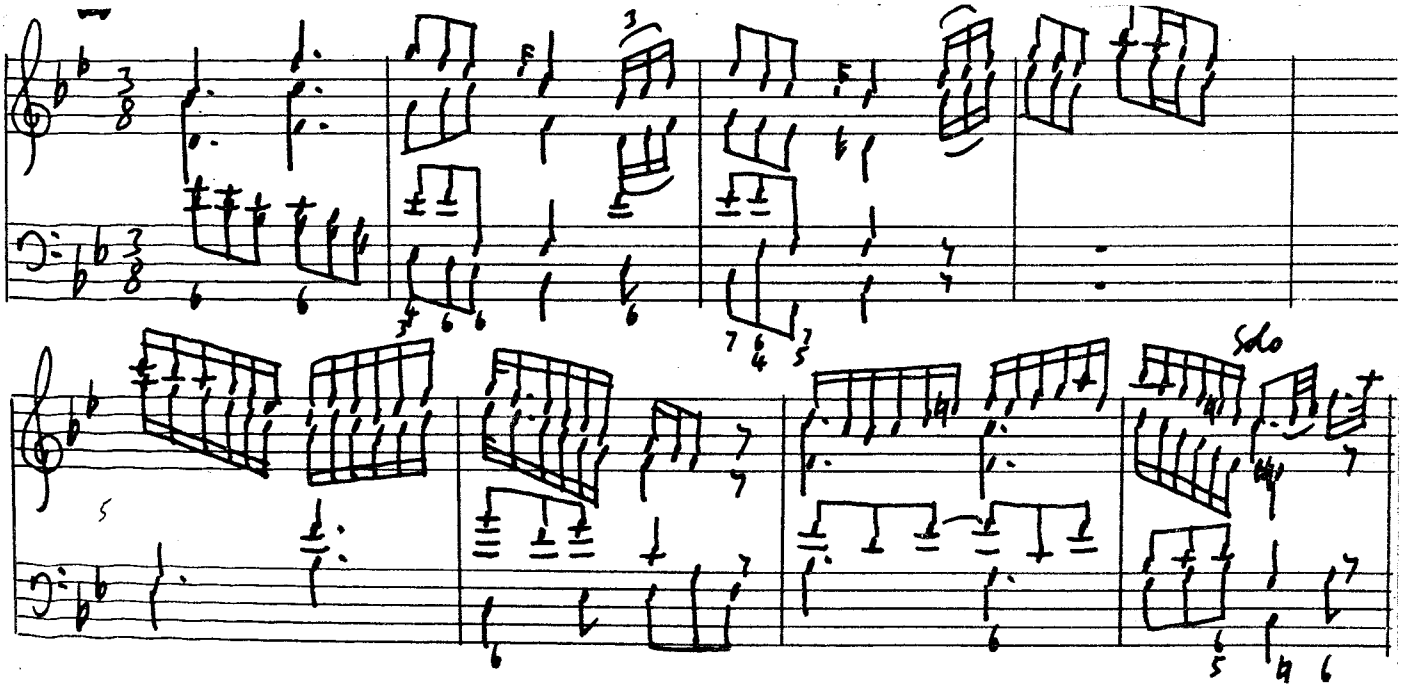
Despite the compression and re-ordering of material, and even the re-distribution of the parts, the character and the structural essentials of this movement are retained intact, which is not always the case with the Concerti from Opus II. The 1758 version of the fugue from Concerto IV, for example, is no longer a revision, but a complete re-creation of the original. In other works, in which the earlier version is clearly recognisable in the later, Avison's alterations appear to result from a dissatisfaction with the style of the original. This is perhaps understandable since eighteen years separate the initial composition from the revision.[33] Besides the textural richness and greater interest in the several parts - in Avison's words "I have also...contrived the Accompanyments to have as much air as possible"[34] - which was also a feature of the improved Opus III, there is a more pronounced tendency to ornament the lines, sometimes introducing the dotted rhythms of which Avison seemed particularly fond. An example is provided by the Concerto II/iv (Book II, 1758), which is the revised version of Opus II, Concerto II/iii (both in B flat major). The opening phrase sounds less awkward in the later edition, partly because Avison has avoided the repetition of the figure in bar 3 (original), answering it a third lower instead of at the same pitch. Also, by omitting bars 11-12 of the Opus II version, the later piece makes a less abrupt modulation to F major.

33. The Opus II concerti were issued as part of the Twelve Concertos...Opera Sesta, but since these were published in 1758 and no further alteration was made to them in the publication in score, this remark remains applicable.
34. Avison, Twenty Six Concertos (1758), Advertisement, p.1.

Avison, Concerto II/iii (Opus II)



Avison, Concerto II/iv (Book I, 1758)



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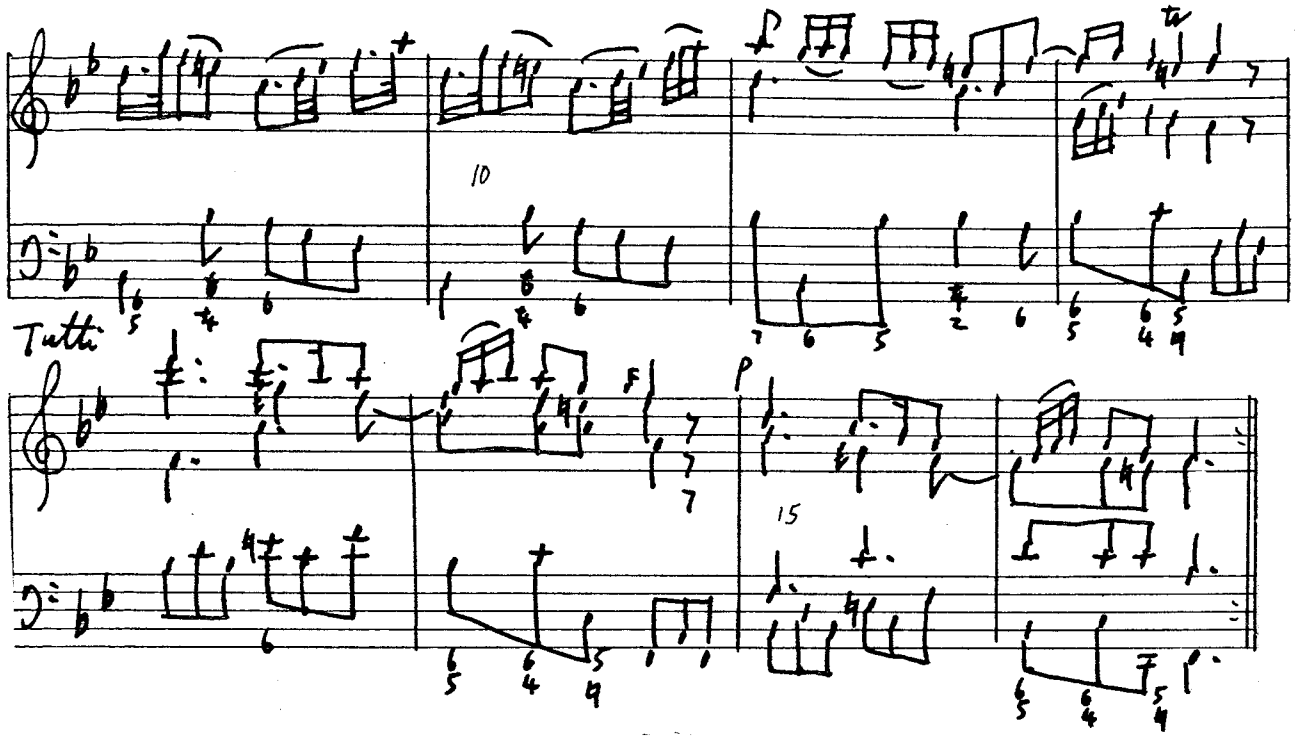
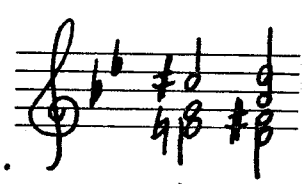
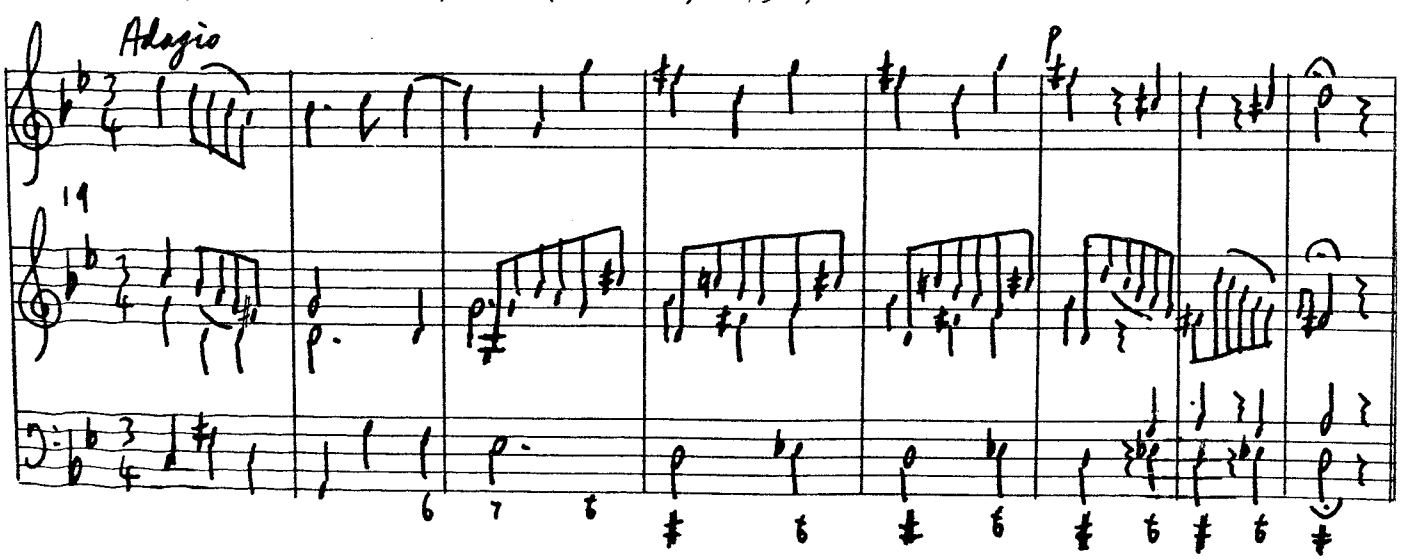


Avison's most effective improvement on the second movement from this same concerto occurs at the approach to the imperfect cadence (in G minor) of the close. The alteration principally concerns the expansion of the progression (at bars 19-20), the first chord in the later version being altered to become an Italian sixth.

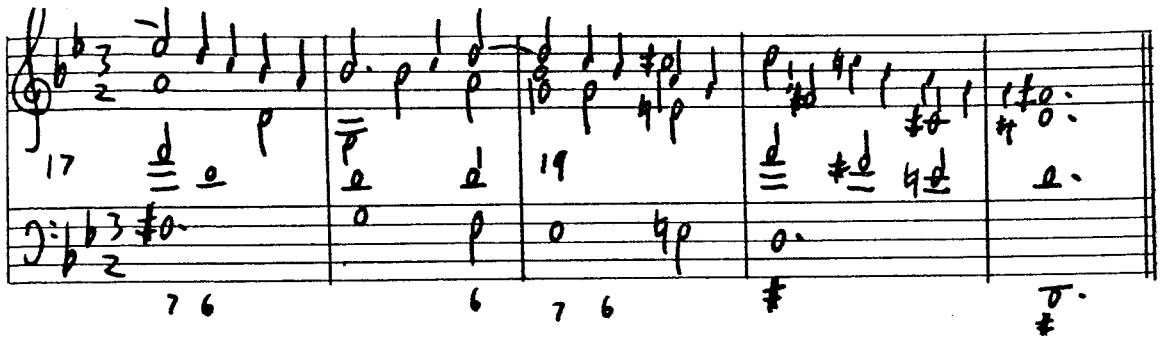


While the second violin weaves a running accompaniment, this more expressive progression is gently reiterated, with a gradual decrescendo:

Avison, Concerto II/iii (Book I, 1758)

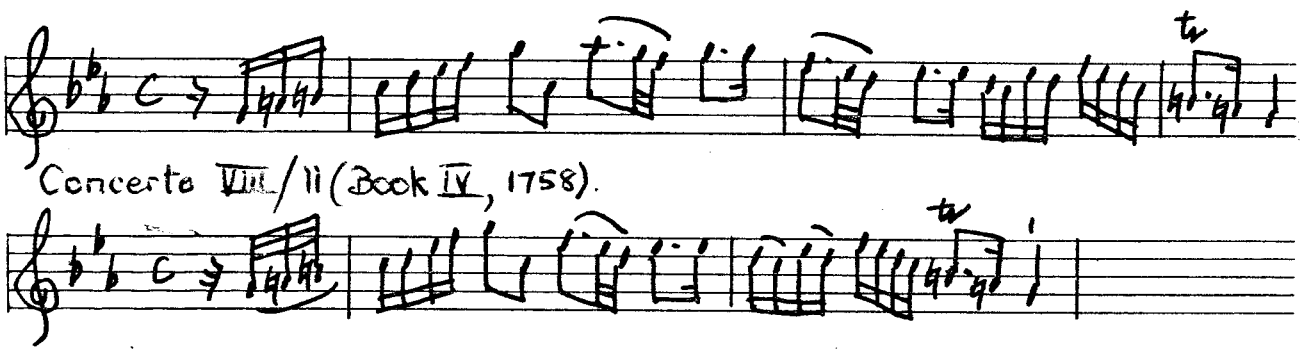


(cf. earlier version, Concerto II/ii (Opus II)



The comment from Avison's preface to the 1758 edition - "...it is safer to aim at pleasing than surprising" - is somewhat indicative of his attitude towards certain irregularities of his earlier compositions. Occasionally a phrase is altered to make it regular:

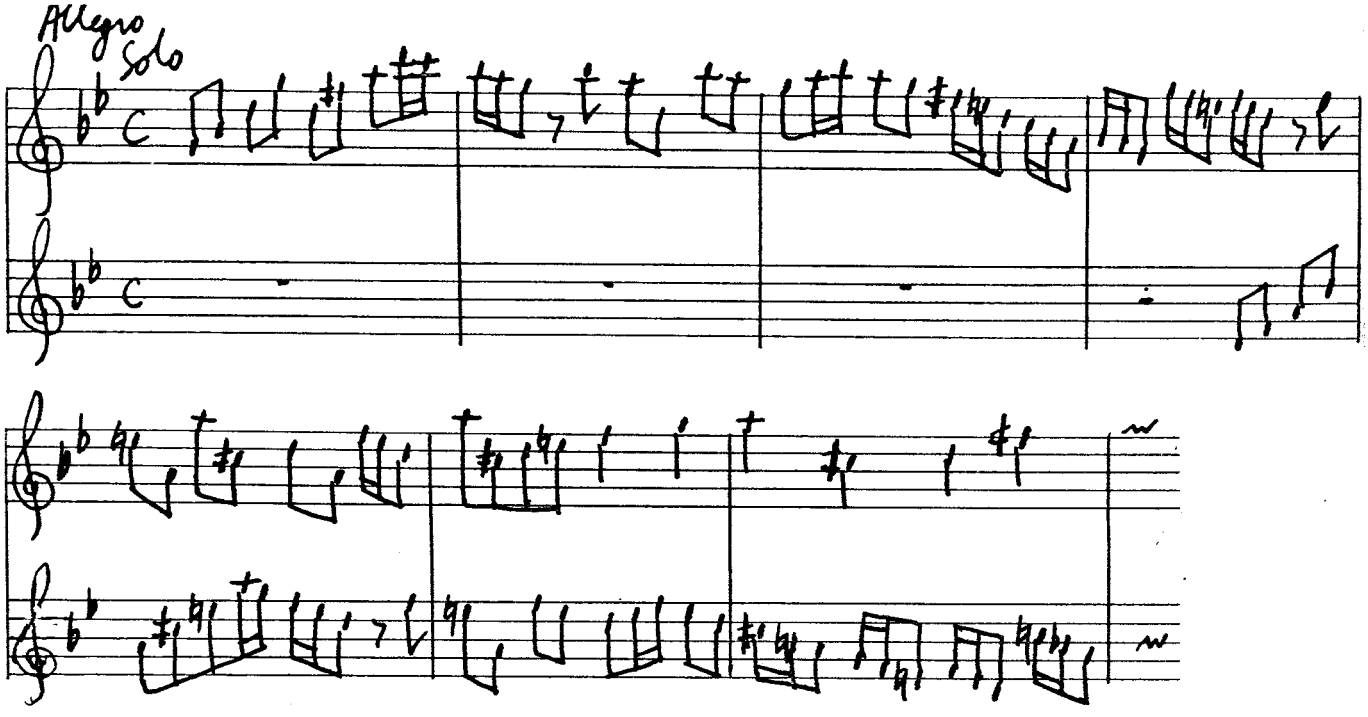
Avison, Opus IV no.8/ii



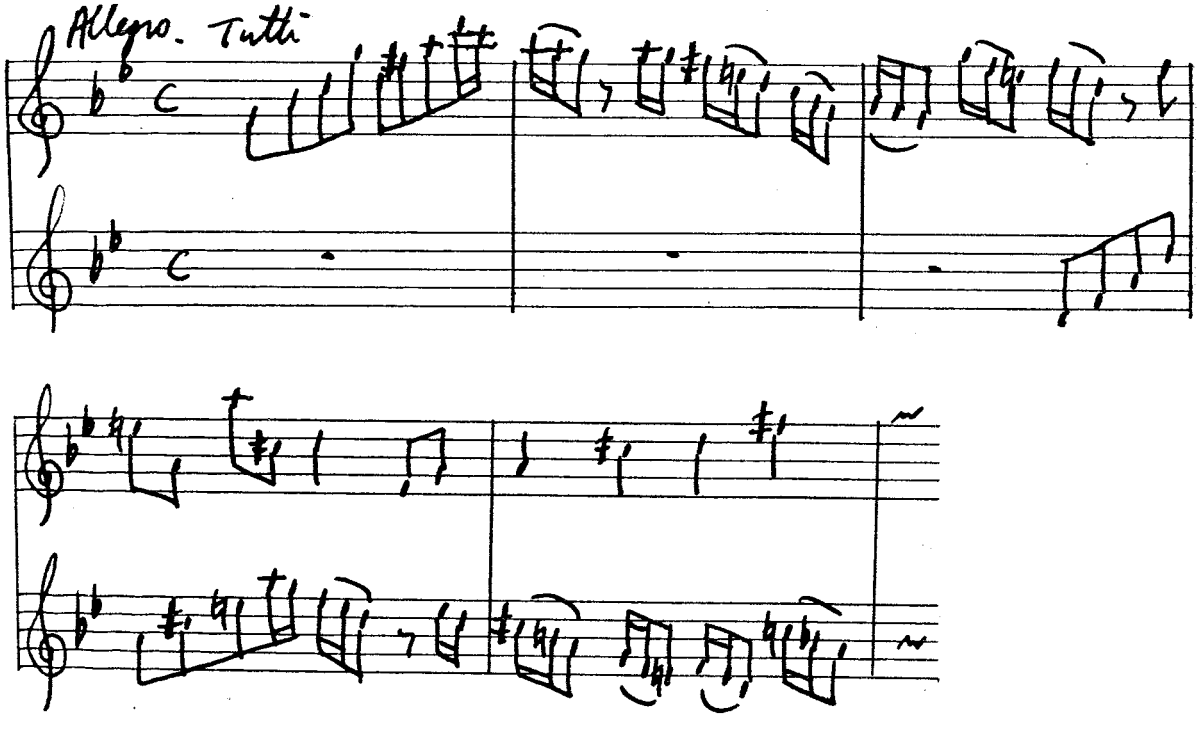
Not that irregularity of phrasing was in itself particularly displeasing to Avison - his admiration for Geminiani would have been impaired if it were - besides which, his own revised concerti contain several examples of such phrasing. It was with irregularities of a different kind that he was concerned in the two fast movements from Concerto I, Opus II in G minor. The subject from the second movement is curtailed in the later version - though it remains irregular in length - by the omission of a motive in bar 2 (original) which returns too

persistently to the high B flat, and consequently lacks a certainty of direction. This tightens the harmonic movement at every subsequent appearance of the subject.

Avison, Opus II, Concerto I/ii.

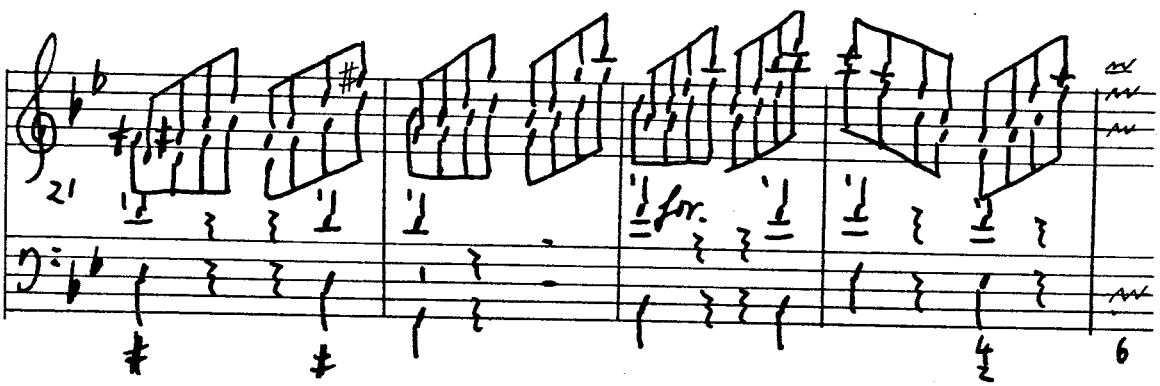


Avison, Concerto I/ii (Book I, 1758).

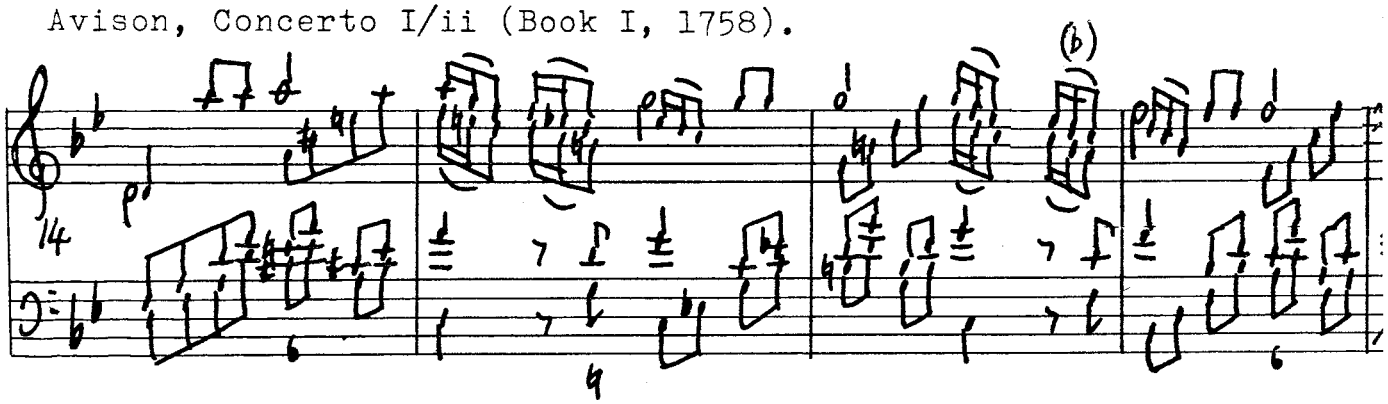


There are a few additional adjustments to the conduct of the harmonies. One of these concerns the difference in the approach to the B flat major modulation, which is made suddenly in the earlier work, following passages in G minor, but is accomplished more gradually in the 1758 version, as a result of a descending sequence from D minor:

Avison, Concerto I/ii, Opus II.



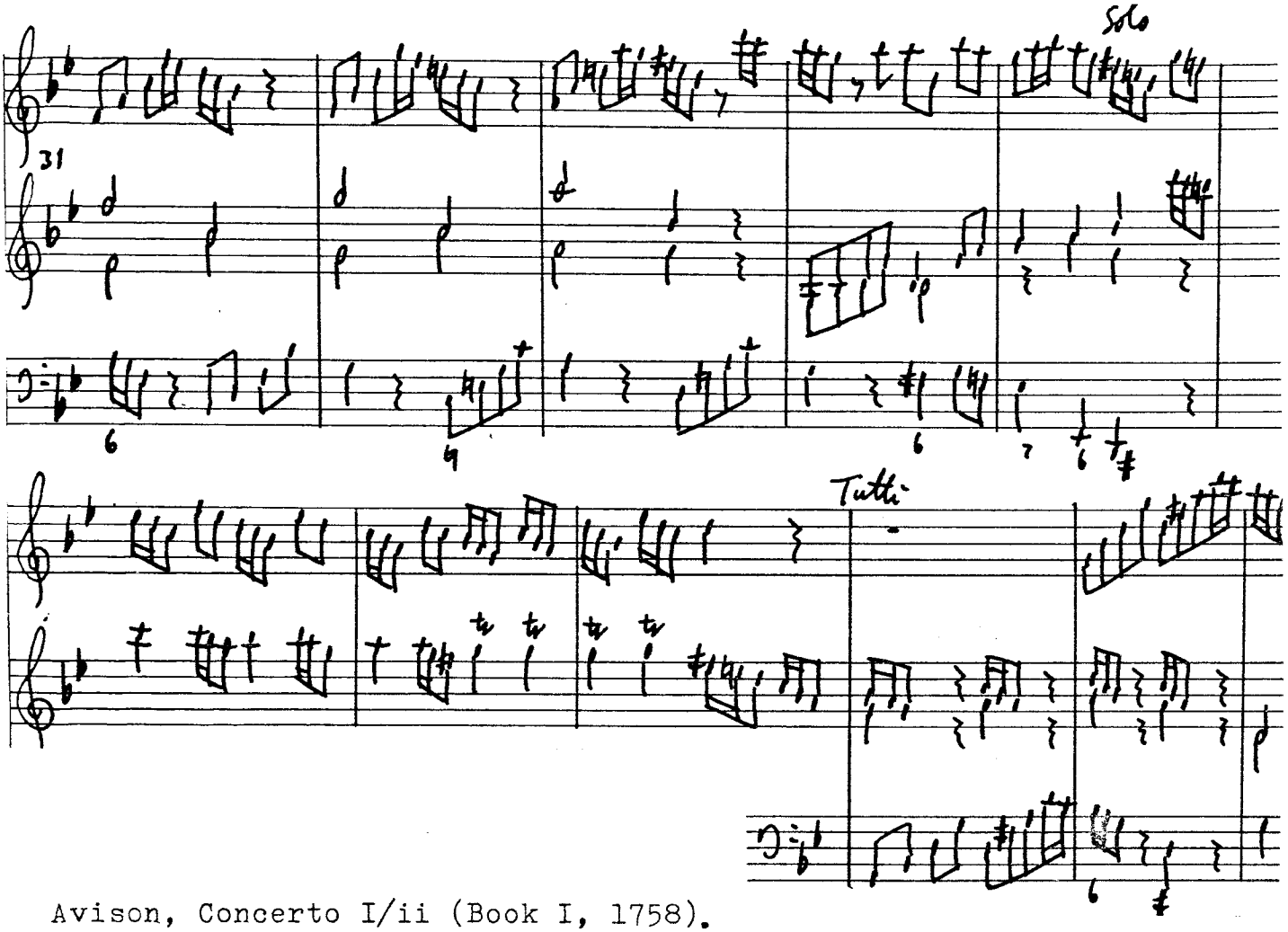
Avison, Concerto I/ii (Book I, 1758).



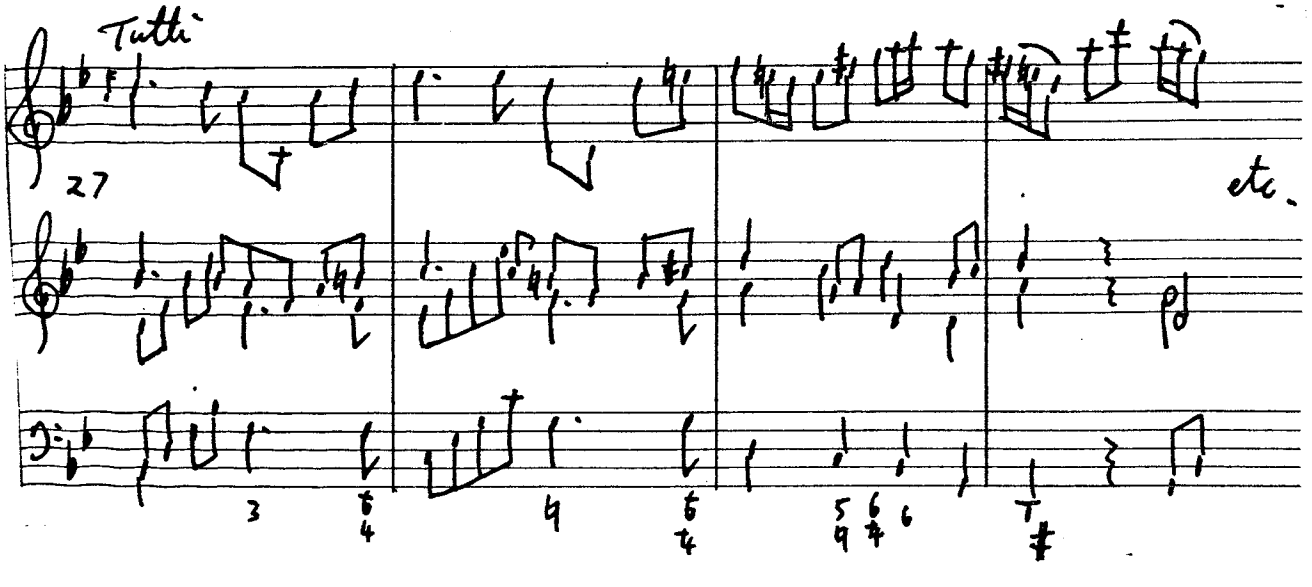
The difference in the tonal point of departure for the modulations in each case illustrates a procedure familiar from Avison's revision of the fugue from Concerto III, Opus III (see above, p.125). In the original, the first suggestion of D minor is interrupted by a return to G minor, which in the revision is deemed superfluous, D minor being endorsed immediately after its initial appearance. The section following the solo violin's flight (in B flat) is shortened partly by the contraction of the

harmonies at bars 31-5 , and partly by the removal of the duet for the two concertino violins, which provides a curious interruption to the flow of the passage.

Avison, Concerto I/ii, Opus II.



Avison, Concerto I/ii (Book I, 1758).



For all Avison's assurances that he had not "attempted to strike out uncommon melodies",[35] the subject of the fourth movement from the same concerto remains strange in both versions. But the persistent angularity of phrasing and the jerkiness of the relentless dotted rhythms in the earlier work are considerably smoothed over in the 1758 version. This is done firstly by abandoning the dotted rhythms, then by providing a continuous counterpoint to each entry of the subject, and inserting new solo passages of a more gentle character before the close of each half (bars 8-15 and 32-9). The overall impression is definitely less bizarre and less aggressive than the earlier work, including the graceful final cadences of the later edition, which in the early version are abrupt and stark - and minus the third in the final chord.

If Avison's revisions tend towards a greater smoothness and even conformity to the later stylistic characteristics, the reverse is true of the arrangements which Geminiani made of his own compositions, since they reflect more powerfully the individuality of his character. A more prolific composer than Avison, his arrangements are also far more extensive. A glance at the list of Geminiani's compositions[36] will show that arrangements, revisions and enlargements of his own (and Corelli's) works occur frequently in his output - all Geminiani's compositions except Opus VII and La Foresta Incantata are subjected to revision - providing recurring proofs of a constant practice.

35. Avison, Twenty Six Concertos (1758), Advertisement, p. 1.
36. Given in The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, London, 1980.

Reasons for the unusually high proportion of arranged works must remain conjectural. Burney held the view that

> "Geminiani, with all his harmonical abilities, was so circumscribed in his invention, that he was obliged to have recourse to all the arts of musical cookery...for materials to publish."[37]

In a less scathing vein, but expressing a similar opinion, are the remarks of Hawkins:

> "Notwithstanding the fine talents which as a musician Geminiani possessed, it must be remarked that the powers of his fancy seem to have been limited...and it is to the want of an active and teeming imagination that we are to attribute the publication of his works in various forms."[38]

Had Geminiani published no arrangements, the above criticisms might not have been levelled at him. Corelli's reputation rested on a similarly small output (such as Geminiani's is without the arrangements), and no one questioned his creative ability with reference to its size. By re-issuing previous compositions, Geminiani excited curiosity as to his purpose.

In considering this, we must take into account his financial situation. Burney affirms that

> "Geminiani was seldom heard in public during his long residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play at their houses, were his chief support."[39]

That his compositions and treatises brought him renown and respect is attested by the favourable opinions of contemporary writers, and by the frequent re-publication of many of his works.

37. Burney, History, II, p. 993.
38. Hawkins, op. cit., II, p. 916.
39. Burney, History, II, p. 992.

But in England, fame and wealth were achieved most effectively by appealing to a wider audience than the nobility and the musically literate alone. Though Geminiani quickly established himself as a formidable violinist, and the production of his Sonatas Opus I

> "had such an effect, that men were at a loss to determine which was the greatest excellence of Geminiani, his performance or his skill and fine style in composition."[40]

he did not exploit it fully, either by appearing frequently in public concerts and at the theatres, or by writing for the stage. Hawkins states that his failure to provide works for the voice and the stage prevented his reaching the widest public, and so attaining a greater popularity and wealth as a leader of the national taste.[41]

It seems that Geminiani's earnings were not sufficient to enable him to gratify his passion for travelling and for acquiring paintings, so he was periodically involved in financial difficulties. But it is unlikely that a speedy solution to these was to be found in making arrangements of his music. Many of them involve a considerable degree of reorganisation and elaboration, and appear in every respect to have been the products of careful thought, rather than hastily compiled money-spinners. Besides, for a man of Geminiani's reputation, the quickest way to wealth, and one

40. Hawkins, op. cit., II, p. 847.

41. That he aspired to such a position is the opinion of Burney (History, II, pp. 992-94), and to this we may attribute the production of his treatises. Regarding Geminiani's neglect of music for the stage, he himself believed it possible to express drama within the sphere of instrumental writing, and attempted to prove it in La Foresta Incantata, an instrumental representation of a poem by Tasso.

to which he resorted only occasionally, was public performance.

The chronology of his work indicates that the arrangements were freely mixed with new compositions, and were made at times when his energies were devoted much to the production of treatises on most aspects of instrumental technique, performance practice, and the art of composition. It is therefore likely that the revisions reflect the thorough and detailed thought of the treatises, and may thus be seen as resulting from his preoccupation with improvement and embellishment, rather than from a want of imagination. Hawkins certainly seems to have considered this as a possibility:

> "In the same spirit of improvement he employed the latter years of his life in varying and new moulding his former works, particularly he made two books of lessons for the harpsichord, consisting chiefly of airs from his solos; and it was not always that he altered them for the better."[42]

This final remark concurs with Burney's opinion not only of the harpsichord works, but of the arrangements in general, and even of the concerti Opus VII, which did not undergo arrangement, but which exhibit the same traits, and were condemned by Burney. His criticism is more specific than Hawkins's, and concerns the extravagant ornamentation and the full and complex textures to be found in most of the arrangements. These very characteristics add weight to the argument against their production as sources of instant wealth, for as such they would have to appeal to popular taste, which in general favoured light textures, tuneful airs, and either technical ease or an obviously dazzling sound as audible proof of their difficulty. Two movements from

42. Hawkins, op. cit., II, p. 916.

Book I of the harpsichord pieces did achieve some popularity. These were two minuets with variations, which enjoyed separate publication in 1743,[43] 1750 and 1768 (the first minuet alone). The whole of Book I, despite its eccentricities, had two reprints (c. 1755, Johnson, and 1778, Welcker).

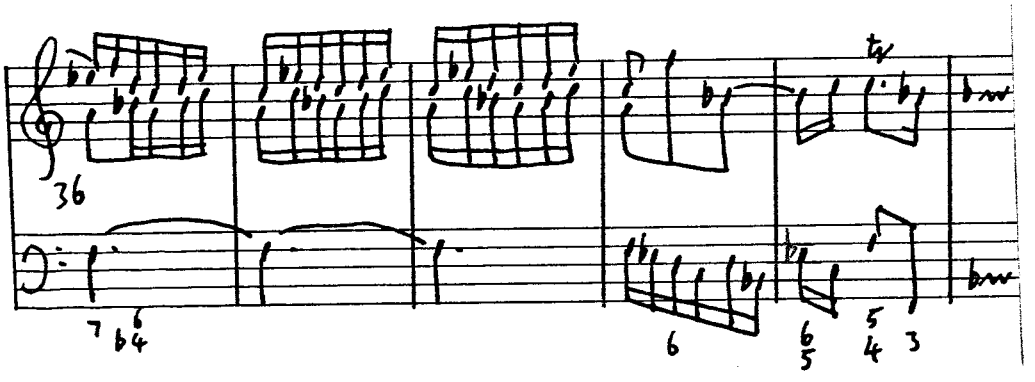
The production of the trio sonatas created from Opus I,[44] the concerti from Opus IV, and the concerti from Corelli may well have been prompted in part by a desire similar to that of Avison to make these works more widely available to musical societies and amateurs in general. Certainly the concerti from Opus IV are technically more manageable than the violin sonatas, and the most formidable difficulties of the Opus I sonatas are rendered less daunting in the trio sonata arrangements, though they are not entirely removed. But of all these arguments, the one most relevant to the present stage of our discussion is that in some of his re-creations, Geminiani, like Avison, makes a number of structural and harmonic alterations to the originals, suggesting a new critical appraisal of them. This is certainly true of the second editions of Opera II and III, which in any case may be regarded purely as representing Geminiani's improvements on the originals, since they do not embody a change of medium. In addition to these, the Opus I violin sonatas and to a lesser extent the harpsichord works undergo harmonic alterations. It is interesting to note that unlike Avison with Scarlatti, Geminiani offers no criticism of Corelli in his arrangements,

43. In this publication they appeared in exalted company: "Handel's celebrated Water musick compleat,...To which is added two favourite minuets with variations for the harpsichord by Geminiani." London, 1743.

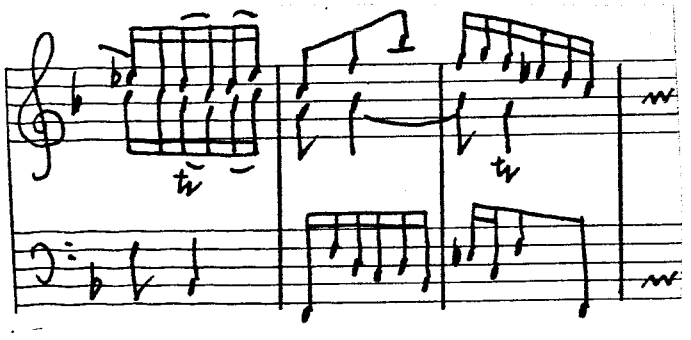
44. F. Barsanti had considerable success with his arrangement of the last six of Geminiani's Opus I as trio sonatas, published in 1735.

retaining the proportions and harmonies of the originals. (Bach's transcriptions of works by Vivaldi are similarly respectful of the texts of their models.)

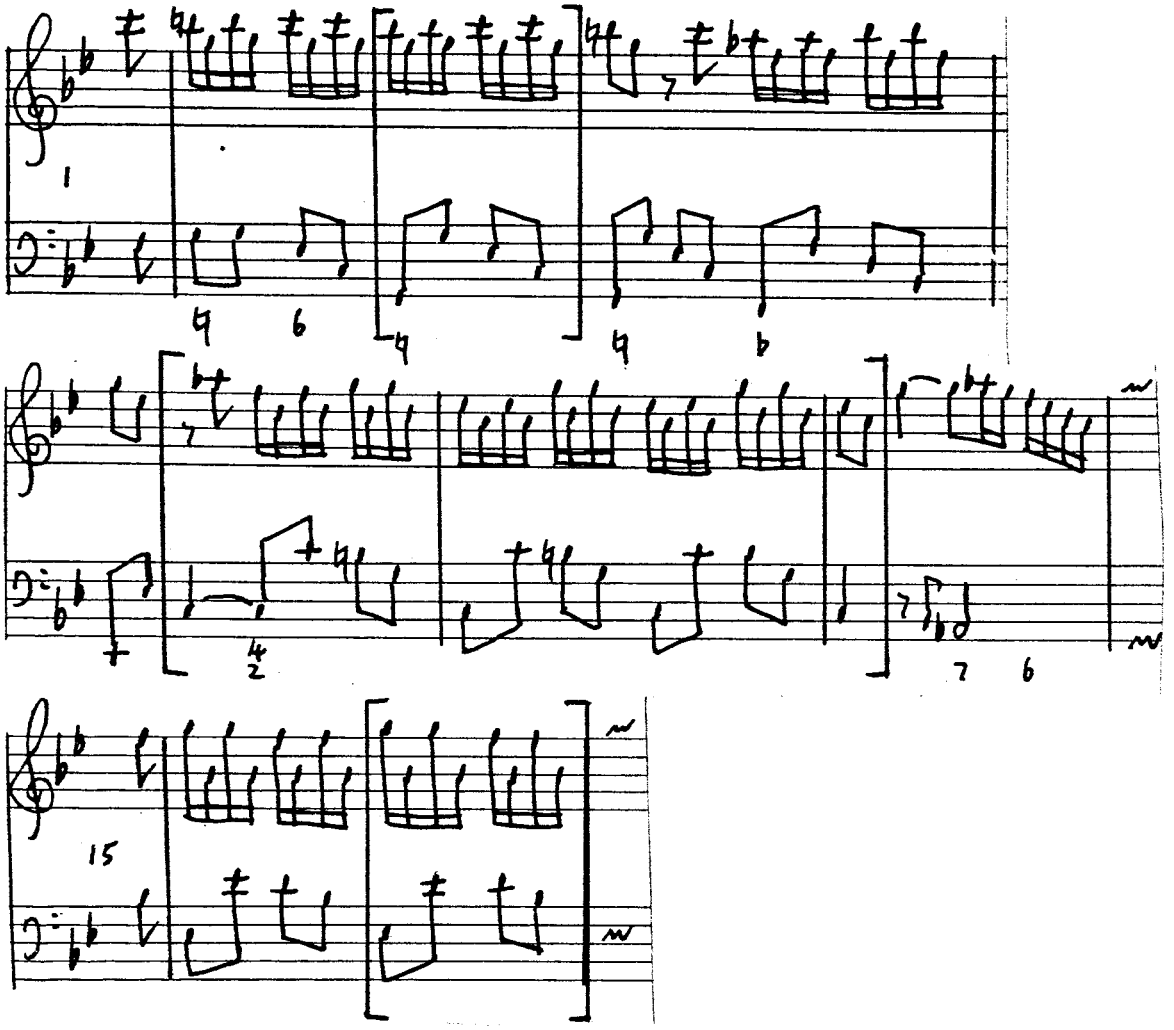
In the trio sonatas from Opus I and the second edition of Opus III in particular, we encounter a practice familiar from Avison's arrangements of Scarlatti - that of harmonic compression. And in its simplest form, as it occurs most frequently in the trio sonatas from Opus I, it involves the omission of repeated motives and phrases - an exact parallel with Avison's procedure. It is almost amusing to note with what meticulous care Geminiani combs through the sonatas, erasing all the repeats, especially since he is hardly given to repetition on the same scale as either Scarlatti or Vivaldi: Geminiani, Sonata Opus I no. II, finale.



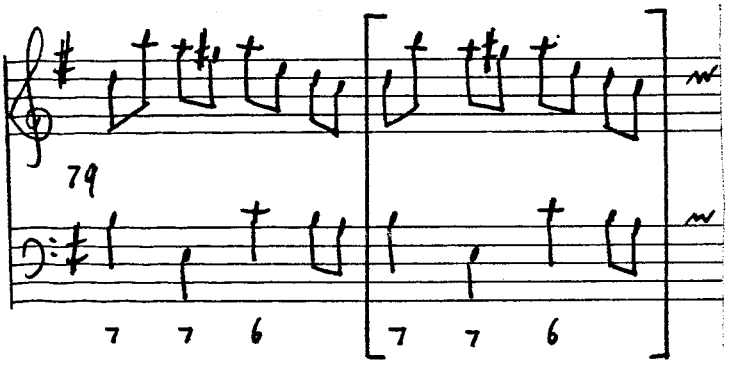
Trio sonata from Opus I no. II, finale.



Sonata Opus I no. VII, second movement. The passages in brackets are simply omitted in the trio sonata.



Sonata Opus I no. III, finale.



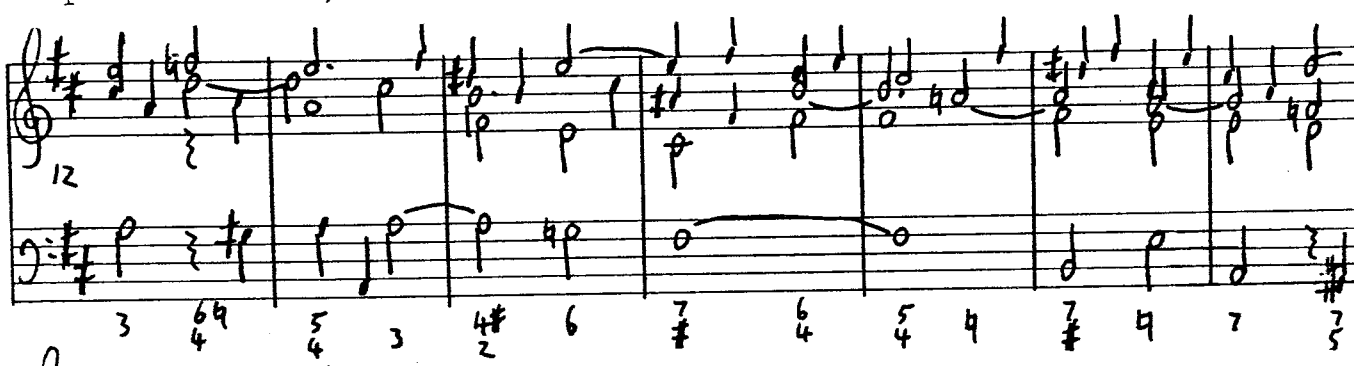
Opus I was after all his earliest published work in England, and Geminiani may later have considered that it bore traces of the more extravagant Italian violin writing of the Vivaldian style. In England, where Geminiani himself had influence over others, the responsibility and indeed isolation of his position as teacher encouraged the expansion of his own particular language, which, though not strictly Corellian, inclined towards that ideal and sharply away from Corelli's "veritable antithesis"[45] - Vivaldi. The value of an examination of Geminiani's music within the context of this study is precisely that he provides a reverse side of the coin to the style and spirit of both Scarlatti and Vivaldi, while acting as teacher and guide to the most pronounced Scarlattians among the younger English composers.

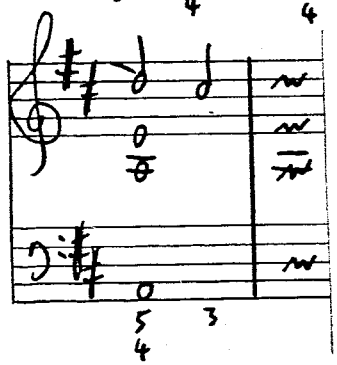
As Geminiani's very individual style developed, and he occupied himself more with treatise writing, it is understandable that he should have wished to re-think certain elements of structure in his earlier compositions. Apart from his intolerance of repeated material, there is the occasional reduction of brilliant passage-work, as at the close of the trio sonata arrangement of Opus I no. III, first movement, and in the second half of Opus III no. I, fourth movement. Another form of compression which is, however, infrequently encountered in Opera I and III occurs where the harmonic progression is retained but the note values are shortened. An example from Opus III no. I, first movement, will illustrate how the protracted chords of the first edition are tightened by this means. Geminiani

45. Marc Pincherle, Corelli, His Life, His Work, (trans. H.E.M. Russell), New York, 1956, p. 146.

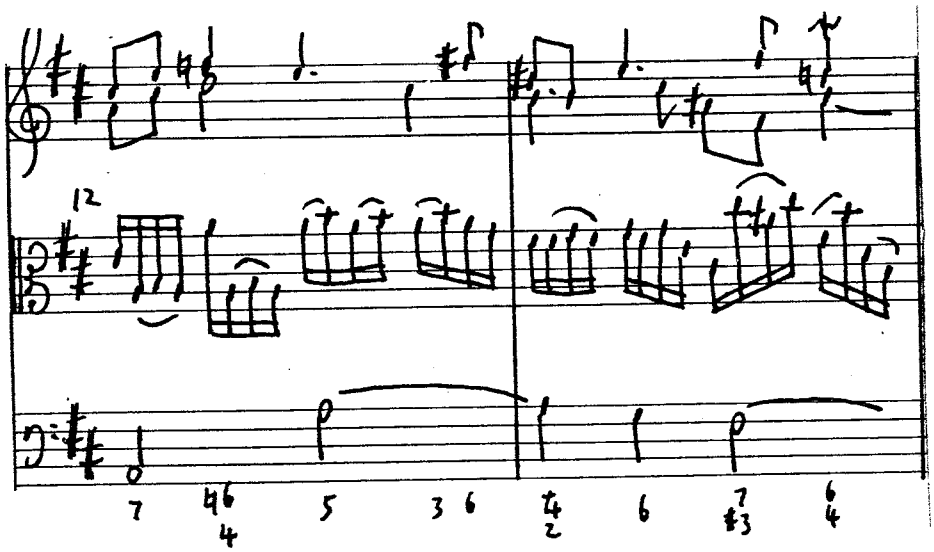
shares here Avison's preference for faster harmonic rhythm in a slow movement. It should be stressed that the note values are shortened in these bars alone, remaining otherwise the same in both editions. The doubling of speed at this point is further emphasised by the unusually active viola part.

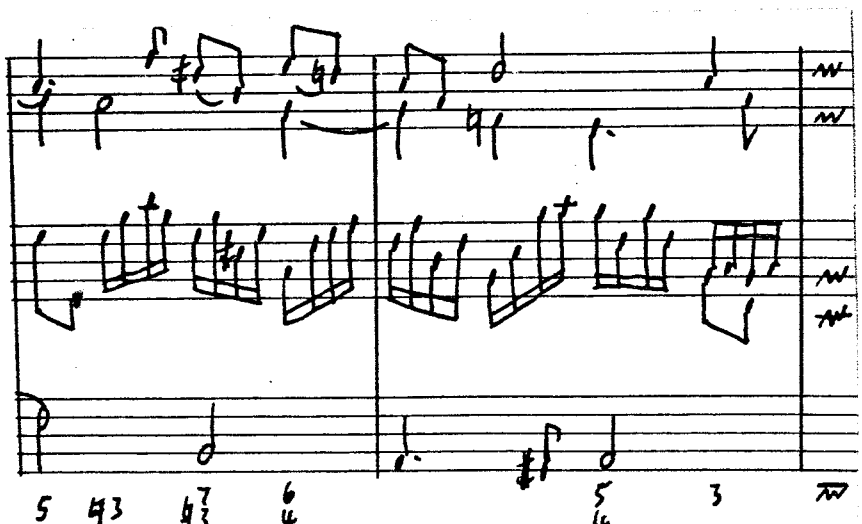
Opus III no. I, first movement. First edition.





Second edition.





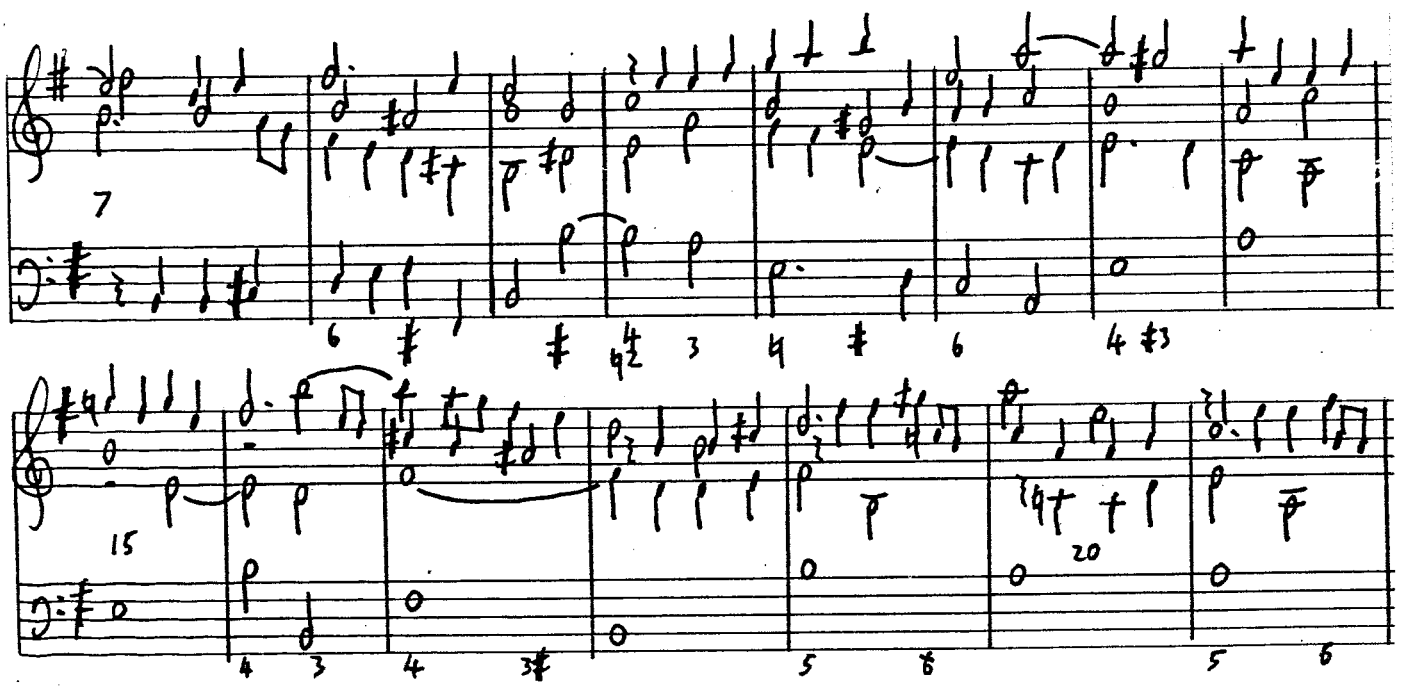
Akin to this is the compression of five bars into three in Opus II no. II, second movement (fugue), as a move from C minor to the bass entry in G minor is made. The second edition eliminates the 'filler' bars of the original, which not only linger unnecessarily in C minor, but also meander melodically. This is improved in the second edition by a continuation of the prevailing figuration.

In addition to these straightforward and small-scale alterations, Geminiani makes some extensive structural re-arrangements, which result in changes of harmonic and tonal layout. The distribution and time-scale of the various elements of a piece are altered. Essential moves are usually still made, though emphases vary. We have encountered major structural alterations in Avison's arrangements of Scarlatti, though his treatment of the Essercizi is different from Geminiani's re-workings. This is because the structures of the two composers are at variance: Scarlatti's being section-alised, with great expanses of tonally static material, often constructed from repeated motives which could simply be lifted from the originals - in contrast with Geminiani's constantly shifting, highly inflected harmonies and convoluted lines, which would need re-creating in order to tighten or re-organise the structure with any sense of continuity. In this respect, Avison's alterations to Scarlatti's early slow movements are more akin to Geminiani's.

Such compression can be seen in the repeat of the fugue (second movement) of the second edition of Opus III no. VI in E minor. The first edition repeats the fugue exactly, after

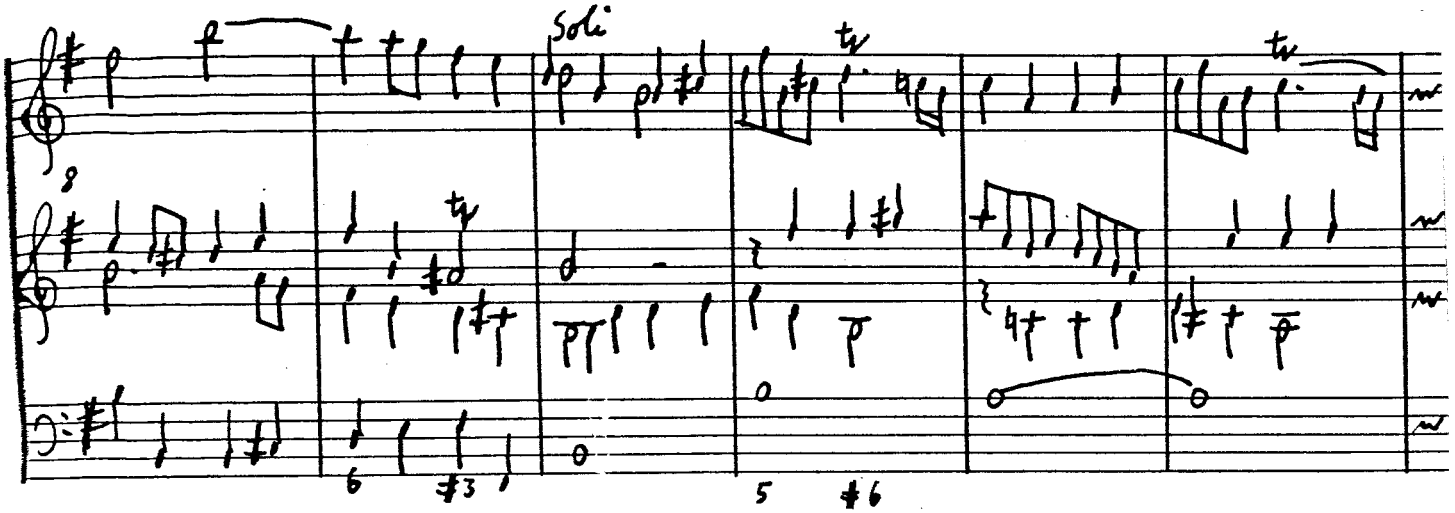
a linking Andante movement. In the second edition, the first appearance of the fugue is as in the original, then Geminiani expresses it in a more intensified manner. Although there is only one incision made in the material of the original, the dense scoring and the new rapid ornamental figurations contribute to a sense of increased activity. This character is immediately established at the opening (in which all parts participate), as the subject and countersubject (first and second violins) appear simultaneously, not separated by a distance of two bars, as in the first edition. The deleted section is that which occurs in the first edition after the B minor bass entry, and harmonically does nothing but inflect A minor and B minor.

Opus III, no. VI, second movement. First edition.



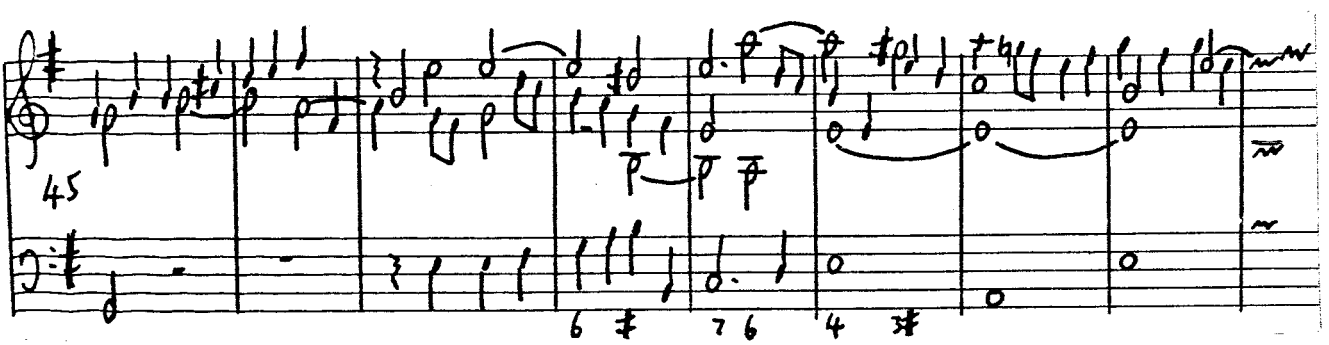
The second edition shows that these bars (8-15) are superfluous, since the essential move can be made just as emphatically without them:

Opus III no. VI, second movement. Second edition.

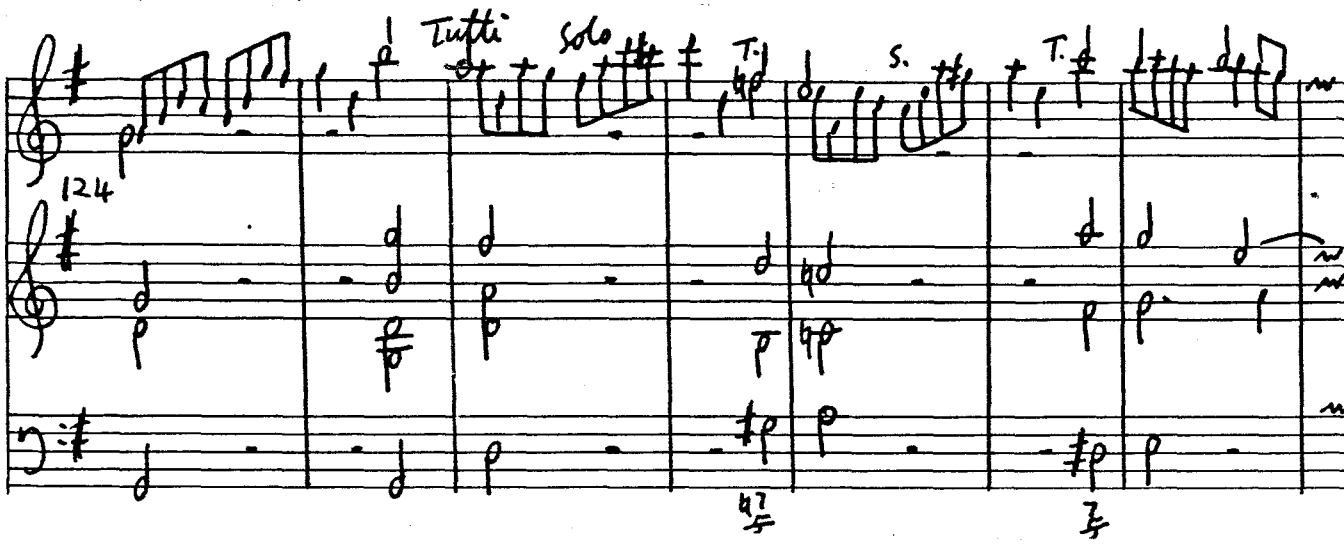


Though there are no cuts to the movement after this, and the same harmonic scheme prevails, the passage following the G major cadence (bar 45 in the first edition) attains greater force in the second edition by abandoning the fugal material still present in the first edition, and substituting three rhythmically disruptive cadences, in G major (imperfect), A minor and E minor, before proceeding with the final cadential section. This interruption to the flow of the piece gives an impression of precision, though it is attained by rhythmic rather than harmonic means.

Opus III no. VI, second movement. First edition.



Opus III no. VI, second movement. Second edition.



Alterations to the fast movements of Concerti I and V from Opus III display a certain similarity in their transformation in the second edition into harmonically stronger and more intense works, which are in character with their heavier and more elaborate scoring. The originals are in general light-textured, given to some soloistic display, and harmonically and tonally simple.

In the second movement from Concerto V* in B flat major there is some tightening and re-ordering of tonal moves in the second edition. Both versions establish F major and G minor as subsidiary keys, which are reinforced by the appearance of the opening ritornello material. But before attaining F major, both editions make a move in the direction of D minor. This occurs at first as the outcome of a sequence, and in the first edition it is treated as lightly as that, remaining only an inflection. By greater emphasis in the second edition, a proper modulation to D minor is made (bars 14-29).

It is worth mentioning at this point that the G minor cadence occurring in bar 13 of the first edition as part of a sequential movement is present also in the second edition, but in a more dramatic manner - not simply as a link in a sequence, but as a sudden and disturbing darkening of the harmonies (bars 30-35). After the F major ritornello, the modulation to G minor is introduced immediately in the second edition, by following F major harmonies with a dominant of G minor (bars 63-4) - a more sudden move than in the original - which is then emphasised using the same material as in the first edition. The first edition follows the establishment of F major with sequential passages inflecting G minor and eventually modulating to D minor, in which key the ritornello appears. In moving to G minor after this, the first edition dwells on F major harmonies for three bars (35-37) before introducing a dominant of G minor. Geminiani's second edition tidies up this tonal scheme by introducing his full modulation to D minor when the opportunity first arrived, and removes the tonal redundancies of the first edition. (Appendix, p. 100).

Another example of such re-ordering is found in the second movement from the sonata Opus I no. II in D minor in its trio sonata arrangement. It involves strengthening D minor by following dominant harmonies in this key with a proper resolution, instead of deflecting away from them only to reintroduce them after the establishment of F major, as in the first edition.

The trio sonata bears greater thematic resemblance to the original than does the second to the first edition of the concerto movement. Though the ritornello material and other occasional

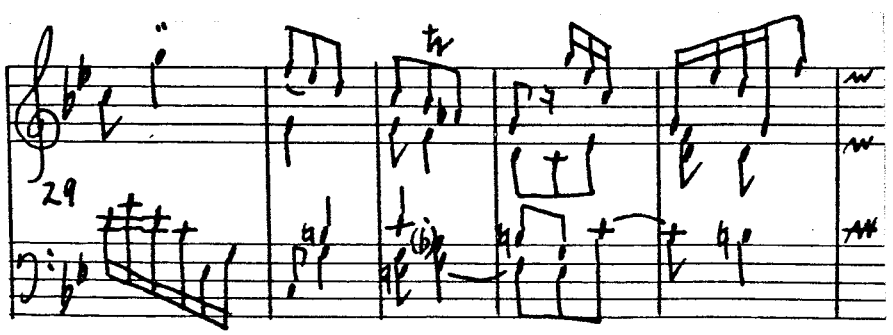
phrases from the original are recognisable in the second edition, a bar-by-bar comparison between the two versions is impossible.

The finale from Concerti I in D major is similarly treated in the second edition. The principal alterations occur in the second half of the movement and initially concern the modulation to F sharp minor. In the first edition it appears casually, as the result of a cadence at the close of a descending sequence (bars 200-204). The B minor harmonies introduced in bars 198-199 are cancelled out by the ensuing floating sequence which quite abruptly cadences in F sharp minor. The second edition increases the significance of this modulation firstly by continuing the intensity of the B minor harmonies, and not allowing a relaxation here as in the first edition. $A^{\#4}_{2}$ on B introduces a series of attempts on F sharp minor which are finally resolved in bar 204 (2nd edition). (Appendix, p. 104).

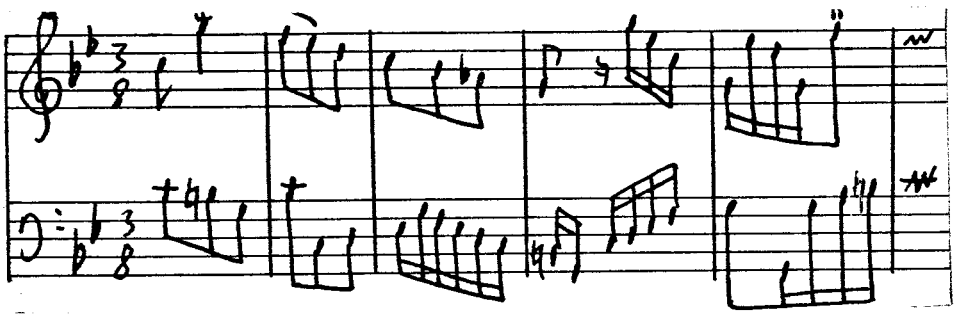
The return to D major is accomplished in the same manner in both versions, and then the first edition spends the remainder of the movement (31 bars) endorsing first A major and then D major, in clear-cut sequential patterns, allowing the first violin some opportunity for display. This last element is absent from the second edition which is more heavily textured, adopts different figuration, is ten bars shorter, and includes pronounced inflections to G major and E minor (five bars from the end). As with the second movement from Concerto V, this section is a virtual re-creation.

Similar in construction is the first movement from Concerto I, even in the manner of its modulation to F sharp minor, and in its succession of excited solo approaches to the tonic which occupy the final thirty-four bars. Tonally and harmonically it is curiously restricted, confining its adventures to A major and F sharp minor, and constantly returning to re-affirm the tonic and dominant. This concerto, incidentally, provides the nearest approach to a solo violin concerto in the set, and the attempt is not repeated subsequently. Though Geminiani makes some attempt at tightening the structure, he is neither ruthless enough in curtailing the expanses of tonic or dominant material, nor does he provide sufficient alternative interest by introducing colourful inflections, to allow this arrangement to be entirely successful. His alterations to the phrasing and figuration, which now meanders somewhat, tend to deprive the movement of its simple vigour.

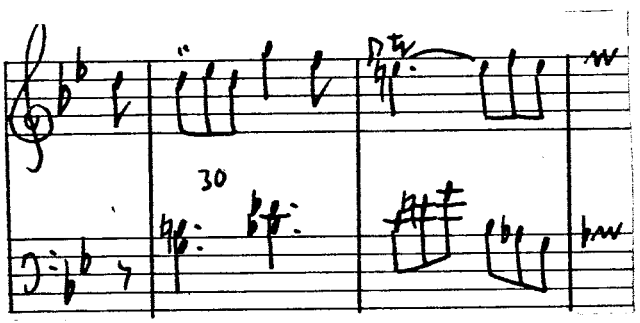
On a much smaller scale, Geminiani's later increased awareness of context also encouraged the postponement of a series of particularly intense chords to a more effective position in the two harpsichord pieces on page 50 of the Second Book of Harpsichord Lessons. The strength of the suspensions in the following progression is best reserved solely for the harmonisation of the return of the theme towards the close of the movement, as in the first harpsichord piece:



In the original (*The Art of Playing the Guitar*, p. 11), the introduction of this progression at the initial appearance of the theme also, detracts from its subsequent impact. The harpsichord piece harmonises the first occurrence of the theme more calmly:

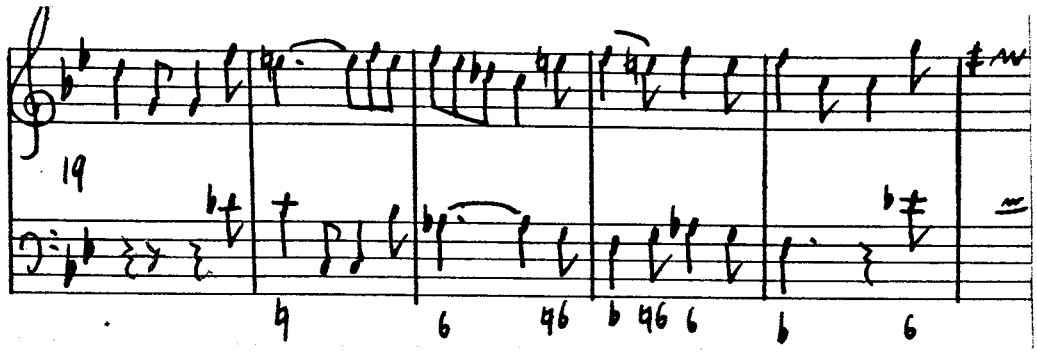


The same over-exposure reduces the significance of these chords, here taken from the second harpsichord piece, where they occur only at the modulation to F minor:

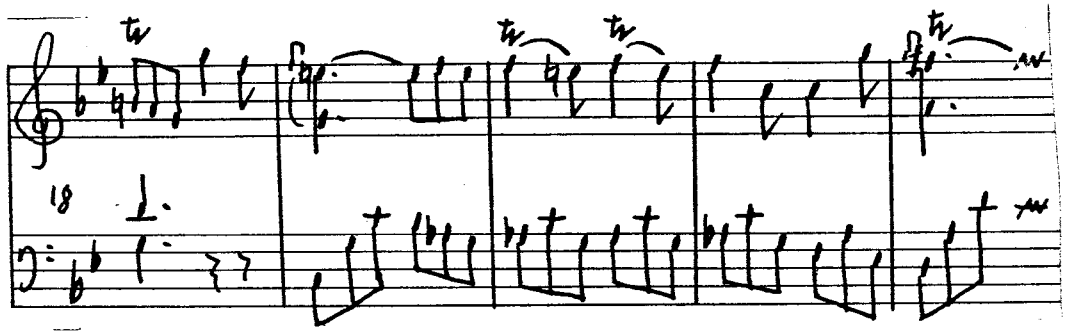


In the original (Sonata Opus I no. VII, finale) (a) they are employed earlier as well, during the course of a sequence inflecting F minor, which example can be seen here in contrast with the harpsichord piece (b) at this point:

(a)



(b)



The harpsichord piece reserves their strength for the true modulation.

With the second edition of the finale from the Concerto Opus III no. V in B flat, we have an example of Geminiani's enlarging rather than reducing the material, and transforming a very light-weight dance piece into a substantial movement, in keeping with its more elaborate texture.[46] He begins by doing away with the original simple harmonies on a dominant pedal, and introducing a C minor inflection. Also, he creates a further arpeggio figure from the existing repeated-note pattern, which he uses in both halves of the piece to emphasise the dominant of the key to which he is modulating. The second

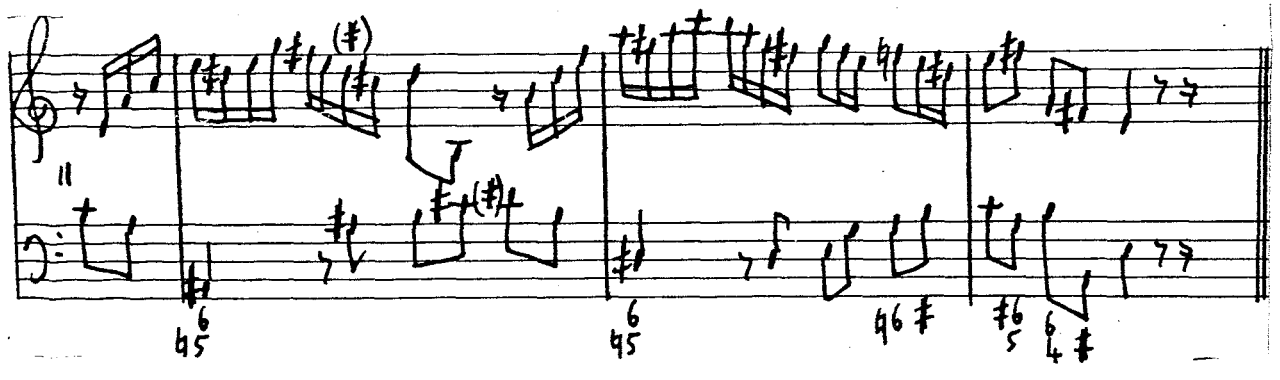
46. This is the reverse of Avison's practice with some of his finales, where he reduces the original Scarlatti sonatas. See for example Concerti II and VI.

half is expanded by the introduction of a modulation to G minor, strong enough to balance the fairly extensive B flat closing section. The first edition has a similarly proportioned final section, but no subsidiary key area to counteract it.

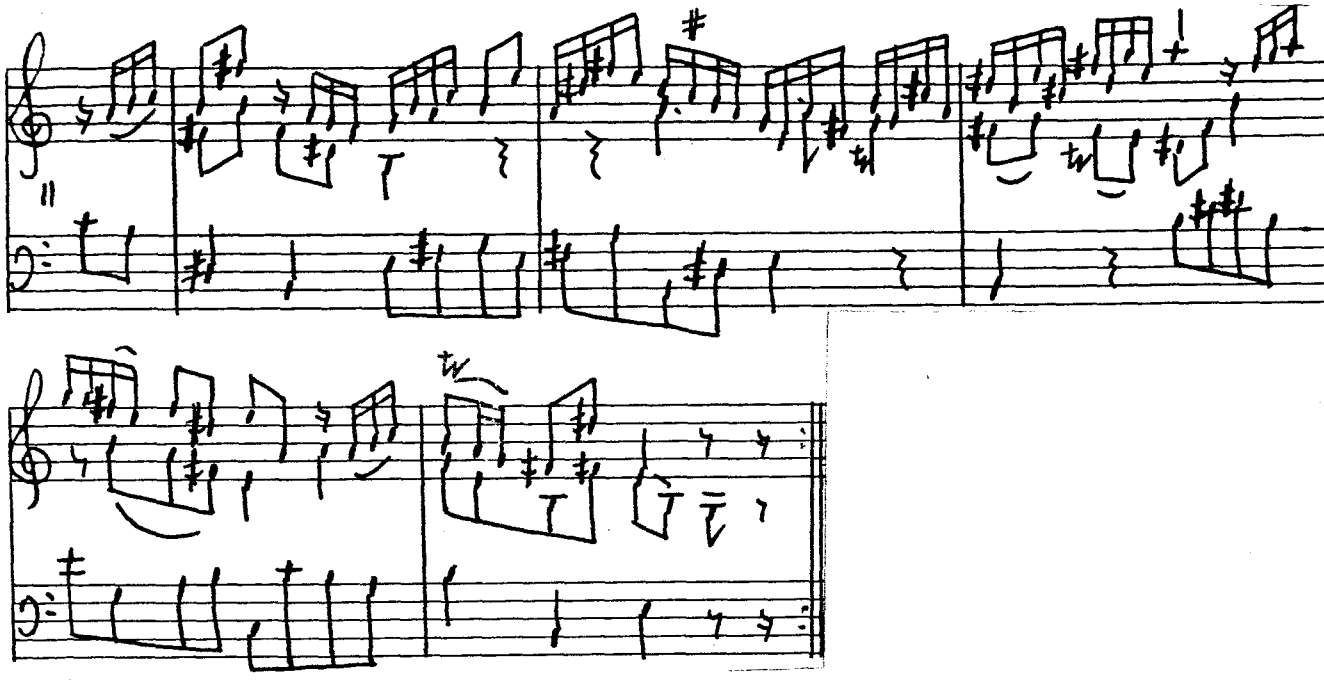
Among the trio sonata arrangements of the violin sonatas Opus I, despite the innumerable instances of deleted motive repeats, expansion of a movement is more common than is the case with the second edition of Opus III. The extensions are generally made to final sections. In the case of the finales from Sonatas VIII, IX and XI, and the fugue from Sonata IV, it is a matter of the addition of a few phrases prolonging the cadential bars. (As a point of interest, it is the trio sonata version of the fugue from Sonata IV which Geminiani employs in the harpsichord arrangement in the Second Book, p. 52.)

An example from Sonata XI shows the harmonic character of some of these cadential extensions. The close of the trio sonata's first half simply omits the continuation of the sequence, and endorses the E minor cadences without adding anything new harmonically:

Sonata Opus I no. XI, finale.



Trio sonata from Sonata XI, finale.



The second half is more effective. The pattern in bars 25-26 of the trio sonata (bars 22-23, sonata) is repeated as a falling rather than as a rising sequence, permitting a relaxation in intensity before the subsequent renewed approaches to the final cadence in A minor. Most effective among these is the relentless rising progression introducing D minor harmonies before those of the dominant (bars 30-31). (Appendix, p. 105).

In the case of the first movement of Sonata VI in G minor, the extension actually replaces a short slow movement in the original, and serves the same function: initially that of a relief in mood from the gravity of the outer movements, hence the E flat major start. But then both the original and the trio sonata progress harmonically towards G minor, to close on the dominant in preparation for the final movement. The intensity of this progress is

particularly striking in the solo sonata. Here, the opening phrases establish a relaxed and even tonal pace, which is disturbed following the F minor cadence in bar 7 by a rapid succession of chromatically rising dominants eventually reaching that of G minor.

The corresponding section in the trio sonata relies for its drama on the rhapsodic element provided by sudden changes of speed and figuration. And in keeping with this character, the harmonic moves are more abrupt and disjointed than in the Adagio movement of the original, coinciding only in the rising dominants of the final three bars. (Appendix, p.106).

The considerable enlargement of the finale of Sonata V in E flat may be regarded as a cadential extension, since it is the final stretch of passages in the tonic key which is expanded, giving the trio sonata a duration of 121 bars compared with 89 in the original. No additional modulation is made in this section of the trio sonata, only a series of inflections (of C minor, F major and E flat major) just strong enough to give direction to the harmonies and keep the final cadence at bay. Thematically it contains elements from the rest of the movement (e.g. the falling chromatic figure), and adds a new arpeggio figure which features prominently. Naturally the repeated motives of the final phrase in the original are not employed.

As with most of the arrangements discussed here, this is a re-creation based on the thematic and tonal outline of the original, though it contains more substantial additions than any movement yet mentioned, and is surpassed in this

only by the finale of Sonata VI. The sonata movement has 38 bars in $\frac{4}{2}$ time (or 76 in $\frac{2}{2}$), the trio sonata being enlarged to 122 bars in $\frac{2}{2}$ time. Unlike any of the arrangements mentioned so far, this work does not adhere in formal outline to the original, but after following its exact course to bar 15 (sonata), it abandons all semblance of the sonata's tonal scheme and thematic structure. It retains the original subjects, but introduces much varied material to be combined with these. Also the tonal spectrum is extended beyond the G minor, C minor and D minor of the sonata to include modulations to B flat and E flat major. This movement cannot be discussed as an arrangement, since Geminiani's additions are so considerable as to have created a new work.

Geminiani's description of the second editions of the Concerti Opera II and III as "revised and enlarged" indicates his view of the nature of the alterations. Though he was very likely referring to the thicker scoring, this is also a true estimate of the results of his harmonic changes to the concerti and to the sonatas Opus I. Despite the fact that many of these are concerned with telescoping the harmonic and tonal moves, the general impression is one of increased weight and intensity. This is in keeping with the preference for rich textures so characteristic of Geminiani's mature style.

CHAPTER III

ASPECTS OF STRUCTURE: SCARLATTI AND HIS ENGLISH CONTEMPORARIES.

The critical nature of the arrangements of Avison and Geminiani to a certain extent emphasises the individuality of the approach to harmony and structure of their subjects: in Geminiani's case, his mature self, and in Avison's case, Scarlatti. Geminiani's improvements represent the thoughts of his later, more distinctly personal style, while Avison's alterations highlight those very characteristics which set Scarlatti apart from the norm to which Avison was accustomed. It is now our concern to view the work of these composers in the context of their English environment, noting, besides stylistic similarities and differences, the nature and extent of their influence.

That neither Scarlatti nor Geminiani was ever imitated with complete success (though there are some near stylistic approaches) is conclusive proof of their striking originality. The influence of both on their English admirers may perhaps be better defined as inspiration. Scarlatti inspired others through the boldness of his rejection of the conventions and in the success of his own alternative to the music of his contemporaries. His achievement was at once an encouragement to others to do likewise, and a suggestion as to how this could be accomplished with applause.

Geminiani's contact with English musicians was of course much closer. As instructor to many of them, he had considerable opportunity to instil into them his own compositional principles,

though the application of these to his works remained highly personal. Not surprisingly, Geminiani's scholars - among whom were also the most enthusiastic admirers and performers of Scarlatti - tended to be renowned for their individuality and even eccentricity. They included the noted keyboard virtuosi and extempore players Joseph Kelway and John Worgan. Reports of their playing almost always elicited the description "in a manner quite his own", thus indicating that the character of the music defied attempts to categorise and analyse. Though Scarlatti in particular, and also Geminiani were among the "indescribably" original, the music and writings of their English contemporaries are informative enough to show at least in what particulars they stood apart.

Avison of course provides the most thorough and precise comments on the Scarlattian style, partly through his writings, and more explicitly through his arrangements. We have seen that his most persistent objection is to Scarlatti's harmonic and tonal pace. That the Scarlatti sonatas are in general stylistically different from most harpsichord lessons of the early eighteenth century to some extent explains Avison's difficulty in terms of unfamiliarity. The inability to accept a composition as it stood because of its failure to conform to an existing standard of requirements and mode of expression, without a due consideration of its effectiveness in its own terms, was a problem of the supporters of the ancients, and in this respect, Avison had some sympathy with their views.

Before observing the works of Avison's chief object of admiration, Geminiani, we shall compare Scarlatti's structure with that of some movements from the Keyboard Suites (1720) of

his exact contemporary, Handel, and then with those of a selection of mid-eighteenth century English composers. This selection includes the composers John Alcock; Thomas Arne; Charles Avison; Charles Burney; John Burton; John Camidge; Thomas Chilcot; William Felton; John Freake; John Garth; Thomas Gladwin; Maurice Greene; Elizabeth Hardin; Philip Hayes; William Jackson; John Jones; Joseph Kelway; Edward Miller; James Nares; Thomas Roseingrave; George Rush; John Christopher Smith; John Worgan.

As Burney commented:

> "Handel's harpsichord lessons and organ concertos, and the two first books of Scarlatti's lessons, were all the good Music for keyed-instruments [sic] at that time in the nation; and these were original, difficult, and in a style totally different from those of Alberti."[1]

The link between Scarlatti and Handel is in terms of difficulty and excellence in their several styles, not in similarity of expression. (Alberti provides yet another and more directly influential style, which we shall consider in due course.) A comparison between them will illustrate the extent of Scarlatti's departure from the 'rules', with reference to a fine example of the ancient style of the early eighteenth century. In the ensuing discussion, frequent references will be made to the treatise of William Jones of Nayland. Though published in 1784, his work is of particular value to this study, since he was on his own admission an admirer of the "ancients" (Corelli, Purcell, Geminiani and Handel), and the principles which he expounds are in accordance with their compositional practice.

1. Burney, History, II, p.1008. The 'two first books of Scarlatti' refers to the Roseingrave publication (1739) of 42 sonatas: the Essercizi and K.31-42, which formed the basis of Scarlatti's reputation in England for the greater part of the 18th century.

This is not intended as a discussion of Handel's style, which is in any case varied in the keyboard suites, but of the earlier compositions of Scarlatti; hence the multiplicity of examples of the latter's work. The general tendencies illustrated by Handel's Allemande in D minor (Suite III), later to be used as an example, are regarded simply as a point of departure against which to measure the most striking differences introduced by Scarlatti.

Scarlatti's individuality depends upon his distortion and adaptation to his own peculiar ends, of structural elements inherited from his immediate forerunners and contemporaries. The harmonic and tonal language of the early eighteenth century is essentially cadential, as many treatise writers of the time agreed. Giorgio Antoniotto defined "the composition of music" as "an harmonic progression of divers cadences, viz. simple, compound, and broken (deceptive)"[2]. The same view is held by one of the young Scarlatti's masters, Francesco Gasparini, in the chapters on cadences and modulations (Chapters VI and VIII) in his treatise L'Armonico Pratico al Cimbalo (1708). He describes 'greater' and 'lesser' cadences according to the degree of elaboration in their approach chords. Gasparini's 'greater cadence', with the heightened tension of its prolonged dominant harmonies, is probably what Marpurg refers to as a 'conventional' cadence. Marpurg employs this term in distinguishing between the 'contrapuntal' and the 'galant' styles:

> "In the contrapuntal style, the full cadences, at least at the end of a piece, must be conventional. In the galant style, one makes no ceremony about cadences, and they can be used in any place, at the end as well

2. Antoniotto, op.cit., p.98.

> as in the middle, without any distinction as to their conventional or non-conventional [function] as circumstances dictate."[3]

Marpurg refers here to the splintered period structure of the galant style, with its neatly balanced phrases, effectively punctuated by cadences. But both styles are prodigal in the cadential content of their compositions: and thus these comments prompt a consideration of larger structural issues than those affecting only the phrasing. The necessity to "make ceremony" over a structural cadence arose from a double need: to distinguish it in its function as an affirmation of tonality on the accomplishment of a modulation - an essential distinction in a language so dependent upon cadential progressions - and to arrest the constant flow of harmonic movement with some change in the harmonic rhythm.

As to the nature of modulation itself[4], most eighteenth-century writers venture no further than a definition of the word in its most literal sense of a change of key:

> "The art of conducting harmony...through those keys and modes which have a due relation to the fundamental, or original key,...for the sake of contrast and relief, it is not only allowable but necessary to pass from key to key...and lead us through those transitions of tone and harmony which interest the feelings and delight the ear."[5]

> "The Art of changing Key or Mode in which a Piece of Music is composed."[6]

> "The art of keeping in, and occasionally changing the Key, and returning to it again without offence to the ear....As to the manner in which the Modulation

3. F.W.Marpurg, Kritische Briefe über die Tonkunst, 1759-63, II, p.13. Trans. L.G.Ratner, "Eighteenth Century Theories of Musical Period Structure", Musical Quarterly, xlii (1956), p.440.
4. We are concerned here only with 'modulation' meaning a change of key, not simply as the progression of harmonies - the sense in which it was employed earlier in the century.
5. Busby, A Complete Dictionary of Music.
6. Jones of Nayland, op.cit., p.23.

> from one Key to another may be performed,... no precise rules can be fixed; for though it be chiefly performed by the help of the Seventh greater of the Key, into which the Harmony is to be changed,...yet the manner of doing it is so extensive, as no rules can circumscribe. "[7]

The inadequacy of the dictionary definition as Hoyle sees it concerns the technique of accomplishing a modulation, though it is also one of accuracy in the application of the definition. Jones of Nayland states that a modulation "may also be called Transition" (which recalls Busby's use of this word). Thus he indicates that its character is essentially one of a temporary interruption of the original key, rather than of the establishment of a new tonal centre - a view which accords with that of Hoyle.[8] To Gasparini, a single cadence employing chords foreign to the prevailing tonality constituted a modulation: [9]



However, the structures of the eighteenth-century composers themselves necessitate further qualification in the employment of this term, depending on the emphasis which each deviation from the original key receives. The establishment of a new key (as opposed to an inflection) was frequently accompanied by a formal cadence of distinct melodic character, often restated at each subsequent modulation. This is the function

7. John Hoyle, Dictionarium Musica , London, 1770 (based largely on James Grassineau, A Musical Dictionary, London, 1740.)
8. With regard to Scarlatti's structures: their large-scale cadential sections, paralleled in each part and resulting in an equal emphasis of the two principal keys (dominant and tonic) provide an additional angle from which to view the modulatory schemes of the mid-eighteenth century.
9. Gasparini, L'Armonico Pratico al Cimbalo, 1708, trans., F.S. Stillings, Yale Univ. Press, New Haven and London, 1963, p.70

of the concerto ritornello, a principle of association of theme and key which pervaded most eighteenth century structures in varying ways. It is applicable at least in part to the less complex forms of the movements from a harpsichord suite.

The formal resemblance between the Allemande from Handel's Third Harpsichord Suite in D minor (of the Suites de Pieces pour le Clavecin,1720) and Scarlatti's Sonata in D major, Essercizi 23 is confined principally to their binary layout. (Appendix pp. 107-108 for both pieces).In each work, the opening and the closing cadential material of the first half is paralleled in the second; and modulation is made to the dominant in the first half, and to the key of the relative in the second, before returning to the tonic. Beyond these similarities, exact points of coincidence between the two composers become rarer.

An important difference between them concerns their modulatory procedures, and consequently not only the tonal pace, and distribution of tonal areas, but also the cadential content and the particular function of the cadence in their works. In the first half of Handel's Allemande, the initial departure from the tonic key occurs between the first and second bars, the full establishment of the dominant being delayed until the final cadence (bars 10-11). The delay in this case is accomplished by his pursuing a harmonically itinerant route, full of deceptive moves, reserving any stability for the close of the first half. A descending sequence of floating harmonies in bars 3-4 provides an element of indecision, and when a sense of direction is later achieved, it is with a long dominant of F major, which is denied its expected resolution, arriving instead on

VII^6 in A minor. The remaining four bars of this half constitute Handel's final cadential section, which is paralleled at the end of the second half. Their purpose is solely that of the gradual unfolding of approach chords (including a deceptive cadence V-VI) to the formal cadence in the final 1½ bars.

In the first half of Essercizi 23, Scarlatti's methods of postponing a full resolution in the new key until the final bars display the difference in his attitude towards the importance of each element in composition. The first seven bars of the piece are firmly in the tonic (D major), the eighth bar introducing a dominant pedal of A major, which is resolved in that key at the start of bar 12. The large section from bar 12 till the close of the first half in bar 32 is restated as the closing cadential material in the second half, and in fact it makes no further departure from A major/minor. Thus the proportions of the sonata differ conspicuously from those of the Handel Allemande.[10] Kirkpatrick's additional divisions of this section of a sonata into 'pre-crux' and 'tonal section' (itself divided into 'post-crux', 'closing', 'further closing' and 'final closing')[11] should not obscure the fact of its entire devotion to the endorsement of the new tonality. The importance of these sections is emphasised by their parallel position at the close of each half - an

10. K.F.Heimes ('The Ternary Sonata Principle before 1742', Acta Musicologica, xlv (1973), pp.222-48) demonstrates that the restated material at the close of each half was gradually becoming enlarged from c.1700 on. Though he gives no examples from the works of English composers, such structures are present to a marked degree in harpsichord lessons by Chilcot and Greene which pre-date the Essercizi.

11. Kirkpatrick, op.cit., pp.262-64.

arrangement which Kirkpatrick states to be the one virtually unchangeable formal feature of all Scarlatti's sonatas, early and late.[12]

It will be noted that the scale of the sonata extends far beyond that of the Allemande, but what is significant is that the expansion is not made here by increased and wide-ranging tonal activity, but by prolonged and repetitious harmonic and tonal statement. The unusual quality of Scarlatti's pace was certainly incomprehensible to Avison, especially since Scarlatti's method of phrase extension often involves the repetition of a motive (e.g. bars 8-11. See also Avison/Scarlatti, Concerto XII/ii, bars 40-42). Such structure is to some extent characteristic also of Vivaldi, with regard both to the expanses of harmonically static material, which are frequently further emphasised by the presence of a pedal, and to the employment of repeated motives to prolong a phrase. (See, for example, Vivaldi, Op.VIII 8/iii in G minor, in which the dominant and tonic keys are distinguished by thematically similar dominant pedals of inordinate length. The conspicuousness of these pedals gives the effect of a structure not unlike the Scarlatti sonata K.15, in which the greater proportion of each half is given over to a dominant pedal in the closing key.)

Scarlatti's direct modulation, flanked on either side by tonally stable passages in the tonic and then in the dominant, creates quite different emphases from those resulting from the constant harmonic flux of the Handel Allemande. By reserving his A minor cadence for the very last bars of the first half,

12. Kirkpatrick, Op.cit., p. 252.

Handel has ensured that the main purpose and interest of the piece is in the varied and deceptive approaches to the eventual attainment of that tonal goal - essentially a harmonic interest. The formal cadence in the new key is the conclusion of the process of modulation, and therefore the conclusion of the first half.

Scarlatti's cadence in A major less than half way through the sonata's first half (bar 12) makes little 'ceremony' of the initial act of modulation, and there is no sense of completion at this point, nor of tonal or harmonic redundancy in what is subsequently discovered to be a lengthy affirmation of the new key, and one which occupies most of this half of the piece. The manner in which Scarlatti continues to sustain the excitement and tension of the denial of a resolution, in a series of passages consisting of little other than a succession of cadences in the new key, is partly to do with his employment of the tonic minor, partly with melodic invention, and partly with harmonic rhythm.

After four bars of dominant harmony (8-11), the resolution in the following bar is inadequate in its harmonic rhythm, even though the key in which it cadences is never subsequently denied. Bars 12-16 constitute a further dominant, the tension of which receives a resolution of much greater significance in the series of reiterated cadences in bars 17-18, though in the minor mode of the new key (A minor). This is strengthened by the introduction of D minor cadences within the same melodic pattern and in the same harmonic rhythm, followed by a return to those

in A minor. D minor is clearly an inflection, occurring as it does within tonally stable passages, though Gasparini and the English theorists quoted above might well have described this temporary deviation as a modulation (or 'transition'). The remainder of the first half (bars 22-32) is given over entirely to a variety of vivacious cadential figurations in A major, resolving out of the minor-mode section as in a tierce de picardie.

To a limited extent, the interchange between major and minor modes of a key was practised in Italian music of this period, usually taking the form of minor-mode echoes of phrases in the major. Geminiani commented upon this by including them as a prominent feature of his concerto written to illustrate the Italian style (as opposed to those in the French and English styles, which form a set in Opus VII). With Vivaldi, the process is taken much further and with Scarlatti, further still. As Kirkpatrick states[13], Scarlatti regarded the major and minor modes of a key as interchangeable, effecting some unusually distant modulations by means of the resulting extended area of related keys.

The use of minor-mode passages within major-key Essercizi sonatas[14] does not include such modulatory adventures, and is generally confined to the tonal sections, as with K.23. In this sonata, the initial resolution of the tonal sections in both halves is made in the minor mode of the closing key, as is also the case with the sonatas K.6 in F; K.13 in G; and K.29,21 and 33 in D.

13. Kirkpatrick, op.cit., p.243.
14. There is even an instance of their occurrence in a minor-key sonata, K.7 in A minor, where Scarlatti modulates first to C minor, only subsequently adopting the major mode of C in which the first half of the piece ends.

But according to Gasparini, a minor-mode cadence in a major-key passage is not a resolution, but a deceptive cadence[15] (cadenza d'inganno), and is treated as such by Scarlatti in these sonatas in that it receives ultimate resolution in the major key. If the minor mode is here technically a diversion, its use cannot be said to transgress against the following precept which is set out in Jones of Nayland's treatise:

> "...when a Piece is composed in a Major Key, the Kindred Major Keys should have the preference, and some cadences should be formed in them before the Minor Keys are introduced;...and throughout the whole piece the Major Keys should predominate, to preserve an uniformity of Character."[16]

But however such moves are to be regarded technically, the pronounced presence of the minor mode in a major key piece is certainly calculated to achieve contrast rather than uniformity, and in this sense Scarlatti's requirements are in direct opposition to those of Jones.

Scarlatti's employment of minor-mode passages in the major-key Essercizi sonatas is almost exclusive to tonal sections, and in this sense the minor mode serves as an alternative to the major key. Such thinking is carried to its logical conclusion in the first half of K.26 in A major, where both the long dominant of the new key and its resolution are in the new tonic minor (i.e. E minor), in which key the first half of the piece ends.[17] The introduction of subdominant and dominant harmonies in the minor mode of the key to which modulation is

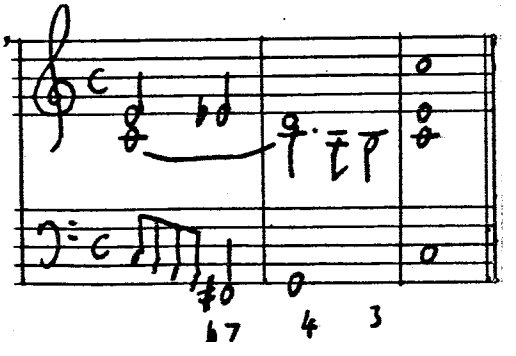
15. Gasparini, trans. Stillings, op.cit., p.46: "A cadence is also called deceptive when resolution is minor instead of major."
16. Jones of Nayland, op.cit., p.27.
17. Sonata K.107 in F major (included in Worgan's collection of Scarlatti sonatas as No.3) concludes both halves in the minor mode, abandoning the true tonic completely. Sonata K.140 in D major (Worgan 37) concludes the first half in A minor, instead of A major.

made is in evidence in the sonatas K.14 in G; K.17 in F; K.20 in E; and K.23 and K.24 in D. In confining the appearance of the minor mode solely to the approach harmonies, as in K.14 and K.20, Scarlatti adopts the same usage as Vivaldi, who frequently heightens the tension of the final solo passages in a concerto by such means. (See, for example, how the effective relief of the final resolution of a major-key ritornello is aided by the contrast in the mode of the preceding solo in Vivaldi's Concerto Op.IV, I/i).

The practice of inflecting or approaching a major-key cadence with harmonies in its minor mode may be regarded as a considerable expansion of a well-used procedure described and approved by Jones of Nayland. The example he provides shows the introduction of a diminished seventh chord on a chromatically raised subdominant (F sharp) before a cadence in C major. We can see from his instructions that the raised subdominant does not concern Jones. Rather he wishes to explain the presence in that key of an E flat. The question of its usage arises during a discussion of the lawful employment of 'enharmonic' notation:

> "there are cases in which it may be lawful to... take an accidental half-note in two different capacities. Thus in the Key of C major, D# which belongs to the Key of E minor...may be taken as E♭; because, as such, it is the Minor Third of the Original Key, which may be taken occasionally; but the most judicious Composers rather chuse to take such a liberty toward the Close than in the middle of a movement; as in Example L, which is a Close in the Major Key of C from the Solos of Tartini."[18]

(Jones, Example L, a Close from Tartini.)



18. Jones of Nayland, op.cit., p.29.

Scarlatti and Vivaldi have in fact satisfied Jones's requirements with regard to the placing of their minor-mode passages, though "the close" in their terms has become greatly extended.

The element of unpredictability provided by minor passages within a major-key tonal section is emphasised in the sonatas K.16 in B flat and K.24 in A major. Here the initial resolution is in the major key, which is subsequently interrupted by a twist to the minor mode. The digressionary character of this move is particularly noticeable in the first half of K.16, where the new tonic (F major) has been approached with several interrupted cadences in this key, but with no reference to minor harmonies. Thus the considerable departure to F minor is strikingly disruptive - even more so than in K.24, where there has been constant alternation between the major and minor modes during the course of modulation. Though on occasion Avison lessened the impact of such diversions (see Concerto XII/ii, bars 46-49, and K.23, bars 16-21), this may have been owing more to the presence of repeated motives in these passages than to the disturbing intrusion of minor harmonies.[19]

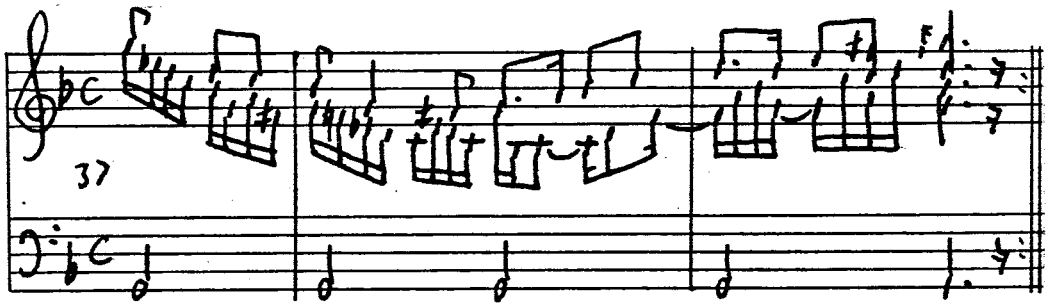
The tendency to divide the resolutions between minor and major modes of the new tonic contributes to the peculiar dual character of the tonal section, which is a tonal resolution, and yet retains the restlessness and tension of a prolonged dominant until the final bars. To refer to our initial examples - in this respect, the tonal sections of the sonata K.23 in D major (bars 12-32 and 49-70) may be considered as Scarlatti's equivalent to

19. The reason for their omission from Concerto VI/iv (cf. bars 176-207 of the concerto with bars 22-74 of K.21) is probably different. See Chapter II above, pp.109-111.

the final cadential bars in Handel's Allemande in D minor (bars 8-11 and 23-27), which includes the dominant pedal and the deceptive cadence.

Direct expression of the harmonically dual nature of a tonal section is found in the concluding passages from each half of the sonata K.7 in A minor, where over a long tonic pedal, the melodic figurations outline a full cadential progression: I-IV-V-I (bars 53-73 and 135-55). Essentially similar, though less extensive, are the final cadential harmonies above a tonic pedal in K.4 in G minor and K.22 in C minor:

Scarlatti, Sonata in G minor, K.4.



A more striking and unconventional instance is found in the sonata K.26 in A major, where an inner tonic pedal dominates the close of each half (bars 48-61 and 121-140).

Lengthy dominant harmonies may be included as part of a tonal section, such as is the case with K.16 in B flat major. The prolonged dominant pedal occurs after cadences have been made in the closing key (bars 42-47). And on occasion, the paralleled material at the end of each half may contain nothing but a dominant pedal and its resolution. K.15 in E minor provides such an example, where the closing cadential section is truly an extended final cadence.

Among later sonatas than the Essercizi, there are instances of Scarlatti's digressionary approaches to the final key in each half, which take place after an initial resolution has been made. However, in such cases - see for example K.141 in D minor (Worgan 41) - the modulation to A minor in the first half is simple and direct, the subsequent digression acquiring the character of a renewed cadential approach to the tonic. The recurrence of these passages to conclude the second half also reinforces their essentially cadential function, despite the initial shock of their remote harmonic starting-point.

Following the minor-mode interlude in K.23, excitement and tension are retained by an explosion of ebullient figurations over constantly reiterated cadential harmonies, till the slow harmonic rhythm and cascading arpeggios in the last bars provide an ultimate release. Sonatas K.13 in G major and K.28 in E major also furnish excellent examples of this kind of writing. In these sonatas, this section differs from the final cadential bars of Handel's Allegro (2nd movement) from Suite II in F major, in which harmonic resolution is delayed by withholding the perfect cadence in the tonic till the final bar. Since Scarlatti's closing harmonies include many perfect cadences, he relies more on the slow harmonic rhythm to end the piece - but not only that, since the passage at bars 25-26 is based on a long tonic chord, and is thus completely static harmonically. The attention is arrested here by the introduction of a new melodic figuration, which suggest that only the combination of anonymous figurations - usually arpeggios - and a slow harmonic rhythm will provide

complete resolution.[20]

The vivid character of these fast-moving final cadential sections is peculiarly Scarlattian. They are at once static and restless; static in the restatement of the simplest cadential harmonies, and restless in the constant impulsion of varied and arresting figurations, and in the alternation between major and minor modes. Scarlatti's general preference for harmonic repetition rather than sequential progressions contributes not only to the particular effect of the tonal sections, but more widely, to that of his harmonic and tonal pace, which tends to avoid a sense of gradual progress, giving instead the impression of movement from one platform to another.[21]

Livelier tonal activity is expected early in the second half (the middle section) of a suite or a sonata movement, since there is commonly a subsidiary modulation, or a series of transitional modulations before the return of the tonic. The Handel Allemande in D minor modulates to F major, and then pursues an itinerant route, employing a succession of sequential phrases, back to D minor. At the equivalent point in his sonata K.23, Scarlatti employs the material of the dominant pedal from the first half (bars 8-11) to suggest E minor and B minor, though neither key is fully established. A short sequential progression (bars 45-49), following the B minor pedal, leads to the stability of the restatement of the tonal section.

In general, whereas Handel usually confines his tonal adventures to modulation to a related key, Scarlatti is inclined

20. See above, p.112, on Avison's omission of closing arpeggiations. See also pp.[illegible] below, on Roseingrave's additions to sonata K.37 in C minor.
21. Michael Talbot comments similarly on Vivaldi's pace. See Vivaldi, London, 1978, p. 104.

to favour the more intense activity of transitional tonalities, as a suitable contrast to the relatively static opening and tonal sections. This tendency, apparent - though not unduly pronounced - in the Essercizi, becomes much more so in the extreme tonal excursions of the later sonatas. However, the Essercizi can provide at least one example of a strange tonality: modulation to D sharp minor is accomplished by an unusual application of the sequential principle, which occurs in K.25 in F sharp minor, and has already been mentioned in connection with Avison's arrangement of it (see above Ch.II, pp.100-102). Scarlatti's method of extricating himself from this distant situation is also typical of the kind of harmonic movement customary in the middle section of a sonata (bars 62-66). Simple in its actual harmonic content, it gains its bewildering effect from the rapidity of the chord changes. Comparable in method and effect is the perilous chromatic slide of the quick-moving sequential passage in the second half of K.28 in E major (bars 66-72). Also typical of Scarlatti is the slower pace and harmonic stability of the phrases immediately following both these examples.

The element of tonal and harmonic pace, which illustrates an essential difference between Handel and Scarlatti, is not only responsible for the proportions of a piece, but contributes much to the impression of greater contrast and variety in Scarlatti. In general, Handel's pace is even, while Scarlatti's fluctuates.

A more obvious method of achieving contrast is in the character of the motives themselves, and this is clearly one of the most striking aspects of Scarlatti's style. It is not

necessarily the case that there is greater motivic content in a Scarlatti sonata than there is in a Handel suite movement. Certainly when the structure of the phrases in the Handel Allemande is minutely observed, it will become apparent that they are constructed from a number of motives, that each phrase is different, and thematically not entirely dependent on the opening figure. In this respect Scarlatti is similar. Where the two composers differ is in the extent to which each phrase is characterised. It appears to be Handel's concern to create a uniform mood, so that even when his phrases cannot be strictly regarded as thematically linked to the opening, they take their general character from it, and are of a fairly anonymous cast. The constant rhythmic flow and regular harmonic movement all contribute to the consistent character of the piece. This was a virtue much prized by Jones of Nayland:

> "Nothing should be introduced that cannot be reconciled either with the primary, or with some secondary subject, which it is lawful to introduce after a rest or cadence."[22]

And in this connection, the structure of the overture to Handel's Ottone is described and presented for admiration:

> "In the small specimen which I have here set down [the first two bars] we have the substance and character of the whole piece."[23]

In each of these particulars, Scarlatti's writing tends frequently towards the achievement of contrast. Motives may in themselves possess distinguishing characteristics either of contour, or of rhythm, or both, and their individuality may be

22. Jones of Nayland, op.cit., p.46.
23. Jones of Nayland, op.cit., p.50.

further enhanced by contrasts in harmonic rhythm and often in mode. Or they may be isolated by means of repetition. A motive naturally acquires prominence through repetition, partly as a result of the insistence on its melodic pattern, and partly since the repetition of harmonies temporarily halts any forward harmonic movement. From within most of the Essercizi sonatas, distinct motives are juxtaposed with the intention of setting each other in relief. Sometimes there are stark contrasts between phrases - notably with the arrival of the minor-mode passages from the closing cadential sections of major-key sonatas. Those from K.13 and K.16 are particularly vividly characterised, in a manner which could never have been imagined from the mood of the opening, while in sonatas K.24 and K.29 (also K.20 to some extent) there is constant fluctuation between the expression of a wild exuberance and a dark and wiry tension.

But the effectiveness of this principle of construction is not only discernable in those sonatas which exhibit extreme variation in mood. It is found too in the simplest and most thematically coherent pieces, for example, bars 1-9 of the first Essercizi sonata in D minor - a work which at first sight may appear to possess little of the distinctly Scarlattian. The melodic figuration and harmonic rhythm combine in the individual characterisation of these phrases: the calm regularity of the sequence (bars 2-6), the excitement of the rapidly rising broken thirds (6-8), and the static, hovering climax (8-9). The variety of movement found in the tonal sections of K.23 becomes more apparent when compared with Avison's arrangements of the piece. Scarlatti's reiterated minor-mode cadences (17-21) settle into

a regular motion from which they are put to flight by the forward-striding harmonies of the ensuing passages (22-25). In curtailing the minor-mode cadences, Avison evens out the pace and lessens the effect of this contrast (Concerto XII/ii, bars 47-52).

The character of phrases and motives has some bearing on the internal phrase-structure of a piece, and particularly on the distribution of the thematic material. As Kirkpatrick states[24], it is impossible to conduct an analysis of Scarlatti based purely on the use of themes, nor is this our intention. However, the very fact that Scarlatti's motives and phrases tend to be distinct from each other in character heightens our awareness of the ordering of his material. Thematic distribution is thus more significant in Scarlatti's sonatas than in Handel's suites, where a greater uniformity prevails. Also of some importance is the more conscious reproduction in the second half of a Scarlatti sonata of the thematic content of the first, which gives a superficial impression of formal rigidity.[25] (In fact, the entire second half of K.2, K.15 and K.29 almost exactly mirrors the first, and conversely, in K.20, it is the spirit of the first half rather than the letter which appears in the second.) But in what order, what context, or even with what function the motives from the first half of a sonata appear in the second is quite unpredictable. Striking examples in this regard are K.17 and K.24. Here Scarlatti is thoroughly wilful, delighting in unexpected moves and odd juxtapositions.

Scarlatti is usually concerned to separate the function of the opening cadential phrases from those of the close, especially

24. Kirkpatrick, *op. cit.*, p.259.
25. Kirkpatrick has admirably demonstrated how Scarlatti's basic binary structure is capable of infinite expansion and infinite dynamism.

considering the structural importance of the restatement of the latter. Often the initial motive is treated simply as a starting point to each half, and has nothing further to do with the piece. In this sense it is not a 'subject', since it is not subsequently discussed. (There are naturally a few exceptions, for example K.4 and K.7.) However, an opening phrase may occasionally make appearances later in the sonata. A number of sonatas (K.3,6,17,24,36 and 37) employ motives from the beginning to serve as a conclusion to each half. This may be no more than the introduction of the first motive (K.3,17) or the second (K.6,36), or even more than one (K.24) at the close of both halves. This practice is enlarged in K.37 in C minor, with the return at each close of an extensive passage of cadential arpeggiations from the opening. Not only the scale of this passage, but more especially the fact that it provides the resolution in the closing key of each half adds a further dimension, a further symmetry to the form of this sonata. Note that the material from the opening which is employed in the tonal section is not the initial statement, but the ensuing cadentially restless passages. A return to the initial statement, with its altogether slower movement, would result in a relaxation in impetus and cause the pace to flag at the very moment when it should be impelled forcefully into the resolution.[26]

The sonata K.3 in A minor is unusual in the inclusion in the tonal sections of earlier material from the modulatory section of each half. Here, the smooth course of resolution is effectively disrupted by the intrusion of chromatic harmonies.[27]

26. The final ritornello of a concerto movement often by-passes the opening statement for this reason. See for example the 1st movt. from Vivaldi's Concerto Op.9 no.8 in D minor.
27. See above, pp.112-114, for Avison's treatment of this passage.

The reverse situation occurs more frequently, with motives from the close appearing in the middle section, their cadential harmonies serving to strengthen or effect a transient modulation (see K.10, for example). Figures from the opening section (though rarely the initial statement) may also - and for the same reasons - be employed at this stage in the sonata (see K.28).

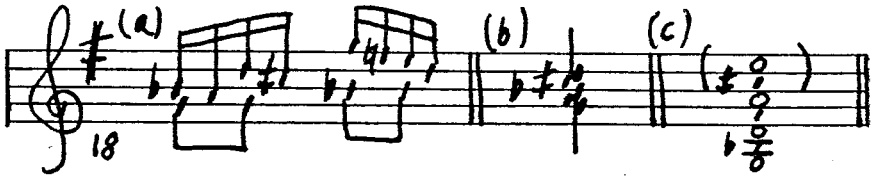
Occasionally, as in sonatas K.25, K.27 and K.39, we encounter pieces which are dominated throughout by one or two motives (though not from the immediate opening), and in K.8 a 'derivative' sonata, taking much of its substance from the contour and rhythm of the initial theme. But in general, Scarlatti's inner structure gives more the impression of reliance upon the juxtaposition of individual motives and phrases, with their attendant harmonies, in a variety of contexts, than on the development of a single idea.

Having acknowledged that the peculiarly elusive Scarlattian sound owes much to the character of his figurations, we must attempt to account at least for those of a more individual twist. The powerful association of melody with its harmony led Jones of Nayland to the definition of melody as "harmony in succession". An obvious interpretation of this would refer to the type of figurations which are simply broken chords, but it may also describe the melodic lines which are in exact accord with the harmonies suggested by the bass. As Jones elaborates: "Let the Melody be what it will, the intention of its harmony should always appear in it."[28]

The application of Jones's definition to Scarlatti is quite valid, though occasionally productive of unusual results.

28. Jones of Nayland, op.cit., p.44.

For example, the melodic figure on the first beat of this bar from K.13 (a) includes only harmony notes, together forming a chord (b) of a particularly Scarlattian flavour, such as is encountered constantly in his later sonatas:



There are many ways of interpreting such chords. Kirkpatrick would describe this as a conglomerate of cadential harmonies, IV and V in D minor. Or it may be regarded as an acciaccatura.

But in either case it is a decoration of one chord with another. However, its construction may possibly be explained with the aid of Jones of Nayland's treatise. In common with many eighteenth-century writers on harmony, Jones describes the complex chords as compounds of smaller intervals. What is essential is "interval consonance": thus a ninth is a "perfect discord", being composed of a fifth on a fifth. Another fifth added to this would give us Scarlatti's chord (c) - used principally in close position, for greater percussive effect. The pungency of Scarlatti's harmony is thus by no means restricted to his chordal writing, but finds melodic expression also.

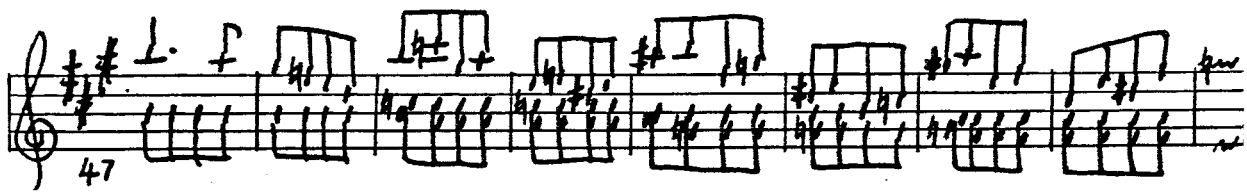
The upper pedal of bars 22-26 from the sonata (K.13) further illustrates this point. Pedals - including upper or inner pedals (see, for example, K.26) - are a pronounced feature of Scarlatti's harmony[29], contributing to the powerful dissonance of chords like those from K.24 (bars 12-13) and K.29 (bars 17-20 and 29-32), and in melodic form, to the asperity of the example

29. Kirkpatrick, op.cit., pp.227-232.

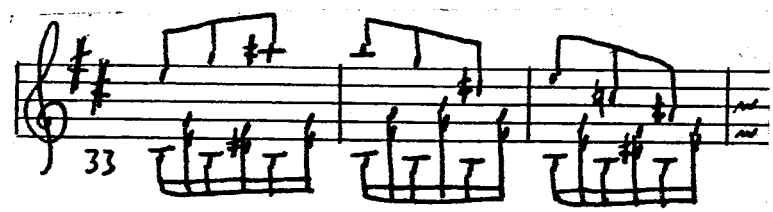
from K.13. The strange sound of this passage - a sound very remote from the simple cadential harmonies suggested by the bass line - provides an excellent example of Scarlatti's ability to transform the expected harmonic progression by means of unusual figurations. These are very characteristic of Scarlatti, with their appoggiature, and the upper pedal occurring not on main beats, but on the third of every four semiquavers, providing additional strong accents. The whole line thus creates a series of either harsh or bare intervals - seconds, fifths, major sevenths and octaves, when coinciding with the bass.

Scarlatti's dissonances frequently result from appoggiature in the melodic line, aggravated here by the suspensions in the bass:

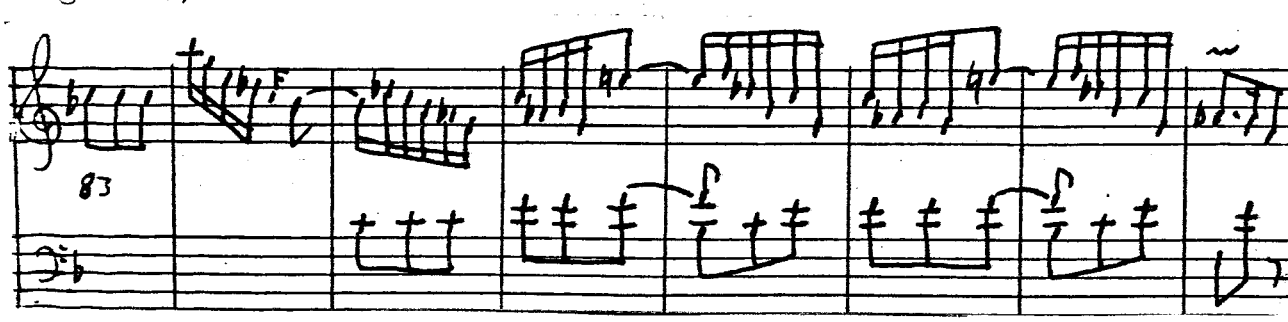
Scarlatti, Sonata in E major, K.20.



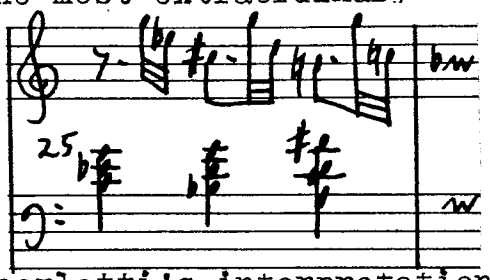
- or from the displacement of a note or a chord, exemplified in bars 30-35 of K.26 in A major:



- and most vividly in the suspensions in K.44 in F major: (Worgan 14)



The following example from K.132 in C major[30] shows how long chromatic appoggiature in the melodic line transform a standard cadential progression into one of the most extraordinary passages in all Scarlatti's works:



Such passages as these illustrate Scarlatti's interpretation of the maxim later expounded by Jones of Nayland: that before a passage is decorated, its harmonic basis must be clearly established.[31] Thus Scarlatti's strangest figurations are always invented upon the stability of the simplest harmonies which encourage them and are destroyed by them.

The vivid character of Scarlatti's melodic invention and his methods of highlighting it show that if his priorities were not totally at variance with those of Handel in his harpsichord suites, they included additional emphases not encountered in Handel, and which account for the differences in the structure and proportions of their works.

It was partly to adjust the proportions and thematic organisation of Scarlatti's sonata in C minor, K.37, that Thomas Roseingrave made his own 'additions' to this work. (Appendix p.109). These may also have been intended as impromptu elaborations of the original, but the manner of their presentation, suggesting an alternative version, prompts

30. This sonata exists in a manuscript belonging to Lord Fitzwilliam, now in the Fitzwilliam Museum, Cambridge, MS.32 F13 (1772).
31. Jones of Nayland's words are "whatever ornaments are thrown in...they must all be built upon the notes of the Thorough-Bass; without which they will have no sense," (Op.cit., p.53)

a more serious consideration of them. The sonata in question is published separately under the following title: "Signor Domenico Scarlatti's Celebrated Lesson for the Harpsichord with Mr. Roseingrave's Additions". As the title suggests, it was a popular piece[32], possibly because it is not fraught with technical difficulties, and yet is possessed of a considerable vigour and brilliance. (The forceful opening may have had some appeal.)

Roseingrave's addition to the first half appears to result from a concern at the thematic imbalance of Scarlatti's work, for it includes (bars 22-26) material which had originally appeared only in the middle section of the second half. But the hovering harmonies of this passage are appropriate to the unsettled condition likely to prevail at such a stage in the sonata, and so presumably Scarlatti intended them to be reserved for that purpose. Given that there is a logic behind Roseingrave's insertion of these bars to ensure thematic balance, their context seems odd. After the wayward and uncertain preceding bars (17-21) - which in their rapid ascent and descent persistently narrowly miss consecutive fifths - the vigour and tonal stability of the closing arpeggio section (bars 32-38) is required. Scarlatti's acute sense of timing in his placing of contrasted material is unlikely to have allowed anything of the nature of Roseingrave's addition at this point. The tonal content of the inserted passage, a return to C minor and a renewed approach to the dominant of G minor is improbable, also for reasons of contrast.[33] It meanders in a manner uncharacteristic of Scarlatti. He has already reached

32. Among the manuscripts of collectors of keyboard anthologies, this sonata (K. 37) occurs most frequently.
33. This differs from Scarlatti's digressionary cadential approach as described above on p.170 (concerning K.141), which occurs after the initial simple modulation and provides a renewed approach to the new key from a different tonal point.

G minor by a sufficiently circuitous route to make further delay unnecessary.

The addition to the second half of the sonata makes no such harmonic moves, being no more than an extensive series of cadences. It is a substantial section, composed largely of Roseingrave's own material, and it occurs at the end of the piece, just before Scarlatti's final two bars of arpeggiations. There is no justification for its inclusion, as was the case with the first addition, and it is not required to balance the first half. Again, it is curiously positioned, appearing as an afterthought rather than as an integral part of the sonata. It simply recommences where Scarlatti has ended, forming an appendage to an already complete piece. The impression of disjointedness thus gained is exacerbated by the slow harmonic rhythm at the beginning of Roseingrave's addition. A slow harmonic rhythm on the tonic chord - especially one consisting of arpeggiations - at this stage of a Scarlatti sonata indicates the close of the piece. Roseingrave winds down before restarting, and this somewhat impedes the impetus of any further statement. Apart from this, Roseingrave's extensive conclusion to the second half upsets the symmetry of Scarlatti's paralleled cadential sections, which form an important element in his structural and modulatory scheme.

The structures favoured by the mid-eighteenth century English composers of harpsichord lessons in general[34] reflect a tendency to emphasise the dominant and tonic keys by means of fairly extensive cadential sections. (Examples of forms resembling those of the Essercizi are to be found in English harpsichord

34. General comments are made here on the basis not only of the specific examples given, but of the larger number of works examined. (See above, p.157.)

pieces even up to 1769, with Worgan's publication of Six Sonatas. Most composers include a selection of both binary and ternary movements.) But equally prevalent among their works is the additional element of the recapitulation of the first theme to announce the return to the tonic key at the close of the piece.[35] In such cases, most composers favour a recapitulation which is a truncated version of the material of the first half. The content of these sections reflects their composers' view of the essentially cadential nature of the recapitulation in their works, though it is also determined by the proportion of first half material employed earlier in the second half (see Nares, Lesson III/iii, 1747, in appendix). From among many examples we may mention the following: J.C. Smith, Lesson III/i, IV/ii, III/ii and VII/iv (1755); Nares, Lesson III/iii and IV/iii (1747); Garth, VI/ii (1768); Burney, Sonata I/ii and IV/ii (1761); Arne, Sonata IV/iv and II/iii (1756). In these pieces, the recapitulation principally includes the opening and the cadential sections from the first half, thus obviating the need for harmonic alterations to the modulatory passage of the first half, which problem is likely to arise in those movements making a full restatement of the first half. - Not that the quick and direct modulations in the examples mentioned below (pp.188-189) necessitated much alteration. There is in fact little difference between them and some of the truncated recapitulations, because of the speed of the modulation and the emphatically cadential nature of much of the first half. The highly

35. This idea was by no means new or unusual by the mid-century. See K.F. Heimes, *art.cit.*, p.237: "From Corelli onwards and throughout the first four decades of the 18th century, works continued to appear which are characterised by a curious hovering between the two formal principles." [i.e. binary and ternary.]

sectionalised structure of many of these pieces undoubtedly enabled composers to select those phrases which they intended to include in their recapitulations and omit others, juxtaposing them without undue harm to the sense of the section.

Arne's Sonata II/iii and Smith's Lesson VII/iv* provide the simplest examples, in which the phrase or phrases responsible for modulating in the first half are omitted from the recapitulation. In both these cases this is in fact a very slight alteration, the modulation being effected quickly. This brief modulation is in keeping with the small scale of the first half of the Arne example, though it results in an imbalance in the proportions of the Smith sonata movement, which contains a more lengthy final cadential section. Both in its proportions and in the inclusion of inflections to the minor mode of the closing key, Smith's cadential section resembles that of a Scarlatti sonata.

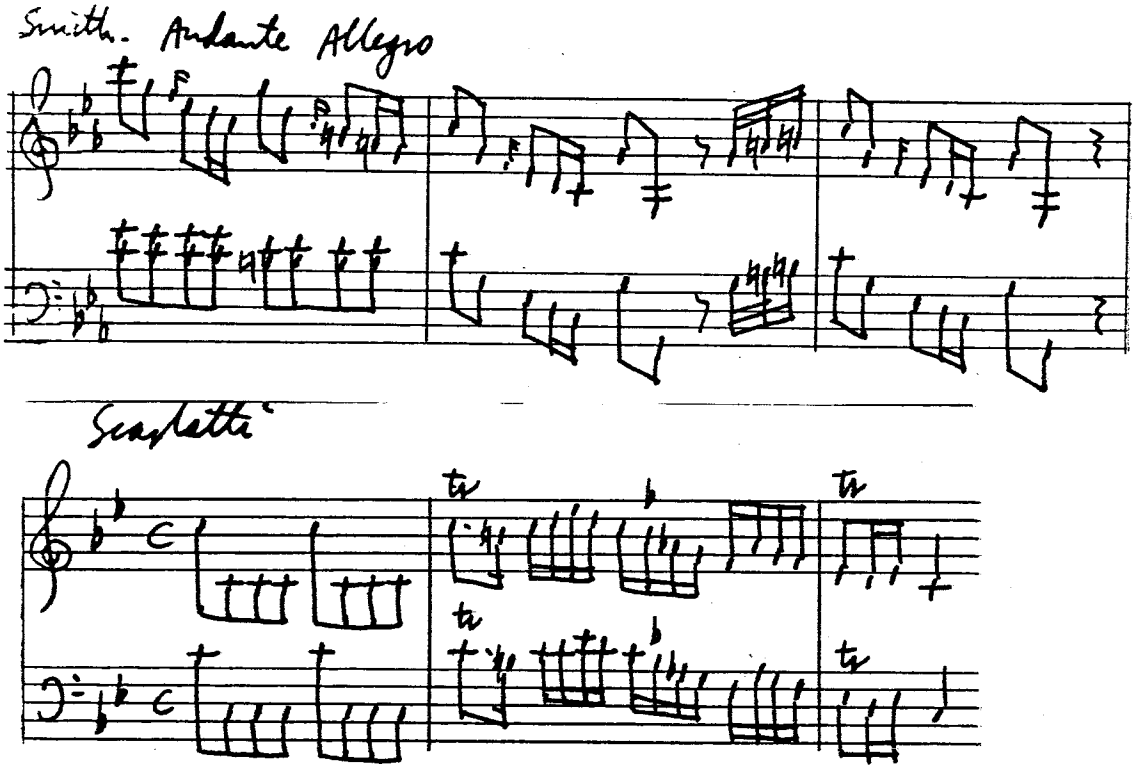
The remaining examples of this type by Arne and Smith employ a selection of phrases from the final cadential sections of the first half, and in the case of Smith, these may be rearranged as to their order: Lesson IV/ii,* and particularly Lesson III/i,* the motives of which are unpredictably juxtaposed. The cadential section of this last movement also abandons the sequential digression in bars 15-17 of the first half. Presumably Smith wished to avoid as inappropriate to the close the element of relaxation and spaciousness brought about by this sudden intrusion of harmonic and textural richness among the more sparse figurations of the surrounding passages. Unlike other works by Smith - Lessons IV/ii, VII/iv and III/ii for instance, which include the harmonic twists in the cadential sections of both halves - Lesson III/i prefers to keep its

closing cadences uninvolved. Such also is the attitude of Nares, Garth and Burney in the above-mentioned works, in which the recapitulation in the second half represents a substantial reduction of first half material. The final cadential music in the second half of the movement by Garth is, however, overstated, since it has already been employed in full to make the modulation to C sharp minor in the middle section. This is an error avoided by Smith in his Lesson II/i*.

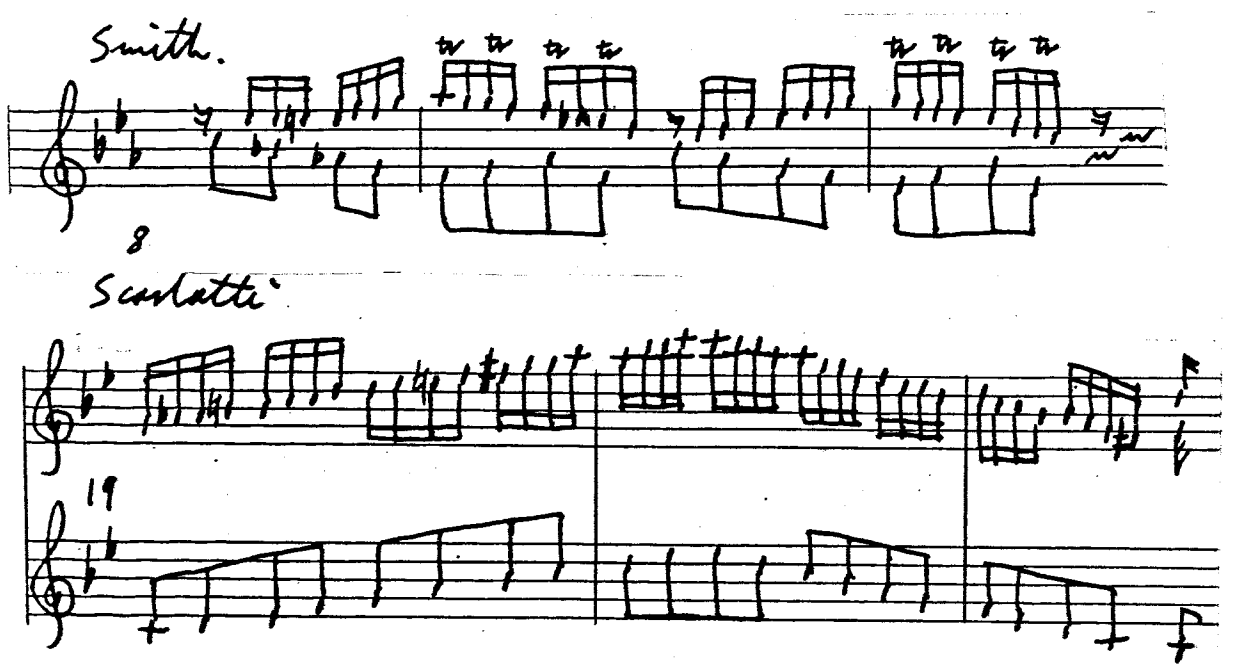
With the essentially cadential nature of these sections, the return of the initial statement in many cases becomes no more than a formality - one which a few sonatas are content to forego. Lesson I/i* (1759) by Nares restates almost the entire first half, beginning at bar 6 and discarding the opening phrase which is redundant from a tonal standpoint, the modulation to the tonic having been accomplished by the end of the middle section. His final cadential section in the tonic therefore includes the minor-mode passages as well as the major-key resolution. In its proportions and harmonic content, it is not unlike that of a Scarlattian movement.

The final section of Smith's Lesson II/i* in C minor also abandons the initial theme, possibly because it is too leisurely in pace for this stage in the movement. Starting with the motive from bar 4, avoiding the considerable expanse of material which has served, in a circuitous manner, to make the modulations to E flat in the first half and A flat in the second, the final cadential section selects material from the opening and the close of the first half. Again, the structure is not uncharacteristic of Scarlatti. His sonata K.37 in C minor is

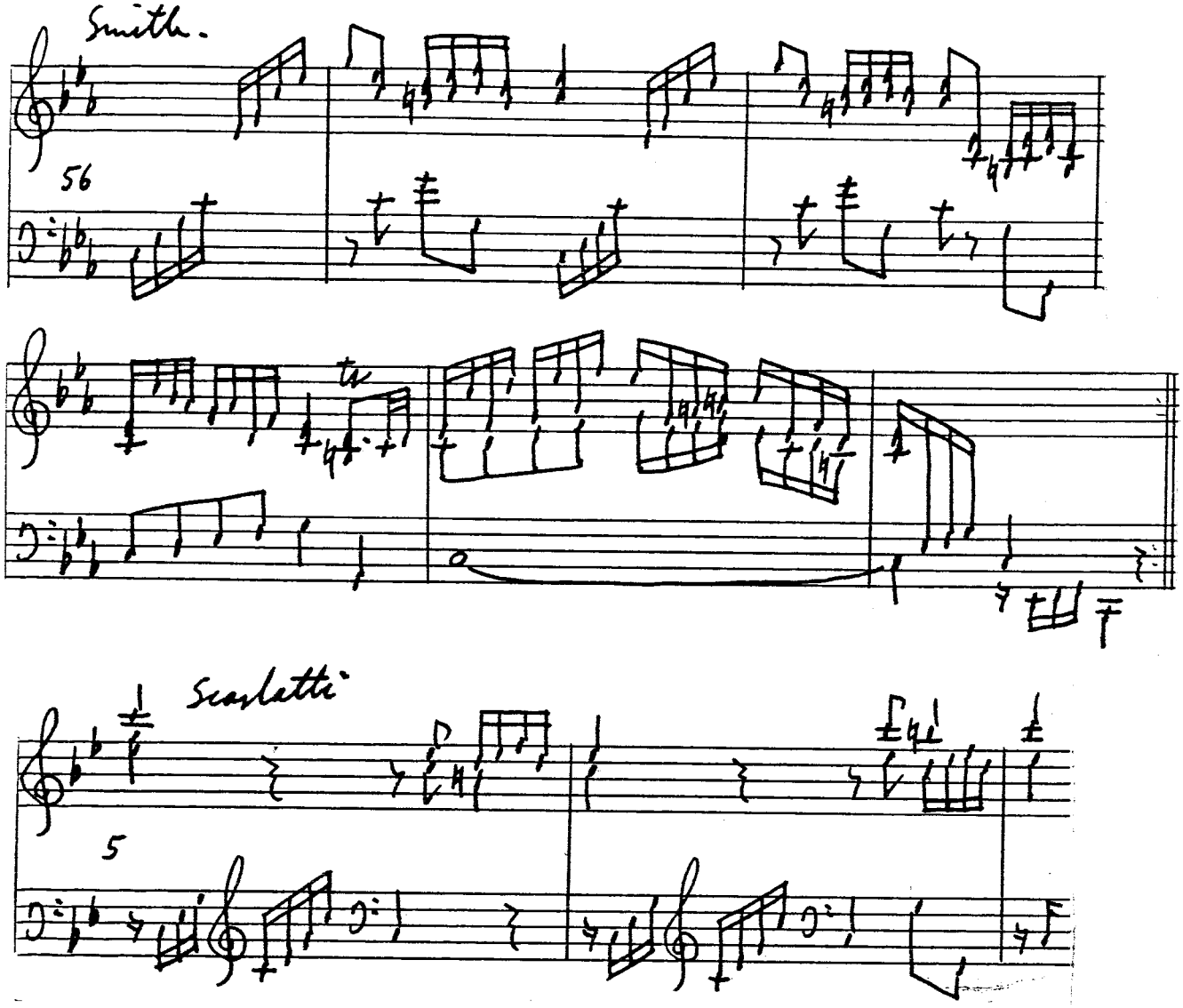
brought to mind, not only on account of the similarities in structure - the wandering modulatory passages of both halves and the composition of the final cadential sections - but also because of the general resemblance of the opening passage of both works:



the closer kinship of the following figuration:



and the specific adoption by Smith of one of Scarlatti's cadential motives:



The final two bars from the Smith piece are included here not for their similarity to this Scarlatti sonata, but to those closing perorations to be found in the sonatas K.4 and K.22.

Occasionally a recapitulation is extended back to include a full restatement of the first half - a type consistently employed by Paradies in his sonatas of 1754, though less strictly adhered to among the generality of English composers.

Examples are to be found particularly in the sonatas of Arne: Sonata I/i, III/ii, IV/i and V/ii; and Avison: Sonata I/i* (Op.5, 1756), I/ii* and II/i* (Op.7, 1760) and I/ii (Op.8, 1764), from others by this composer. In addition we may mention the sonata III/i by Garth and Lesson VI/iv by J.C. Smith. The recapitulation in these movements includes the material of the entire first half, arranged so that the order of events is the same on both occasions, an exception being that of the movement cited above by J.C. Smith. Here the chromatically inflected approach to the dominant has altered its position in the second half, and is placed immediately following the opening statement. This allows for a greater expanse at the close of simple cadential harmonies and figurations in the tonic. (Extensive literal restatement of material is frequent in the works of Avison, a notable example occurring in the sonata IV/i* in B flat major Op.8. This is neither binary nor strictly recapitulatory in design, though the first eight bars do recur as the close of the piece. The first large section (bars 1-24) encompasses the modulation to F major - or rather F minor initially. After a pause on the dominant (bar 24), the first eight bars appear in F major, followed by a short section in G minor, still employing the same two types of material, the march-like opening phrase and the broken chord figure of the F minor section. The full cadence in G minor precedes a complete restatement of bars 1-24, starting this time from E flat major and working round to B flat through the tonic minor. This curious piece relies for its effect on the alternation between two contrasting types of

material, and even more on the harmonic interest resulting from the sudden descents into the minor mode from the major key.)

The following movements provide examples of recapitulations which are expanded to include some intentionally disruptive harmonic moves. These are effectively misleading because they are placed after the return of the initial subject in the tonic, which has accustomed us to expect passages of resolution similar to those occurring in the first half of the piece. In the penultimate movement from Jones's Lesson I in G major (1754), Arne's Sonata I/ii in F major and Gladwin's Sonata II/i* in C major, the sudden introduction of harmonies in the minor mode, followed by a sequential progression serves both to surprise the hearer, and to provide an alternative and inflected approach to the dominant of the closing key. Gladwin's inflection - a descending sequence in chords a third apart - is further dramatised by the pauses which separate it from the remainder of the section, and by the reduction in textural density, all of which combine to produce an arresting interlude in the boisterous closing passages.

In all these pieces, the first half is harmonically simple, and the modulation direct, so that the digressionary harmonies distinguish only the recapitulation. This is not so of Smith's Lesson II/iii* in C minor, and it may be that the deceptive moves of the recapitulation serve in part to balance those in the substantial first half, though they are not directly paralleled. The digressions to B flat minor and E flat major in the first half are not made as part of a circuitous route to the establishment of the new key (G minor), but lead back to C minor, before the modulation is made, very abruptly, and endorsed in the cus-

-tomary manner by a full cadential section. This and the preceding C minor passages (bars 44-48, first half) are restated intact in the second half (bars 139-143), so that the tonal resolution remains harmonically uninvolved. The sudden flight to F minor occurs following the return of the opening phrase in the second half. Undoubtedly aiding the confusion in this section of the recapitulation (bars 115-138) is the altered context of various phrases which have been selected from the first half and are juxtaposed here in a different order.

More unusual in the arrangement of its various components is the first movement from Worgan's Sonata II* in C major. Though set out in one continuous section, without a double bar-line in the middle, it is clearly divided by the distribution of material. A modulation is made to G major, in which there is a cadence in bar 18. Following this there is the now customary minor-mode inflection, but curiously, this is in C minor, not G minor. It ends in an imperfect cadence which is then resolved by a recurrence of the opening eight bars in the tonic C major. This in fact constitutes the start of the recapitulation, though it is strangely approached, and even more strangely followed by a considerable diversion comprising chromatically rising repeated notes accompanied by arpeggiated figurations - played in Scarlattian fashion with the hands crossed throughout - which modulates to E minor. In this key the opening motive returns, and the ensuing phrases lead sequentially back to C major for a restatement of the closing cadential section. This includes the minor-mode interlude, now in

F minor, but altered so as to reach an imperfect cadence in C minor. The final phrase in C major is taken from bars 5-7.

The placing of the return of the initial statement in the tonic in Worgan's sonata III/ii* in F major is not dissimilar. Though again there is no double bar-line to divide the piece, the firm C major cadences in bars 40-41 indicate the close of the first half. The second half begins with a gentle, melodically inflected passage, taken from bars 3-7 and extended to make a move from C major back to the tonic F major, in which key - most unexpectedly at this stage in the piece - the forceful cadential chords of the opening are heard. What follows is a virtual restatement of the thematic material of the first half, but it is far from being a mirror image of those harmonic events. The phrase at bars 55-59 cadences in B flat major instead of the F major of its parallel occurrence in bars 3-7 of the opening. From this point, the possibilities of harmonic expansion inherent in the oscillating broken chord passage-work are exploited in a period of modulatory unrest, and G minor, D minor and C minor are touched upon before arriving at the tonic minor for the harmonic (and thematic) restatement in the tonic (bar ^ of) the final cadential section from the first half of the piece. The suggestion made by the return of the first theme is intentionally misleading. The most significant paralleled material is that of the resolution, the final cadential section which is so constituted in the first half as to include the somewhat anonymous broken chord passage-work. This enables Worgan's approach to the tonic to arise quite naturally from the period of tonal uncertainty in the second half. The

transient modulatory activity is accomplished from within the existing material content and in the order established in the first half.

In many respects, this movement resembles Smith's Lesson VIII/iii* in A minor, with its similarity in the treatment of a high proportion of arpeggiated passagework. But its form is strictly bipartite, whereas Worgan's inclusion of a deceptive restatement of the opening phrases in the tonic puts all subsequent moves in a slightly different perspective, giving the impression of a strangely proportioned piece with a greatly expanded recapitulation. However, both Smith and Worgan are clearly concerned that the tonal adventures in the second half should resolve into a final cadential section like that of the first half without the jolt to the prevailing harmonic and rhythmic pace which would have resulted from an intrusion at this point of the initial statement.

A common procedure in movements with a recapitulation is for the composer to close the middle section with a cadence in a subsidiary key, and to follow this directly, or after a rudimentary link, with the opening theme in the tonic key - a method already familiar from the da capo aria. There is in such cases no sense that the recapitulation arrives as the ultimate resolution of the tonal uncertainty of the middle section. The desire for a smooth transition of the middle into the final section resulted for Worgan in the adoption of forms like those described above, or of bipartite schemes (like Scarlatti) which avoid any recapitulation of the opening (these are also favoured by Nares). Avison solves this problem by preparing, during the final stages of the middle section, for the return of the key

and the pace of the opening. In Sonata I/ii* in G major (Op.7), this is accomplished with particular ease, partly because the return to the tonic is effected before the start of the recapitulation, but principally because of the anticipatory introduction of the accompanimental figuration from the opening into the phrase immediately preceding the recapitulation (bars 73-80). (Much the same procedure is adopted with Sonata I/ii in G major, Op.8.) The middle section of Smith's Lesson VII/iv* leads very smoothly into the recapitulation with the aid of the same scale passages with which it began. However, the arrival of the recapitulation in Avison's Sonata II/i* in G minor (Op.7) is a more notable event, being the outcome of a fairly extensive dominant preparation. The slow harmonic rhythm of the opening subject is then required as an adequate resolution of the preceding dominant.

The inherent drama of the moment of recapitulation in a sonata movement is fully realised in Kelway's wild Gigue from Sonata II* in G minor (1764). Here is a truly tense dominant preparation, hovering menacingly before the explosive return of the opening theme. The ensuing recapitulation is by no means strict. In general Kelway shares Geminiani's attitude to recapitulations, which is averse to much literal restatement of first half material.

The extent to which the material from the first half is employed in the middle section is variable, as is the manner of its employment. The incorporation of middle section activity into a structure dictated by that of the first half, as in Morgan's Sonata III/ii* and Smith's Lesson VIII/iii* discussed

above, is by no means unusual. Many composers adopt this scheme as most convenient, using the material which served to make the modulation in the first half for the same purpose in the second. This applies particularly to bipartite forms, and those tripartite movements in which the recapitulation is a summary consisting of cadential passages from the opening and the close (eg. Nares, Lesson III/iii*, 1747). A striking example of the former is Smith's Lesson II/i* in C minor, in which the modulation to A flat major in the second half is quite simply a transposition of that to E flat major in the first. The elaborate nature of the modulation, and the introduction of a new and contrasting phrase earlier in the second half (bars 25-28 and 30-33) prevent it from sounding uninteresting, as such a description might suggest. (Cf. Scarlatti's extensive restated final cadential sections which include inflections and diversions, as in Sonatas 140 in D major and 141 in D minor, Worgan 37 and 41.)

Nares's Lesson II/iii* in D major (1759) is similar in that there is substantial restatement of first half material in the second half. Besides the parallel cadential sections, bars 1-21 are restated in A major, making a move towards E minor. But a formal cadence in this key is avoided, and a deflection to B minor is made instead (bars 55-60, cf. bars 18-24). The middle section is further extended by the brief appearance of G minor (bars 69-71) and C minor (bars 72-74), which tonalities, though transient, are given considerable strength with the aid of the hovering IV-V progression from bars 18-20 in the first half.

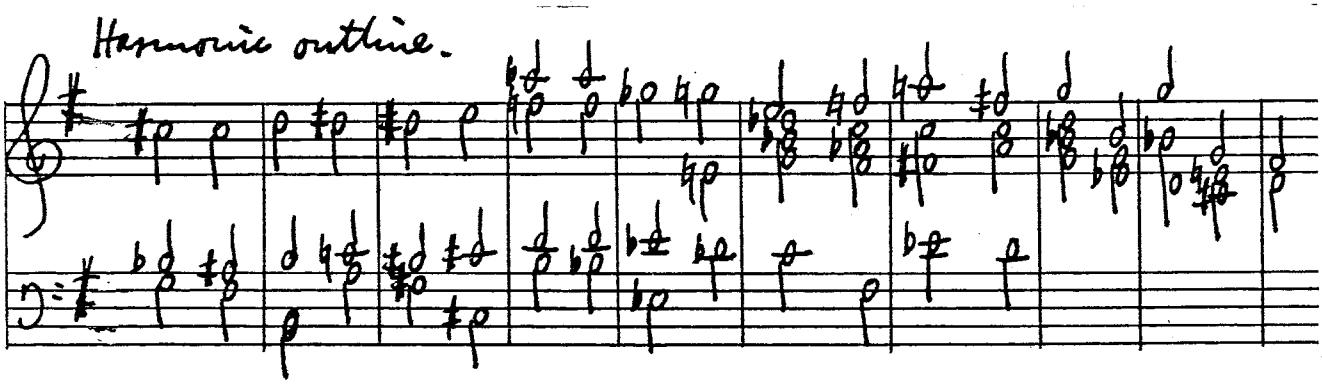
Since in a middle section thematic inventiveness is usually

subordinate to tonal activity, it is not uncommon for composers to select one or two motives from the first half with which to pursue their modulations, as Nares does in the latter part of the middle section of Lesson II/iii* (1759) described above. This is generally - though not exclusively - the case with movements making a full recapitulation, where the restatement of first half material on such a scale as in Smith's Lesson II/i* is less likely, because of the resulting excessive repetition of extensive passages. Thematic resemblance need not be exact, and often is not. A rhythm, a general contour is usually sufficient, as can be seen in Kelway's Sonata III/iii,* the first motive of which is particularly effective for this purpose, with its percussive trill figure and the downward leap of a minor sixth, which may be altered without destroying the identity of the motive. Avison bases the middle section of Sonata II/i* (Op.7) mainly on the sequential pattern from bars 9-16 of the first half. Its anonymous figuration, capable of adaptation and extension, is therefore well suited to this section. So is the arpeggiated passage-work of the middle section of Nares's Lesson I/i* (1759), which is derived from the opening subject.

Burney's Sonata V/ii* in G major, Nares's Lesson V/ii* in A major (1747) and Smith's Lesson III/i* in F major also concentrate principally upon one motive for the most harmonically active part of the middle section. From the figuration in the second phrase of the opening, Burney extracts a motivic fragment which is easily altered to become a repeated-note figure. With this he pursues a tonally bewildering course, seeming to

arrive almost accidentally at its destination (G minor/major). But though the effect is that of a tonal labyrinth, the progressions are quite logical, cadencing in a series of minor keys which rise each time by a tone. The starting-point for these adventures causes something of a shock, since it provides the first enharmonic change, from a diminished triad on G to a dominant of B minor - the B flat of the first chord becoming an A sharp. Once this initial move has been made, though a sense of direction becomes increasingly difficult to maintain, all subsequent cadences follow the same pattern:

Burney, Sonata V/ii.



The remarkable succession of enharmonic modulations in the middle section of Nares's Lesson V/ii* is executed with a similar logic. Again, given the initial unusual progression from A minor to F major, which is then treated as the dominant of B flat minor, the remainder of the section is a steady sequential procedure, more elaborate than Burney's because the sequence of keys rises each time by a semitone, the progression being articulated by chromatically rising upper pedal notes. While the leisurely and regular pace of the harmonic moves cannot disguise the fact of the extraordinarily

distant harmonies introduced, it contributes at least to a comprehension of the logic of the whole.

Smith's Lesson III/i* in F major abandons the more customary practice of beginning the second half of the piece in the same manner as the first, and instead continues the arpeggiated passagework of the final bar of the first half - though with a dramatic plunge from C major to A flat major. The significance of this move is subsequently explained, when it becomes apparent that it is intended as an approach to its relative minor (F minor) and so eventually to the tonic F major. After reaching F minor in bars 30-31, Smith makes no further tonal flight, but, insistantly reiterating a motive derived from bar 11, he hovers irresolutely around E flat and A flat major, returning to make an imperfect cadence in F minor, which is resolved in the tonic major of the final cadential section.

Though the sense of the original tonality is never so completely confounded in Smith's work as in the tonal maze of Burney or Nares (but for the sudden intrusion of A flat major), the character of his middle section is similar. In these works, the middle section becomes a separate entity, quite distinct in its thematic usage and in its harmonic pace and content from the stability of the opening and especially the closing cadential sections - a structure familiar from those sonatas of Scarlatti which include a tonally bewildering excursion. It introduces an element of improvisation into the form of the sonata.[36] The motivic fragment employed for this

36. This was exactly Jones of Nayland's view. Of enharmonic modulation, he states: "After all, such experiments are fitter for prelude and Capriccio, as matters of curiosity... they shew what may be done, rather than what ought to be done in regular composition." Op.cit., p.31. His remark further illustrates the difference between ancients and moderns: the former liked to know exactly where they were, while the latter delighted in causing their hearers to lose a sense of direction.

purpose is derived from a figure in the first half of the piece, but once it appears in the middle section, reiterated above constantly shifting harmonies, it loses its original character. Adaptability is then its essential attribute.

While this is true of middle sections which indulge in extreme tonal excursions, on other occasions a motive or a phrase from the first half is retained melodically and harmonically intact, and transferred wholesale from one key and one situation to another, retaining its original character and function, and lending these to its altered context. In such cases, the motive is usually possessed of some individuality of contour and harmony. For example, the figure from bars 17-20 of Nares's Lesson II/iii* in D major (1759) with its distinctive hovering IV-V progression in the minor mode, is subsequently employed as the most direct method of suggesting a number of swiftly-passing keys (see above, p.195). Similarly - and the similarity extends to the mode and type of the harmonies - Smith's Lesson VII/iv* in G major takes cadential motives from the first half and employs them to establish briefly A minor (bars 82-88), and then E minor (bars 89-96). The modulation to A minor is made with the repeated figure from bars 41-46 of the first half, and followed immediately by the dominant of E minor, for which another familiar phrase (bars 25-30) is enlisted. Such structures are frequently encountered in ritornello concerto movements, where the orchestral introduction and even the first solo are dismembered, and their 'limbs' introduced subsequently at various points to reinforce a modulation, or even to provide a momentary harmonic

stability. (Arne's concerti for harpsichord employ this method frequently. See Concerto VI/i for example.) The effectiveness of such schemes is made possible by the adoption of an internal structure governed by the juxtaposition of clearly defined harmonic periods, each with its own distinctive melodic outline, not unlike that of Scarlatti. Among the English keyboard compositions of the mid-century, those of J.C. Smith display a particularly consistent application of this structural method, showing a fondness for contrasting phrases and motives. This accounts in part for a certain resemblance of some of his compositions to Scarlatti.[37]

The nature of Scarlatti's influence is somewhat difficult to define in absolute terms. It may be said to exist on two levels: the first being a general approach to structure and idiom, and the second being a specific aural resemblance. Most widespread and obviously apparent is the impression made on English composers by Scarlatti's keyboard writing, which subject is more properly the concern of a future chapter. Suffice it to say at this point that Scarlatti's attitude to structure is determined to some extent by his virtuoso command of the harpsichord, and this attitude is reflected in a number of English harpsichord pieces.

The general spirit of excitement and novelty so often commented upon as being most forcefully expressed in Scarlatti's music is apparent not only in his technical virtuosity, but also in the exuberance and variety of his thematic invention - closely allied to his treatment of the harpsichord - the bold-

37. One of Smith's teachers was Roseingrave, from whom "he derived great advantage" (Anon., attrib. W. Coxe, Anecdotes of Smith and Handel, London, 1799, pp.40-41.) Roseingrave would doubtless have introduced Smith to the music of Scarlatti.

-ness of his harmonies and modulations, and his delight in contrasting material. Elements of all these characteristics are evident among works by English composers. Modulatory adventures of the kind described in pieces by Nares, Smith and Burney immediately come to mind, although Nares produced his example of enharmonic modulations in 1747, before any Scarlatti sonatas containing such harmonies were published. However, Burney's middle section excursion in sonata V/ii* may well have been modelled on those of Scarlatti, a suggestion which is supported by Burney's adoption during this section of repeated notes - a notably Scarlattian device. The resemblance is the more striking because of the Scarlattian form and proportions of this sonata - the extensive restatement of tonic material at the latter end of each half (32 bars in each half, out of a total of 44 in the first and 53 in the second) - and within these sections, the prominence of a tonic pedal (bars 25-44 and 78 – 97).

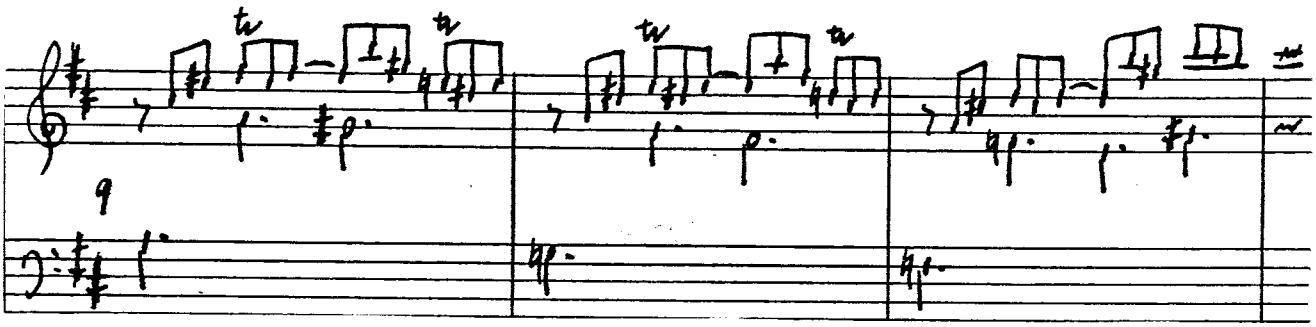
Smith's bold move from C major to A flat major in Lesson III/i* is clearly of Scarlattian inspiration. Not only is the method of modulation typical of Scarlatti - the direct juxtaposition of the new key with the previous one, followed by an explanation of the move to such a remote key - but the key relationship is worked out with Scarlattian logic, which depends on the complete interchangeability of major and minor modes of a key. Such modulations are by no means uncommon in Scarlatti's post-Essercizi sonatas, examples from Worgan's publication of 1752 being K.106 in F (which behaves exactly like Smith's Lesson III/i) and K.140 in D (Worgan 37).

Unexpected harmonic twists are frequently enhanced by contrasts in the thematic material. In fact contrasts in harmony, texture and figuration were incorporated increasingly into the musical language of the mid-eighteenth century, as expressions of a composer's desire for the exciting and unpredictable. This was clearly Worgan's view in naming the second movement from his Sonata IV, with its alternating slow and fast sections 'Bizzaria'. Resulting from (or encouraged by) such contrasts are the sectionalised structures to which we have previously referred. That Scarlatti was an instigator of this type of structure is the opinion of Rosen: "The first significant examples of this new dramatic style are to be found ...in the harpsichord sonatas of Domenico Scarlatti...Above all, the changes of texture in his sonatas are the dramatic events, clearly set off and outlined, that were to become central to the style of the generations that came after him."[38] It is reasonable to suppose that its adoption by English composers was due in part to their approval of its effectiveness in the works of Scarlatti. Despite his generally conservative tastes, this aspect of the art of the moderns obviously appealed to Avison, whose sonatas provide innumerable examples of distinctly contrasting phrases and sections (Sonata I/ii*, Op.7), sometimes using them as in this case, to effect a sudden modulation (see also Sonata IV/i*, Op.8). In this sense he shows himself more 'progressive' than Arne, and closer to Burney and Smith.

There are of course features of mid-eighteenth century musical language which, though most vividly expressed in

38. C. Rosen, The Classical Style, London, 1971, p.43.

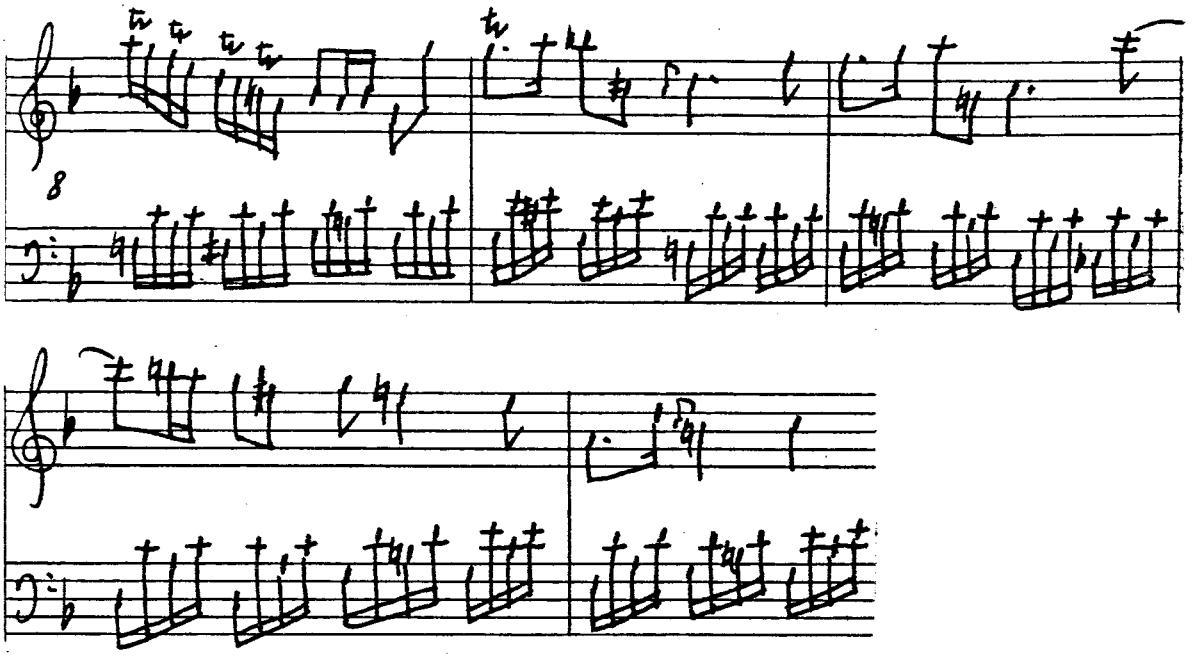
Scarlatti's sonatas, were not exclusive to them, and may have found their way into the works of English harpsichordists as a result of a general absorption of the Italian idiom. One such feature is the use of the minor mode in a major-key piece to heighten the cadential sections, which was universally adopted by English composers in sonatas and concerti alike. Passages like the following from Smith's Lesson VI/iv do not, however, recall Scarlatti, but have more the flavour of Alberti:



The influence of Alberti's sonatas (1739) was in many respects more apparently widespread than that of Scarlatti's, since the keyboard idiom and melodic language of the former were easier to imitate, being less individual.[39] Alberti represents much of the grace of the new style, with his languishing chromatic progressions in the minor mode - described by Lampe as part of the "Pathetic genus".[40]

39. This is probably why Jones of Nayland held Alberti (and not Scarlatti) responsible for introducing into music "that exotic Modulation...to the great detriment and depravation of the Art." Op.cit., p.59.
40. J.F. Lampe, A Plain and Compendious Method of teaching Thorough Bass, London, 1737, pl.xxv. Also relating to this 'genus' are remote and sudden modulations to keys a semitone apart, and acciaccature, all of which are, according to Lampe, for exclusive employment in slow movements.

Alberti, Sonata II/i in F major.



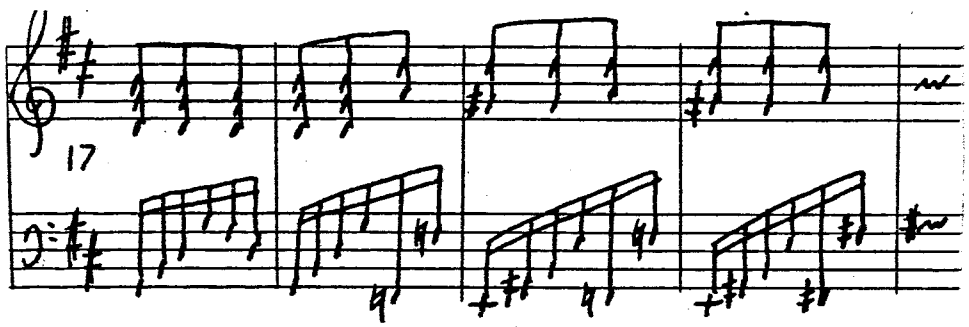
Generally Alberti's use of such harmonic effects is confined to inflections made from within a prevailing figuration, like a passing shadow, and unlike Scarlatti, whose minor-mode episodes are commonly more extensive and highly characterised.

The employment of minor-mode passages in major-key works was not always confined to colouring cadence sections, but was occasionally responsible for more far-reaching modulatory schemes, as in Smith's Lesson III/i (and of course Scarlatti). Less likely, because of the generally bland character of his music, is an instance occurring in Felton's Concerto I in C major (1744), the first and last movements of which contain ritornelli in C minor and then E flat major.

While the adoption by English composers of the structural characteristics described above is arguably a result of their acquaintance with - and admiration for - Scarlatti, only specific resemblance to his music proves his influence beyond doubt. So individual is Scarlatti that in order to produce a similar sound, it would be necessary for a composer to incorporate

characteristic Scarlattian lines and harmonies into his work, and risk jeopardising his own stylistic independence. A realisation of this fact led composers to imitate that aspect of Scarlatti's art - his virtuoso handling of the keyboard - which could be adapted to suit their own language. The use of jagged discords, handcrossings, wide leaps and repeated notes by English harpsichordists both shows the direct influence of Scarlatti, who had made these devices his own, and allows the composer a freedom of invention. The writing of Nares, for instance, abounds in technical displays clearly inspired by Scarlatti, though rarely resulting in an aural resemblance. We might add that this was probably intentional; Nares wanted to cultivate his own style. Occasionally, however, a definitely Scarlattian phrase is heard:

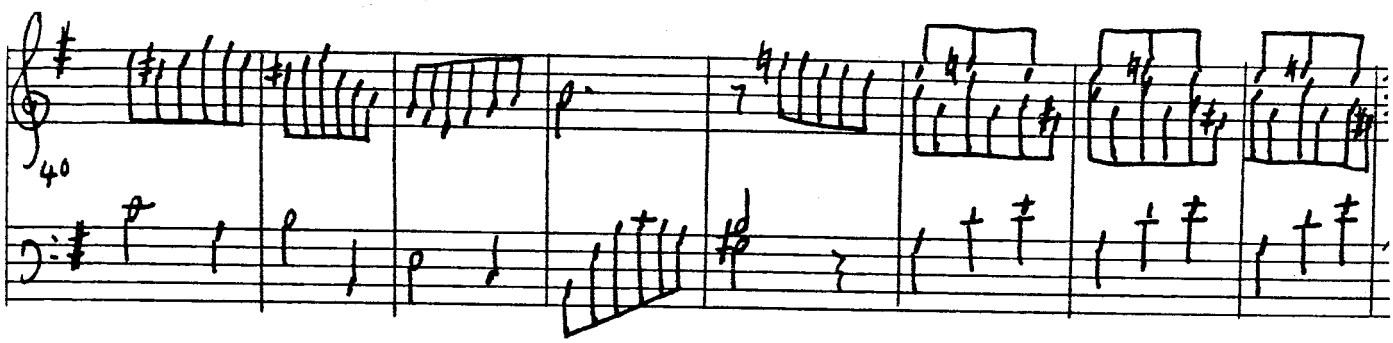
Nares, Lesson II/iii (1759)



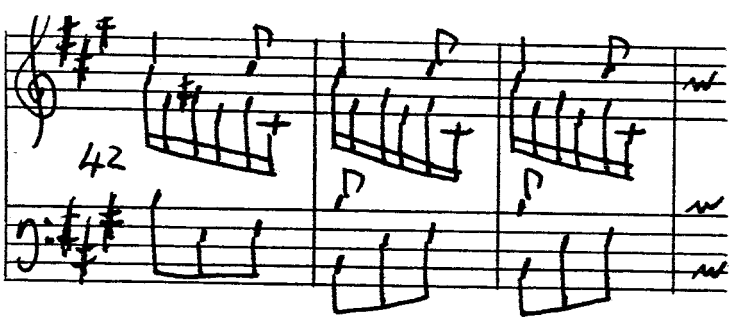
Interestingly enough, this is not a piece containing virtuoso keyboard writing, but the figurations in both treble and bass, and the sudden insistence of the hovering harmonies recall Scarlatti quite vividly. Nares had hinted at the rhythm and contour of this motive in the previous bars, so that, distinctive as it is, it does not sound completely remote from the remainder of the piece. This is not so of the following passage, taken from the penultimate movement of Jones's Lesson I

in G (1754), in which a similarly Scarlattian repeated motive springs most unexpectedly from the rather anonymous surrounding phrases:

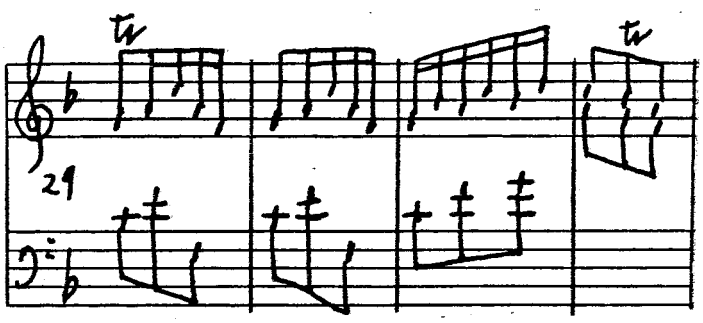
Jones, Lesson I (1754)



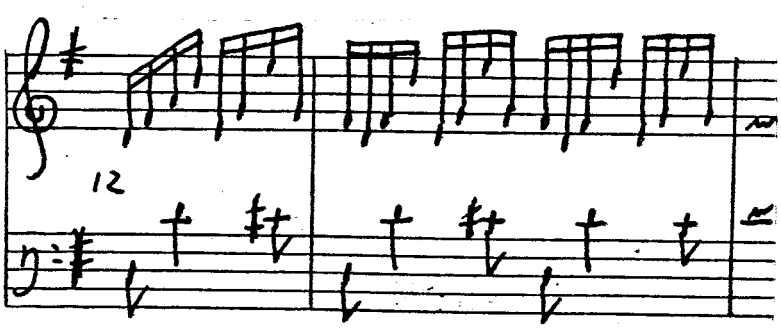
Its character - note the bare chord on the third beat - and the fact of its repetition, recall a phrase in Scarlatti's Sonata K.28:



Repetitions of motives such as these are rare in English harpsichord compositions. Arne provides a few examples: a characteristic fanfare from Sonata I/ii:

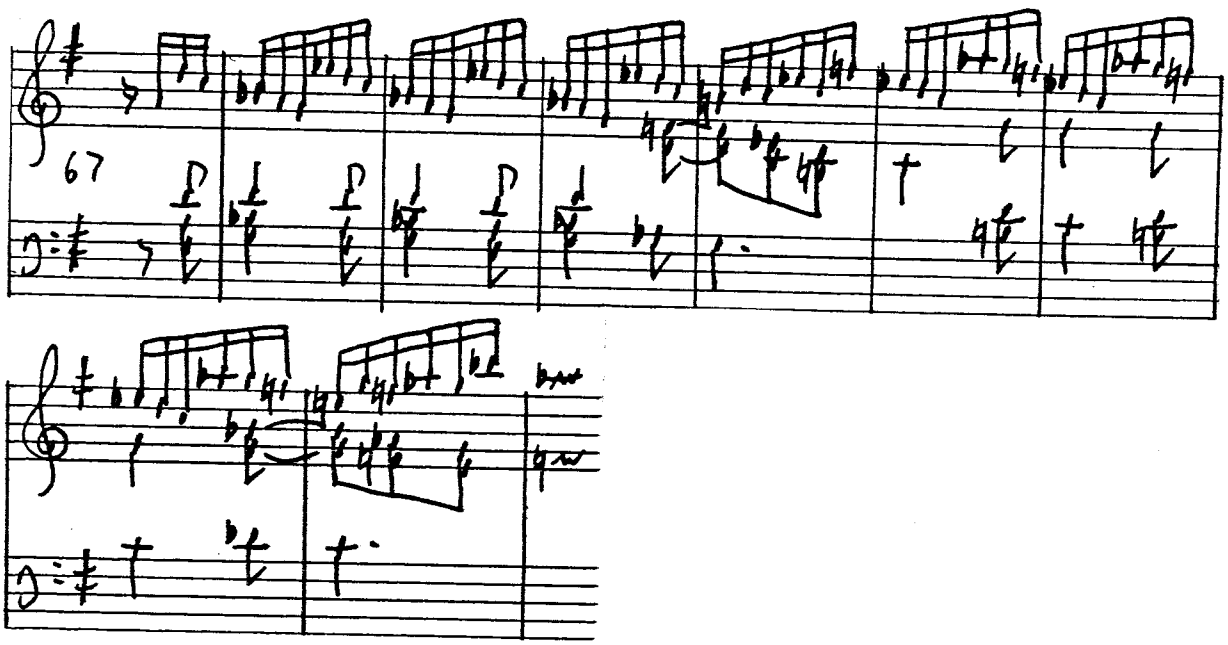


and a Scarlattian cadential motive from Sonata III/ii:



More striking than these is an aggressively persistent motive from the second of Arne's concerti for harpsichord in G major (4th movement). Note the remote key of F minor, achieved with the aid of the tonic minor.

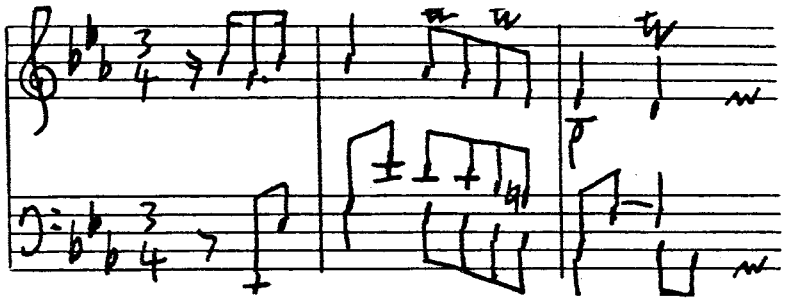
Arne, Concerto for harpsichord No.2/iv.



But apart from this, seldom is there anything so persistent or extensive as in Scarlatti, and for this reason the odd harmonic pace of his music is infrequently reproduced in the works of English composers. Maurice Greene's harpsichord lessons are not conspicuously Scarlattian, except in their highly sectionalised structure, which is particularly striking in the Allegro in G major (Lessons, p.3, Nov. 1750). This rhythmically arresting piece contains a number of distinctive motives, each transferred from the first half to the second with the same harmonic function. Another of his Lessons (Allegro in B flat, p.28) makes a conscious reference to Scarlatti in that it opens with the same phrase as Scarlatti's sonata K.16 in B flat major.[41]

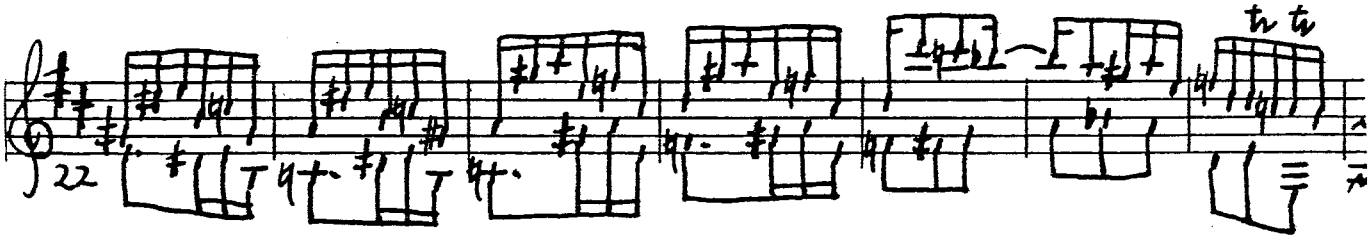
41. H. Diack Johnstone, The Life and Work of Maurice Greene (1696-1755), D.Phil. Thesis, Oxford 1967, p.249.

Other allusions to Scarlatti include Worgan's celebrated consecutive fifths from the opening of his Sonata V:



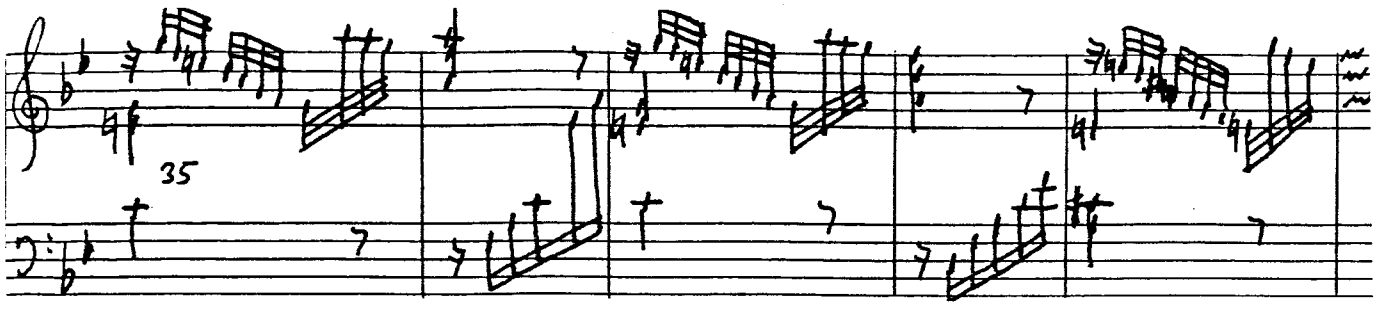
Their context is not unusual, occurring as they do in a succession of chords of the sixth, in which capacity Handel too uses them (in broken figurations, Suite VII/iii), and their attractive sweetness is far from Scarlatti's often coldly brittle sound. Burney's writing is particularly Scarlattian in its technical feats, and figurations like the following, with their appoggiature, also owe something to Scarlatti:

Burney, Sonata VI/iii

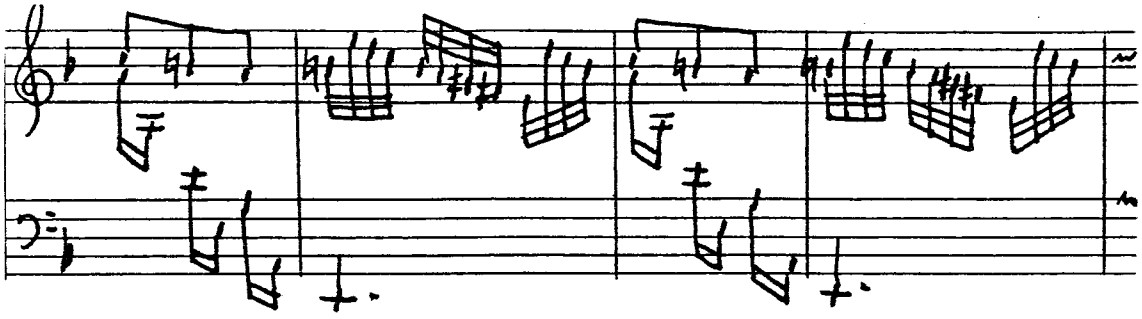


Possibly the most determined imitations of Scarlatti are to be found among the works of J.C. Smith. The pronounced resemblance between Smith's Lesson II/i in C minor and Scarlatti's Sonata K.37 in the same key have already been mentioned. In addition, we may point out the similarity between the following passages:

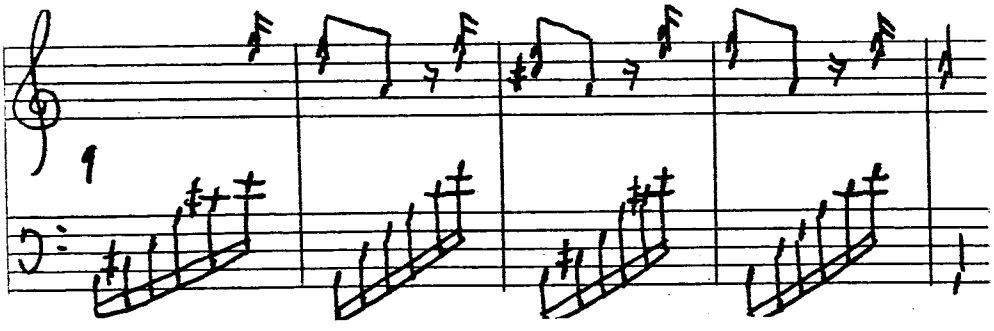
Smith, Lesson IV/ii.



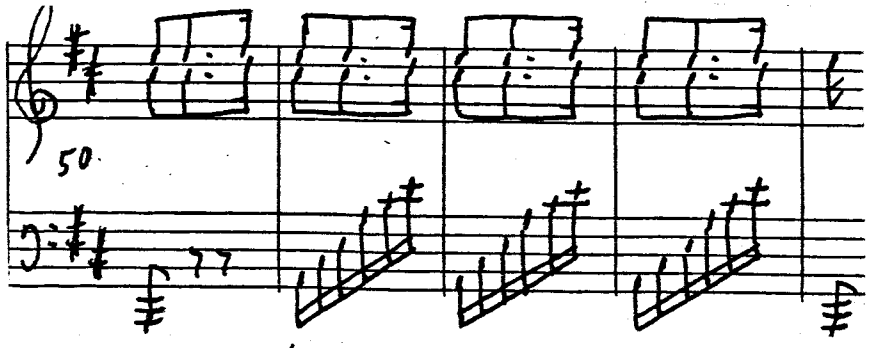
Scarlatti, Sonata K.10.



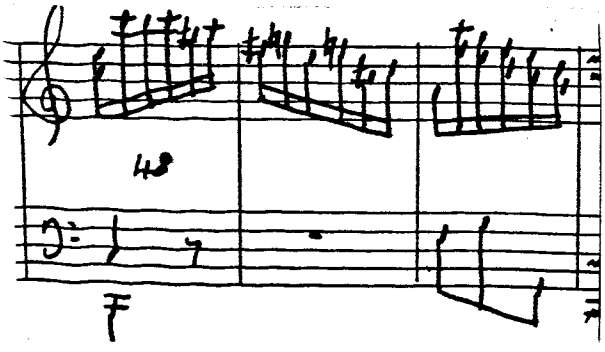
Smith, Lesson VIII/iii.



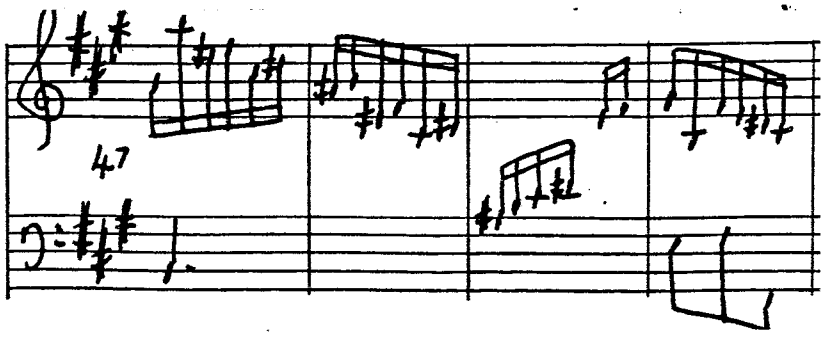
Scarlatti, Sonata K.33.



Smith, Lesson VIII/iii

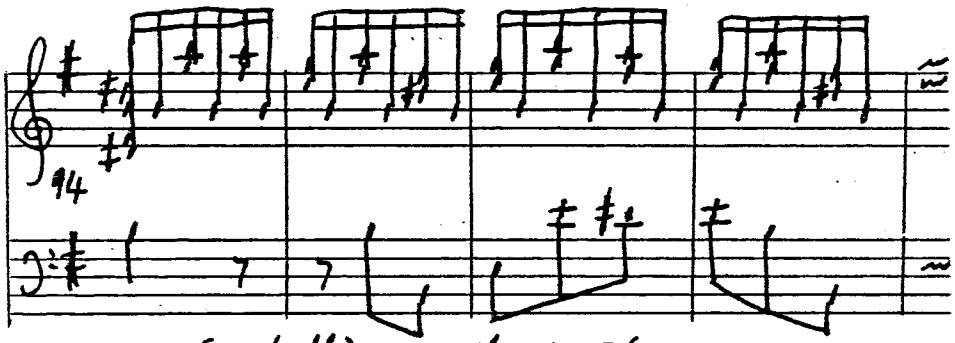


Scarlatti K.28.

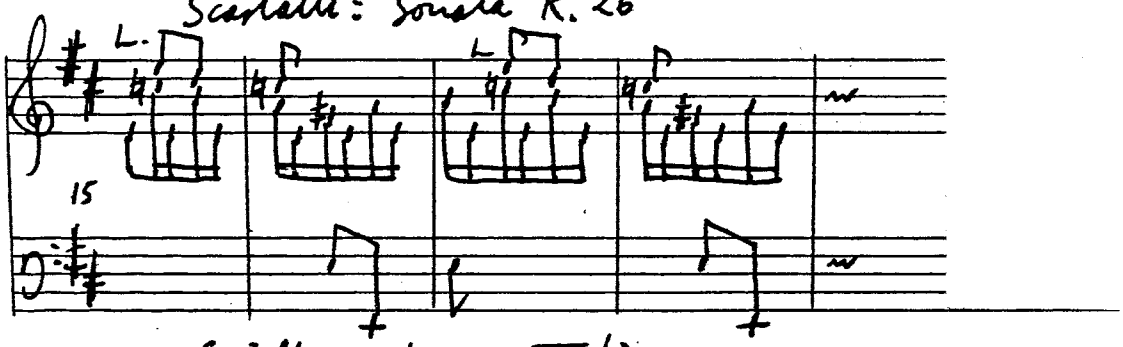


Smith's Lesson VII/iv* in G major is an effective attempt at a Scarlatti sonata, with its repeated motives and persistent cadences, the piling up of dissonant dominant harmonies (bars 29-31), and its ebullient figurations, twisting suddenly to a more jagged contour at the tense minor-mode section. It is an anthology of Scarlattian motives, juxtaposed in a most convincing manner. Among specific references, the opening recalls that of K.2; the appoggiature at bars 25-31 are highly characteristic of Scarlatti (K.20, K.21); the scale passages in thirds (bars 59-62) resemble those in K.20, while cadential figures like the following occur constantly in Scarlatti:

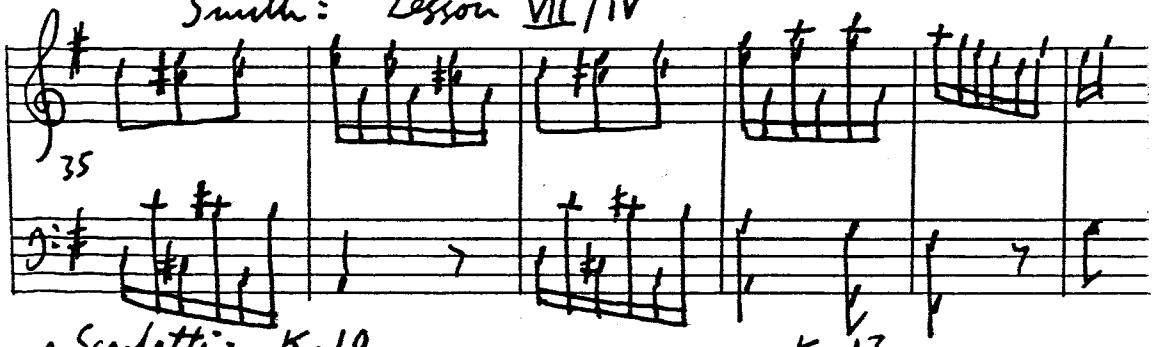
Smith: Lesson VII/iv



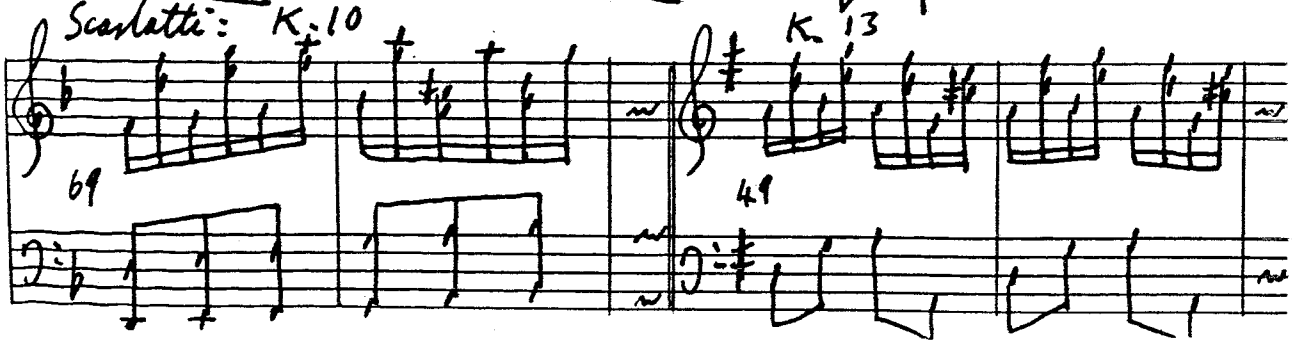
Scarlatti: Sonata K. 26



Smith: Lesson VII/iv



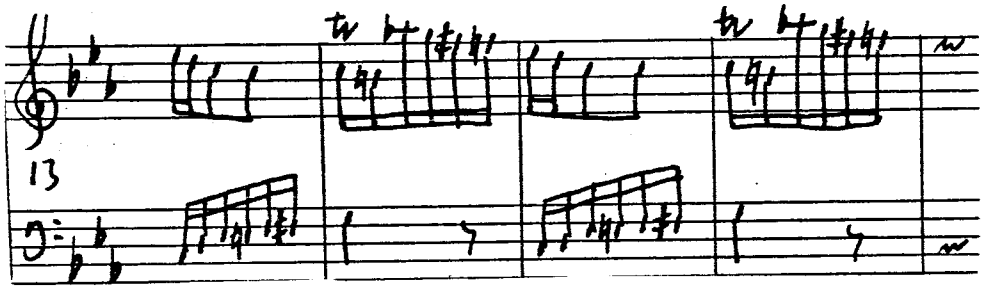
Scarlatti: K. 10 K. 13



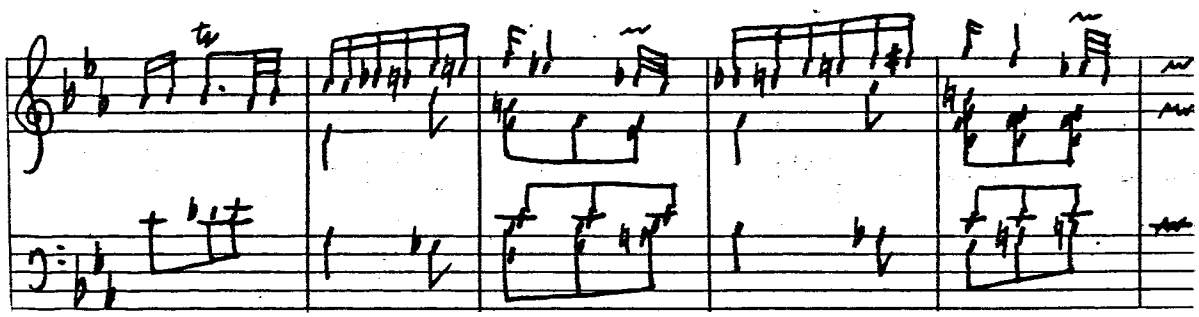
The success of this piece, and in fact of most of Smith's reflections of Scarlatti is owing to his thorough absorption of a number of Scarlatti's characteristic figurations into his own technique. It is worth noting that he succeeds in making his effects without the aid of a single handcrossing.

Not surprisingly, none of the more direct 'quotations' from Scarlatti reproduce his most idiosyncratic turns of phrase, as an effective incorporation of these would require an imagination equal to his own. However, it may well have been Scarlatti who inspired some of Smith's more bizarre creations:

Smith, Lesson II/iii,



Scarlatti, Sonata K.48 (Worgan 29).



Such lines as these recall Nares's disapproval of "wanton and improper Successions of half Notes"[42], and it must be admitted that few wished to emulate Scarlatti's more tortuous figurations, preferring for this purpose the open brilliance of his inventive virtuosity.

42. Nares, Preface to the Lessons, London, 1759.

CHAPTER IV

ASPECTS OF STRUCTURE: GEMINIANI, KELWAY, FESTING AND GIBBS.

While Alberti was providing a model for the fashionable 'galant' style, and Scarlatti was exciting musicians with the fire of his invention, Hawkins and Avison put forth another, more controversial candidate for fame in the sphere of influence and originality: Francesco Geminiani. Geminiani's position in his adopted land is not so easily defined as that of Scarlatti or Alberti, perhaps because while they were represented by their music alone, the response to Geminiani was complicated by his personal presence. For instance, Burney's criticisms of his work are sometimes coloured by a sense of dislike of Geminiani's character.[1] On the other hand, Geminiani was capable of inspiring great devotion in his pupils, for whom he was an arbiter of taste. Avison's laudatory comments are well-known, while it was said of John Worgan that once he became acquainted with Geminiani he "swore by no other divinity"[2].

To some late eighteenth-century writers, Geminiani was an 'ancient'[3], even while his originality was acknowledged. Hawkins, however, offers him the same position of importance as an innovator with as considerable and far-reaching influence as that which Burney had claimed for Scarlatti:

> "That we are at this time in a state of emancipation from the bondage of laws imposed without authority, is owing to a new investigation of the principles of harmony, and the studies of

1. Some of Burney's comments on the subject are contradictory, and when he praises Geminiani, it seems almost to be against his will. See History, II, pp.993-4.
2. Burney, History, II, p.1009.
3. See above, p. 29.

> a class of musicians, of whom Geminiani seems to have been the chief"[4]

And still emphasising Geminiani's originality, Hawkins links him with one of the strangest composers in music history, Carlo Gesualdo. Hawkins catalogues Gesualdo's "excellences": "fine contrivance, original harmony, and the sweetest modulation conceivable", adding that "these he possessed in so eminent a degree, that one of the finest musicians that these later times have known, Mr. Geminiani, has been often heard to declare that he laid the foundation of his studies in the works of the Prencipe di Venosa"[5]. Gesualdo's adoption of long-established madrigalian textures and techniques, rather than the new monodic idiom for the expression of his extraordinary musical temperament is indeed similar to Geminiani's continual employment of the heavy-textured contrapuntal style - and avoidance of the new symphonic idiom - which certainly for Burney characterised the music of the ancients. That Scarlatti owed nothing to the fugal forms of his contemporaries must have aided his image as an innovator and contributed much to the startling impact of his works. However, it cannot be said that, conversely, Geminiani's textures prevented him from displaying a stylistic individuality.

It is interesting to note that even in the sphere of harpsichord music, Avison regarded Geminiani as pre-eminent. After allowing that the works of Scarlatti, Rameau and C.P.E. Bach "...have their peculiar Beauties" - only one each: "The <u>fine fancy</u> of the Italian - the <u>spirited Science</u> of the Frenchman

4. Hawkins, <u>op. cit.</u>, II, p.902.
5. <u>ibid.</u>, p.441.

- and the German's diffuse Expression" - Avison proceeds: "But if we examine the Lessons of GEMINIANI we shall find them fraught with every Beauty, and therefore, worthy the Attention of Those who would improve a true Taste, and acquire a graceful and fluent Execution."[6]

Geminiani's harpsichord pieces, published in two books in 1743 and 1762 are arrangements of movements from a variety of his own compositions for other instruments. In the present discussion, the value of these collections resides principally in their useful character as anthologies, taking their contents from among most of Geminiani's published works, and so offering a wide selection of forms and styles.[7] The only complete sources for Geminiani's harpsichord works are the printed editions of Books I and II.[8] However, autographs do exist for two complete movements, the Prelude in D major (p.2) and the Vivement in D major (p.6) from Book I.[9] There are also a few sketches (contained in the same MS), one of which - six bars long - is a section from the Tendrement in A minor (Bk.I, p.8).[10] These autographs are of some interest since they are not identical with the printed edition, but probably show the pieces in an earlier stage of development. The Vivement in particular is less ornamental in the autograph, and elaboration of line is one of Geminiani's most pronounced later tendencies.

6. Avison, Six Sonatas for the Harpsichord, with Accompanyments for two Violins, and a Violoncello, Opera Ottava, London, 1764, Advertisement, p.1.
7. These are of great value to the subject matter of the following chapter, being works for violins transferred to the keyboard - the reverse of Avison's practice with Scarlatti.
8. There are also two small pieces, one an Allemande, in a MS. collection in the Fitzwilliam Museum, Cambridge: MS.30 F.21.
9. British Library Add.32587.
10. A table of contents, not entirely accurate, is given in M.E.McArtor's Ph.D. dissertation Francesco Geminiani, Composer and Theorist, University of Michigan, Ann Arbor,1951

A table is given below, indicating the contents of each book, and giving the original source where known.[11] The two collections are unusual in numerical content, and very unevenly balanced.

BOOK I.

PAGE	TITLE	KEY	SOURCE	
2	Prelude	D major	Opus IV	I/i
4	Gayment	"	"	I/ii
6	Vivement	"	"	I/iv
8	Tendrement	A minor	"	5/i
10	Vivement	A major	"	5/ii
12	Gracieusement	A minor	"	5/iii
	Tendrement	A major		
	Gracieusement	A minor		
14	Amoureusement	D minor	"	8/iv
16	Vivement	"	"	4/iv
18	Moderement	"	"	6/iii
22	Tendrement	G minor	Opus I	6/i
24	Vivement	"	"	6/iii
26	Minuet	C minor	Opus II	1/iv
30	Minuet	G minor	?	

BOOK II

2	Allegro Moderato	C minor	?	
2	Allegro	"	Opus II	3/iv (A minor)
5	Allegro Moderato	B flat major	Opus V	4/ii
7	Allegro	"	?	
8	Allegro Moderato (per l'organo)	C major	Guitar method	
9	Allegro; Affettuoso Allegro	C major/minor/ major	?	
10	Andante	A minor	?	
10	Presto	C major	Guitar method	
12	Allegro	B flat major	Opus IV	3/ii (C major)
14	Allegro	"	"	6/ii (D major)

11. An asterisk beside a piece indicates a correction made to McArtor's list. Brackets show Geminiani's arrangement of pieces into suites.

(BOOK II, cont.)

page	title	key	source
15	Minuet	B flat major	Op.V 4/iv
16	Allegro	A major	" 1/iv
17	Allegro moderato	A minor/major/minor	" 9/iv (C minor,etc.)
20	Minuet	A major	" 10/iv
20	Allegro	C minor	" 2/iv (E minor)
22	* Affettuoso	C minor	Guitar method
22	Allegro	D minor	Op.IV 8/ii
25	Affettuoso	C minor	Op.V 3/iii
25	Allegro	C major	Op.V 3/iv
26	Allegro moderato	C minor	" 3/iv
27	*Allegro assai	B flat major	Guitar method (F major)
28	*Giga	"	Op.IV 6/iv (D major)
30	Allemanda	F major	Op.I 9/i
31	Andante	D minor	?
32	*Allegro assai	F major	Op.I 9/iii
34	Affettuoso	G minor	?
36	Giga	G major	Op.IV 12/iii
37	Adagio	B minor	" 11/i
38	Allegro assai	D major	" 11/ii
40	Allegro	B minor	" 11/iii
42	Allegro	C minor	Guitar method
42	Allegro moderato	"	Op.VII 5/iv
44	Allegro	G minor	Violin method, p.42 (A minor)
46	Allegro (fuga per l'organo)	A major	Op.I 1/ii
48	Allegro	"	" 1/iv
50	Minuet	C minor	Guitar method
50	Allegro	"	Op.I 7/iv
52	Allegro per l'organo	D major	" 4/iv
54	Allegro moderato /prestissimo	E major	" 10/ii
56	Allegro	"	" 10/iv
58	Affettuoso	E minor	?
58	Allegro	E major	?

It will be seen that Geminiani's preference was for the violin sonatas Opera I and IV as sources for his arrangements; the concerti grossi being considered least appropriate, in contrast with the attention accorded them by Cramer, who presented both Opera II and III as keyboard pieces. Geminiani probably intended most of the works in these collections to be grouped into 'sonatas' of more than one movement, though none are so designated, each individual piece being headed by its tempo indication alone. However, the sequence of keys, the transposition of some of the originals in order to suit the new key scheme, the use of the directions 'volti' and 'segue' and the sign || to indicate the end of a group suggest such an intention.

Each sonata consists of movements selected from the sources mainly without regard to their original order or number, so that a three-movement sonata may contain movements from Opera IV, I and II, for example. It is likely that this re-ordering results partly from the fact that not all movements were considered suitable for adaptation to the keyboard idiom; so amongst those chosen, an alternative order had to be created.

That the harpsichord pieces were taken from a mixture of sources, composed at different times in Geminiani's life, precludes discussion of them in terms of musical 'development' between the first and second books. And since they were adapted from a number of different compositional types, we may expect to find the formal diversity of the originals reflected in the keyboard works.

Among the formal elements encountered, either unadulterated, or compounded with other structures, are the ritornello

and the da capo schemes, the fugue, and various dances, including the minuet and trio, and particularly the French rondeau. That this last is so much in evidence is owing to Geminiani's professed admiration for French music, which finds expression also in the adoption of that language for all the directions in Book I. Indeed, the most fully represented source for the pieces in Book I is Opus IV, the violin sonatas referred to by Burney as "his French solos, either from their style, or their having been composed and engraved in France".[12] However, though an occasional limpid phrase (especially in the Amour-nuement in D minor,* p.14) may recall Couperin, the similarities to French music are mainly superficial.[13] The Tendrement in G minor* (p.22) and the Vivement in G minor (p.24) from Book I are presented on three staves, and the player is instructed:"Les deux dernieres lignes se jouent de la main gauche". There is no question of their being "pièces croisées" in the French manner; they are probably disposed thus to ensure greater ease in deciphering the more than usually dense contrapuntal lines. Apart from a general tendency to elaborate ornament, the most obvious sign of French influence is in the adoption of the rondeau - an influence which seems to have reached Avison and his friend John Garth.

The structure of the rondeau proper, as abundantly illustrated in the works of François Couperin, requires the alternation of the rondeau theme (always in the tonic), with a series of couplets or episodes, often, but not invariably with Couperin,

12. Burney, History, II, p.991.
13. This is excepting the influence on some pieces of French harpsichord textures.

in related keys. The rondeau theme is unchanged at each appearance, and the couplets may (as in the Passacaille from the Huitième Ordre) or may not (as in 'Les Baricades Mistèrieuses' from the Sixième Ordre) present contrasted material.

Among Geminiani's harpsichord works, examples of rondeaux of the thematically unified type are the Giga in G major (p.34, II), and the Presto in C (Bk.II p.10). The perpetuum mobile character of both these gigues, and the similarity of the figurations of the rondeau theme and the couplets enables one section to dissolve imperceptibly into another, so that modulations to related keys occur smoothly and unobtrusively (as in the Giga on p.34, Bk.II). The only break in the relentless figuration of the Presto (Bk.II, p.10) occurs before the start of the couplet in A minor. This is given additional emphasis by beginning directly in the new key, which is unusual for Geminiani in this form. He commonly begins a couplet in the tonic, modulates subsequently, and at the close of the couplet, there is generally a preparation for the return to the tonic. Couperin's customary harmonic movement, in those of his couplets which do modulate, is such as would be expected between sections of a da capo aria: they begin and end directly in the same key.

Geminiani does employ this procedure in the second couplet of the Vivement* in D major (Bk.I, p.6), where a cadence in D is followed immediately by a B minor chord. But this is not the tonality of the whole couplet, since it does not extend beyond the first phrase, the section continuing with floating sequential harmonies which eventually settle on the dominant of D. The

opening harmonies may thus be regarded as an inflected approach to the dominant pedal. In the same way the series of sequences, cadencing in G major, then in E minor, may be said to be an approach to the tonal goal of B minor in the third couplet. Following the cadence in bars 41-2, there are six bars of sequential material which, though present in the violin version, are missing from the autograph of the harpsichord piece. Their inclusion provides the necessary relaxation to balance the extended dominant harmonies.

The overall layout of the piece allows for equal emphasis on the tonal areas of the couplets. This is not the case in the autograph, which is in the form of a da capo movement. The first section consists of the opening rondeau theme, the first couplet, followed by a shortened version of the rondeau theme again. The middle section takes the rest of the material, which means that it begins and ends in B minor. This re-distribution of material alters the character of the first B minor phrase, now the opening of a middle section whose ultimate goal is B minor. It also shifts the tonal emphasis in favour of the repeated first section, with its tonic/dominant scheme.

There is some contrast in the character of the material of the couplets in this Vivement, though violent contrasts between rondeau theme and couplets are no more the rule for Geminiani than for Couperin. Upon one occasion (Allegro in B minor, Bk.II, p.40), Geminiani even introduces the rondeau theme into a couplet, to reinforce the arrival of a new key. Both these types are encountered in Avison's rondeaux, that in Sonata I (Op.V), described as Minuet I, displays marked

contrasts, while that in Sonata II/ii (Op.7) adopts the same practice as Geminiani's Allegro in B minor (Bk.II, p.40). Where Couperin and Geminiani differ in particular is in the treatment of the rondeau theme itself. Couperin's themes remain unchanged at every appearance, but Geminiani seems almost unable to conceive of a repetition of material which is not altered or ornamented in the process. (Avison tends to imitate Geminiani in this respect.) It may appear surprising to anyone acquainted with Burney's criticisms of Geminiani's writing as being irregular and improvisatory, to find that the rondeau-based forms, by definition the most rigid, should be favoured by him. But repetitive structures are by no means incompatible with the most widely used form of improvisation - embellishment of given material, especially if it recurs. Perhaps Geminiani's undoubted penchant for the rondeau form (his harpsichord works furnish ten examples) is owing to the opportunities it offered for the embellishment of either treble or bass, or both, in a manner which he could dictate.

Ornamentation is basic to Geminiani's thought, and is in evidence in works like the Minuets and variations in Book I, the dances with '<u>doubles</u>', and the rondeaux, but also in less obvious structures. The Allegro moderato in C minor (Bk.II, p.26) was originally - in the version for cello - the 'trio' section of a Minuet and Trio, but Geminiani extended it by repeating and ornamenting each section so that it stands as a separate movement, too long for its original function. Among the elaborated rondeaux, the <u>Moderement</u> in D minor (Bk.I, p.18) and the Affettuoso in G minor (Bk.II, p.34) state the rondeau

theme and follow it immediately with an elaborated version. The Moderement adopts a slightly unusual format in that the third episode appears twice, the second time embellished, with the rondeau theme in between the two versions. One of the most conspicuous differences between the autograph and the printed version of the Vivement* in D major (Bk.I, p.6) concerns the treatment of the rondeau theme, with its tendency to increased elaboration so characteristic of Geminiani's later style. The theme is invariably presented plain in the autograph, but embellished in the printed edition, especially at its final appearance, when it explodes into figurations of particular brilliance. Geminiani's art of embellishment reaches its culmination point in the Tendrement* in A minor (Bk.I, p.8), where each statement of the rondeau theme is transformed in a different manner with a wealth of extravagant and eccentric ornamentation.

Among the formal types of the remaining movements in Geminiani's harpsichord collections, the ternary or recapitulatory scheme is the most favoured, though it is applied with considerable variety, Geminiani's structures being in general quite fluid. He does, however, also provide a number of examples of pieces in binary form. Besides the very simple dances (Bk.II, p.7 and 15, in B flat; p.20 in A; and the first Fitzwilliam piece), there are some more extended pieces in this form: the second Fitzwilliam piece, an Allemande in C minor; an Allegro in C minor (Bk.II, p.42); an Allegro in A major (Bk.II, p.48); and an Allegro in E major (Bk.II, p.56); Allegro* in C minor (Bk.II, p.50). As with Handel, the openings and cadence figures are similar, if not always directly parallel. Geminiani appears

to have been more reluctant than Handel to provide any exact repetition, though on the whole there is a distinct sense of development or at least dependence on one of the opening subjects. However, in both the Allemande and the Allegro in C minor (Bk.II, p.42), a figure from the approach to the final cadence of the first half is employed in the second, developed and extended to provide a more intense climax. In the Allegro* in C minor (p.50), the opening motive returns towards the end of the movement in C minor in the bass, while the treble continues a phrase which began in E flat major. The overlapping of phrases and the manner in which the initial motive, unheard since the start, appears without warning, combine to round out what is otherwise a straightforward binary movement.

This piece gives only a slight indication of Geminiani's otherwise pronounced tendency towards ternary and recapitulatory schemes. These include movements bearing some resemblance to the recapitulatory design we have encountered in English harpsichord lessons, and to da capo forms. Examples of the latter are the Allegro moderato in B flat (Bk.II, p.5) and the Allegro in C minor (Bk.II, p.20). Very similar to these are the two movements marked Affettuoso, both in C minor (Bk.II, pp.22 and 25) and the Minuet* in C minor (Bk.II, p.50). Their first halves require little alteration to ensure that they cadence in the tonic on their return, for none makes a firm modulation at this stage. Even the E flat cadence at the close of the first half of the Minuet only requires re-harmonisation under the same cadential figure for it to become a tonic cadence. But in all cases, at the repeat of the second half, Geminiani extends the

cadential bars by at least a four-bar phrase (as with the binary movements Allegro in C minor, Bk.II, p.42, and the Fitzwilliam Allemande). In this latter, as in the Minuet* (Bk.II, p.50), the extension includes a subdominant inflection, a characteristic harmonic side-step found in a number of Geminiani's final sections. In the Allegro moderato* in C minor (Bk.II, p.42-3), a separate cadential section consisting of a contraction of second-half material (including a IV inflection), and quite substantial in length, is appended to the close of the second half proper - an idea which is exploited in a slightly different manner in some of the more complex recapitulatory movements.

The Amoureusement* in D minor (Bk.I, p.14) is a curiously balanced movement, the first section being eight bars, compared with the fifty-eight bars of the second (excluding the written-out repeat). In fact the second section appears to be of even more imposing proportions because its repeat is written out in full and profusely decorated. Nevertheless, the scheme is recapitulatory, and on returning to the tonic at the close of the second section, only the first four bars of the opening are heard (at bars 41-44), being followed by an extended cadential section twenty-two bars in length (bars 45-66), which is still further expanded by means of phrase repetition at the end of the work to thirty bars. Except for one figure, the material of this section is new, though much in the character of the remainder of the piece. The tonic key receives considerable emphasis throughout, since not only does it occur unadulterated in the extensive cadential areas, but it is also employed

periodically earlier in the second section, as a point of departure for modulations to F major and G minor.

Beyond the restatement of the opening theme to indicate the return of the tonic, no procedure can be predicted exactly. The extent to which first-section material is employed as a recapitulation, and the manner in which it is presented, are by no means standardised. In general Geminiani is not content with simple restatement, but adopts a more creative attitude towards final sections, continuing to expand and elaborate rather than contract and summarise. For example, the recapitulation in the Allegro* in A major (Bk.II, p.16) includes motives from all sections of the first section, further developing them sequentially, and combining them so as to suggest an alternative working of the entire first section, without literal restatement of more than the opening bar. The independence of this section is aided by the sense of progress from a relaxed opening to a final climax. Inflections to the dominant and the relative minor of the subdominant (B minor) are introduced in a leisurely sequential passage. Then the harmonic rhythm quickens, and to add to the impetus are repeated cadences and a dominant pedal, all of which resolve in the cheerful figurations of the final two bars.

More direct restatement of first-section material is introduced into the final sections of the Allegro* in D minor (Bk.II, p.22), the Gayment* in D major (Bk.I, p.4), and the Vivement* in A major (Bk.I, p.10). This is to be expected of works containing themes and motives of greater melodic individuality than any so far encountered - distinct enough to permit

their re-ordering to be significant. With Geminiani's frequently tortuous lines, this is not always possible. Even so, in none of these movements is the recapitulation a strict parallel of the first section's material, though there is a more definite feeling that Geminiani has extended his idea of a recapitulation to include the repeated final cadential area as well. This is most apparent in the Gayment* (Bk.I, p.4), where the restated material consists of the opening theme in the tonic, and the contrasting minor-inflected motive which marks the arrival of the dominant (bar 13). The last four bars of each section are also similar. The Vivement* in A major (Bk.I, p.10) provides another occasion of the use of the minor mode to enhance the modulation in the first section (bars 47-50), though at its return at the close of the piece, the spirit rather than the letter is observed (bars 108-112). To return to the Gayment in D major - amongst the material of the final section is a figure not introduced until the second section (bars 31 and 33-4), which further aids the impression of the recapitulation as a summary of the whole piece.

However, such a description does not do total justice to the character of Geminiani's final sections. With their continued expansion, and combination of earlier material with new passages, their momentary harmonic wanderings in order to inflect the tonic with a last glimpse of related keys[14], they are as unpredictable in their own irregular manner as are Scarlatti's restless tonal sections. Nor are they without their enlivening

14. In the Allegro assai in D major (Bk.II, p.38-9), more than a glimpse, rather a full modulation to E minor, occurs in the recapitulation.

changes of mood. See, for example, in the final section of the Vivement in A major (Bk.I, p.10), the full-textured, rich sequential chords of the minor-mode passage (bars 108-112), contrasting so vividly in every respect with the surrounding lines.

Although the Allemanda in F major (Bk.II, p.30) and the Vivement* in D minor (Bk.I, p.16) are each unified by the constant use of material of similar rhythmic character to that of the initial theme, in both cases this is of sufficiently notable contour to make an impact on announcing the tonal resolution at the start of the final section of the second part. In fact, in the Allemanda, it is heard on only two occasions: at the opening of the piece and of the final section, thus reserving it exclusively for appearance in the tonic key. The Vivement in D minor makes more use of its subject, whose particularly striking contour adds much to the uncommon power of the piece. The subject appears frequently throughout the piece, but not as a source of development. It remains static, its function being to reinforce the arrival of the various related keys (cf. Arne's Sonata IV/i). Of these, the dominant - established in the second section - is curiously placed. It receives intense preparation, entering as the resolution of a dominant pedal, with great effect. The return of the subject in the tonic follows closely[15], and only manages not to lose fire to the dominant entry by the inclusion of the sharply rhythmical and

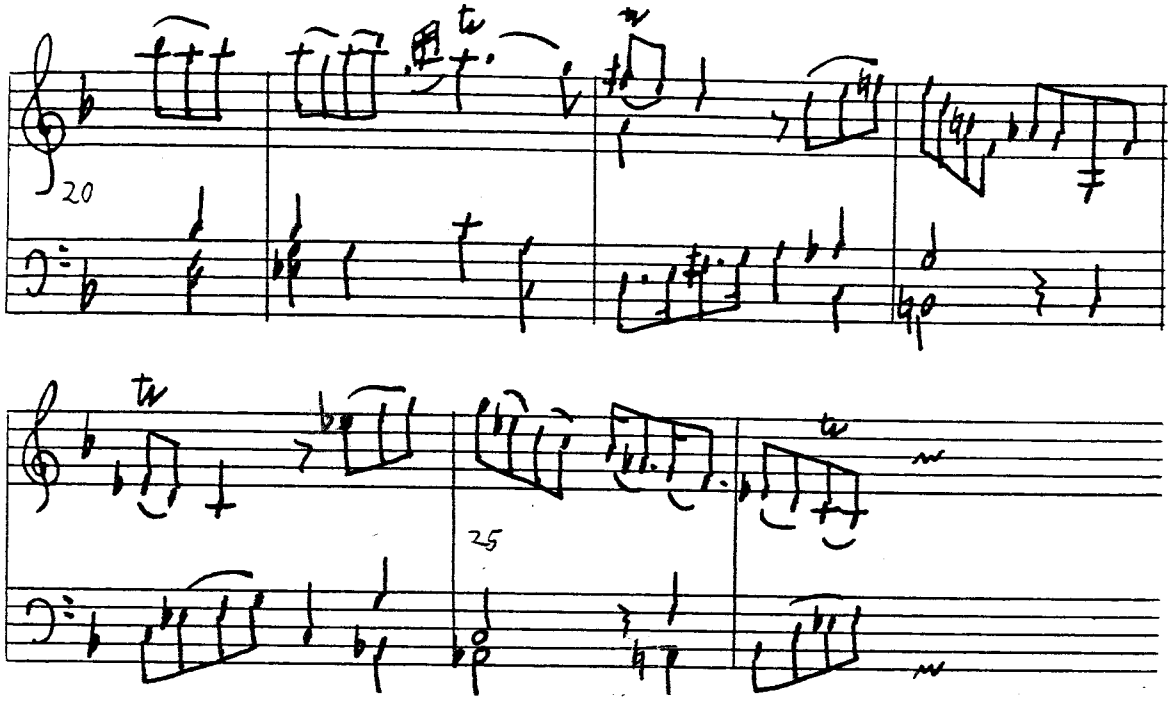
15. Again, cf. Arne's Sonata IV/i, in which the subsidiary modulation in the second half, the subject enters in the subdominant, followed directly by an entry in the tonic for the start of the recapitulation.

dissonant tonic pedal. This is an unusual setting for the start of a recapitulation, which customarily occurs immediately after the accomplishment of the modulation to a subsidiary key in the second part, and Geminiani commonly cadences into it suddenly.

Like the other recapitulations we have seen, this is of extensive proportions, employing the treble and bass entries of the theme, and expanding each to include some of the more relaxed sequential passages from the second section. The character of Geminiani's recapitulations is far removed from those excited cadential assertions at the close of a Scarlatti sonata. Geminiani's pace is more leisurely, less insistently emphatic of the cadential figures, more liable to make casual harmonic digressions - often to the subdominant - and so relax the mood. He adopts a succession of full phrases in preference to the short, terse motives of Scarlatti (See in particular the prolonged leave-taking in the Amoureusement* in D minor (Bk.I, p.14), and even the Vivement* in D minor (Bk.I, p.16) winds down considerably to its close.) However, cadence sections generally entice from Geminiani the most colourful richness of his harmonic palette, and occasionally his inflections serve to intensify the final sections (see the Allegro* in G minor, Bk.II, p.44).

The middle sections of Geminiani's recapitulatory movements follow the customary tonal pattern of the early eighteenth-century suite, making one or more modulations (Allegro* in D minor, Bk.II, p.22). Also, unexpected harmonic twists

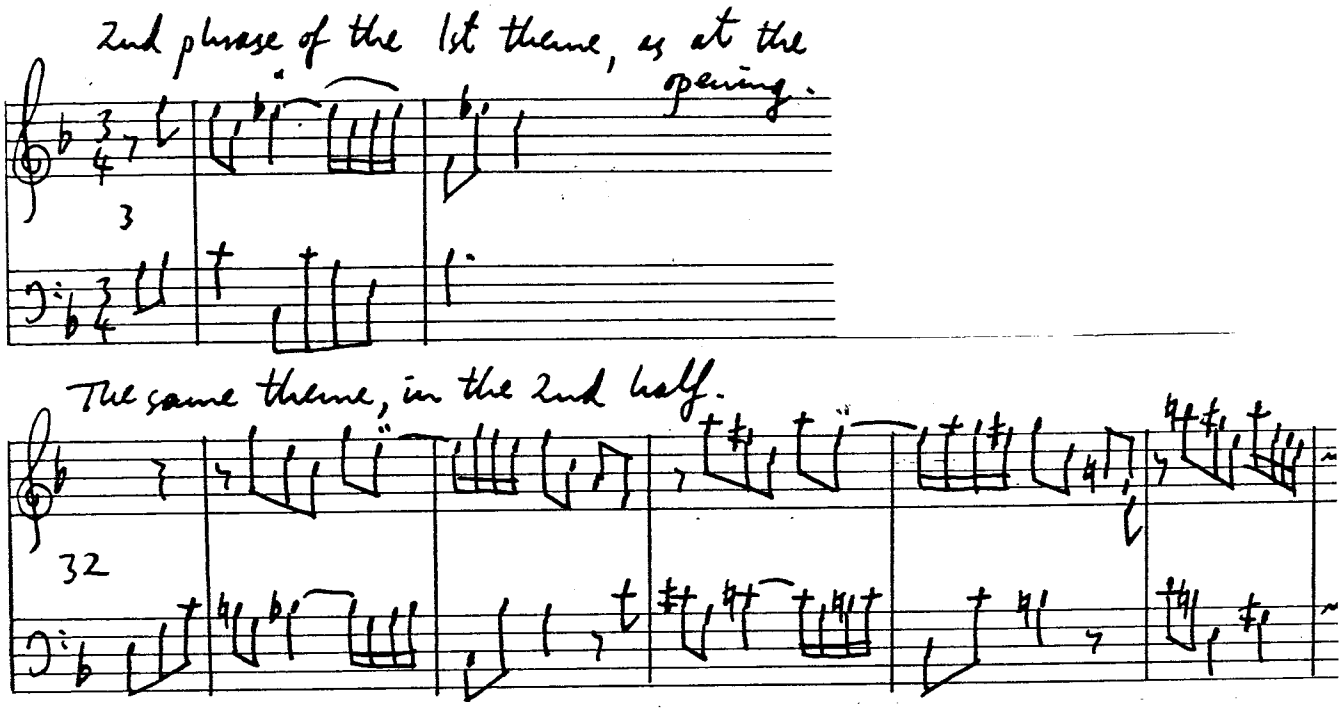
are likely to occur; or the unusual outcome of a progression: Geminiani, Allemanda in F major (Bk.II, p.30).



The prevailing C minor tonality at bars 23-4 results in our expectation of a dominant of C minor in bar 26, as the outcome of the approach suggested by IV^6 in the previous bar.

At this point in the multi-movement works, there is generally no true development in the sense of a concentration on the varied treatment of one theme/motive. Most of the themes announced in the first section are present in the middle section, and may be introduced at any stage, in any order, to emphasise a harmonic move. The Allegro* in D minor (Bk.II, p.22), provides a good example of this process. However, the Allegro assai in F major (Bk.II, p.32) shows a procedure quite close to what one might term 'development'. The second phrase from the opening, with its distinctive rhythm and interplay of

major and minor thirds is a good subject for the kind of overlapping and intensification for which it is used in the second half of the piece:



The economy displayed in this piece is not at all typical of Geminiani. Neither can it be equated with the internal structure of such thematically unified movements as the Allemanda in F (Bk.II, p.30), which despite its general uniformity of character, does not develop a theme.

In the Vivement in G minor (Bk.II, p.24) and the Allegro* in G minor (Bk.II, p.44), Geminiani combines a recapitulatory design with a fugal or imitative structure. Included in the books for harpsichord are five movements which are essentially, but not rigidly governed by the manipulation of one or two subjects. Besides the two just mentioned, they are the Allegro per l'organo* in D major (Bk.II, p.52); the Fuga per l'organo in A major (Bk.II, p.46); and the Tendrement* in G minor (Bk.I, p.22). In addition to these is a strictly imitative work, the

Allegro moderato in C minor (Bk.II, p.2), a two-part canon at the octave. The violin pieces from which the keyboard fugues are arranged are, with one exception (from The Art of Playing on the Violin of 1751), taken from the earlier collection of sonatas, Opus I, which contains more movements in the idiom of Corelli's imitative writing than does Opus IV.

Geminiani's fugues for violin and continuo display some of the same features as those of Corelli in his Opus V violin sonatas. As Bukofzer indicates, the fugue of the early eighteenth century is not to be regarded as a rigid form:

> "Strictly speaking, the fugue was a contrapuntal procedure in which dux and comes were stated in tonic and dominant respectively; it comprised a number of contrapuntal devices...which were, however, optional."[16]

This definition is fluid enough to encompass both Corelli's and Geminiani's various fugal forms. A Corellian fugue from Opus V may begin with a three-part exposition, and follow this with a further series of entries in the tonic and dominant, then abandon counterpoint in favour of lively passage-work for the violin, ending the work, however, with a return of the imitative subject entries (eg. the final Allegro of Opus V no. I in D major). The closing movement of no. VI in A major, though also containing episodes devoted to passage-work, does endorse a subsidiary modulation to F sharp minor with an entry of the subject in the bass. But here, as in the example previously mentioned, the main sets of fugal entries are at either end of the movement. It is possible that the medium of solo violin and continuo encouraged this less rigorously contrapuntal treatment (see also Geminiani's sonata Opus I no.

16. Manfred F. Bukofzer, Music in the Baroque Era, London, 1948, p.362.

I/ii in A major), and indeed a glance at the fugues in the trio sonatas shows that while Corelli does not introduce more contrapuntal artifices, he tends to adhere more strictly to the subject, and there are fewer virtuoso flights. It is interesting in this connection to note that Geminiani's keyboard versions of fugues for solo violin rarely add to the existing concentration of fugal entries, and only one work differs radically from the structure of the violin version: the Vivement in G minor (Bk.I, p.24).[17]

Handel's keyboard fugues are generally more closely argued than those of Corelli. There is an impression of a greater complexity and conciseness, probably resulting from Handel's wider tonal spectrum, and more determined reliance upon subject and countersubject for the entire substance of the fugue. Bukofzer's description of fugal structure as "continuous expansion, realized in a chain of fugal exposition"[18] is appropriate to many of Handel's fugues. See for example the Suite II/iv in F major from the 1720 set. Suite III/ii in D minor relies more for the bulk of its material on sequential passages taken from the countersubject, and from an inversion of the initial ascending scale of the subject, so that while "continuous expansion" is still applicable, we are less aware of the importance of the subject entries as the driving force of the piece. It is worth noting with regard to these two fugues that the relationship of the subject entries to tonal events differs slightly in each piece. There are occasions in the F major fugue where the subject is employed in order to effect a modulation, whereas the subject in the D minor fugue

17. See above, p.154 for the structure of the trio sonata version of this work.
18. Bukofzer, op.cit., p.362.

commonly appears in order to endorse a modulation. The difference here is owing to the shape of the subject, which begins on the dominant in the F major fugue, and proceeds to outline a cadential progression, and on the tonic in the D minor fugue, so that its natural function is to emphasise the arrival of a key. The cadential type of subject, like that of the F major fugue, is employed by Geminiani with unusual intensity in the Tendrement* in G minor (Bk.I, p.22) (see below, pp.236-9).

Geminiani writes fugues both of the Handelian type, concentrating upon the subject and countersubject (there are two of these, and both are specifically designated 'Fuga'), and of a type less determinedly fixed upon one subject for its entire structure. But before discussing Geminiani's varied application of the fugal principle in detail, we should mention some of the fugal essays of Avison and Nares, both of whom also produced examples of fugues which incorporate additional structural principles.

In one example by Avison, from Sonata III* in B flat major, Opus 5, the fugue in G minor provides the middle section of the second movement, and is surrounded by preludial material.[19] The fugal sections of Nares's Lesson VII/ii in G minor (1747) are treated as ritornelli which punctuate the long rhythmically and texturally contrasted modulatory episodes. However, this is not to suggest that the fugal ritornelli have a tonally static function. Though they begin by affirming the new key, they themselves then modulate for the start of the next episode.

Nares's fugue includes two types of material: that of the fugue subject, and that of the episodes, which are thematically similar. Avison's remarkably free interpretations of the fugue

19. Percy Young, A History of British Music, London, 1967, p.334, suggests a parallel between this and the style of C.P.E. Bach's fantasias.

utilise more. Contrapuntal artifices, even to the extent of their inclusion in the orchestral fugues of his concerti, are not his concern here. While no specific formal type can be applied to Avison as to Nares, the keyboard fugues adopt the ritornello principle in that the series of phrases introduced in what is the first half of the fugue will appear subsequently to endorse various modulations. In some of these phrases, the subject (or subject head) is present, either undisguised but variously accompanied (Sonata IV/ii in D minor, Opus 7), or broken to form a new figuration (Sonata III/ii* in G minor, Opus 5). Particularly distinctive is the splintered version of the subject in the latter example (bars 37-40) with its biting acciaccature in the bass, which appears in C minor at this stage, then B flat major (bars 61-64), and finally in the tonic (bars 76-79). Apart from these occasions of its employment, the subject cannot be said to dominate the entire piece in the same manner as that of Sonata IV/ii (Opus 7). In this work, the subject is never transformed in itself, relying on the variety of brilliant accompaniment for this purpose.

Though many of Geminiani's fugal movements are freely and imaginatively conceived, they are definitely more strict in the application of contrapuntal procedure. The two pieces marked 'per l'organo' are Geminiani's essays in the contrapuntal art of the ancients. This is especially true of the Fuga in A major, with its alla breve time signature, its smooth, self-effacing subject and seamless structure; its constant deflection away from the keys for which it prepares,

only to establish others. The first subject of the Allegro per l'organo* in D major (Bk.II, p.52) is more striking in contour, and is combined with a canzona subject in the manner of the first of Handel's Six Fugues or Voluntarys (London, 1735). Because of their character, it is easier to follow the conduct of the subjects, and to be aware that either one or both is hardly ever absent from this exceedingly closely-knit and complex structure, in which some severe dissonances result from the movement of the parts. As with the Fuga in A major, in the waves of sound it is difficult to discern sectional demarcation.

This is not so of the Vivement in G minor (Bk.I, p.24), in which, as has been mentioned, three sections can be distinguished, delineated by tonal and thematic ordering. The first and third of these employ the initial subject which is absent from the middle section. The final section, of a recapitulatory design,

opens with a return of the first subject, unheard since the exposition. What follows is essentially a review of all previously heard material, including the middle section passages, which receive considerable attention, even to the extent of allowing the direct repetition of a phrase in its original key (B flat major). Apart from this, exact and extensive quotation is avoided. As in the most complex of Geminiani's recapitulatory movements, this section achieves both tonal resolution and the intensity resulting from the combination and juxtaposition of elements previously heard separately, the re-creation of the context of each passage.

This overall structure, and the intensity of the final section are more pronounced in the Allegro* in G minor (Bk.II, p.44). There is an irregular exposition which has two G minor entries following each other before one occurs in the dominant. One subject is employed (unlike the Fuga in A and the Vivement in G minor which have two), and is accompanied by Geminiani's customary anonymous semiquaver figurations. The approach to the first cadence in a subsidiary key (B flat) is distinguished by a cessation of these figurations, giving way to widely-spaced lines which return at the final cadence of the piece. This may be regarded as the start of the middle section, and as in the Vivement in G minor, an additional motive is called into play. In this case it is a striking cadential figure of one bar's duration (bar 38), which appears in order to point the resolution in B flat. It performs the same office for the C minor modulation, and it finds its place in the final section, where it appears in an unexpected context. A return of the subject (bars 56-7)

heralds the arrival of the final section. This is structured essentially like that of the Vivement, except that the subject receives more prominence. In character it is more vivid and intense. There are two sets of double entries (each set in stretto) of the subject, the first in the tonic and the second in the dominant, in moving to which key one of the most dramatic of Geminiani's methods of modulation is displayed (see below, pp.239-40).

The structure of the Tendrement* in G minor (Bk.I, p.22) differs from those mentioned above in that not only is it heavily dependent upon the constant appearance of one subject, but there is no all-pervading accompanying figuration. Despite the concentration on one subject, monotony is avoided by contrasting registers and textures, and the variety in the manner in which the subject is clothed. There is only one complete departure from the influence of the subject: a relaxed, light-textured interlude in B flat major, the material of which actually began as a gentle, running counterpoint to a subject entry in G minor (bars 48-51). The B flat section is more than a momentary relief from the subject: it is the only tonally stable passage of any length in the work, which is notable for its constant tonal fluctuation. This is encouraged by the imitative nature of the piece, and the cadential character of the subject. Its suggestion of tonal stability at its every appearance compels attention and increases the awareness of each shift, thus contributing to Geminiani's effect, which seems not to be one of steady movement towards an ultimate goal, but of perpetual disruption of an already strongly indicated tonality, in order to set up, and

subsequently destroy another one. In a sense, the tonal structure of the piece is a continuation of the rapid alternation between keys established in the question/answer technique of the exposition.

After the exposition of this piece, C minor harmonies grow out of the sequential movement (bars 16-21), to be momentarily dispelled in the following two bars by suggestions of G minor, which are subsequently discovered to be an inflection, since an approach to C minor is re-established by cadential chords covered in a profusion of ornament. There is actually a resolution in C minor (bar 27), which becomes the start of an entry of the subject in G minor. This in turn gives way to one in C minor, which proceeds sequentially, passing a B flat cadence, to settle on a dominant of G minor. The resolution, though on a G minor chord, is again deceptive since it begins an entry in D minor. This entry attains considerable force by virtue of its vivid contrast with the preceding passage, in pitch, texture and harmonic character. The harmonies from bars 26-34 are to some extent blurred by the constant use of suspensions, which obscure cadential resolutions. Even the long-awaited cadence in C minor (bar 31) appears with a ninth suspended over it. When combined with a generally high tessitura, the effect of these bars is somewhat vague and uncertain.

To some extent, Geminiani's harmonic phrasing at the cadence point (bars 34-35) indicates the approaching overlap of the D minor entry, since resolution of the dominant of G minor is not made on the first, but on the second beat of the bar, the customary point of entry for the subject. In addition to its placing, attention is drawn to the dual role of the resolution chord by the fact that it suddenly adopts the heavy, thickly chorded

texture of the new entry. The technique of overlapping in order to introduce a further inflection is retained even at the final stages of the piece, where a G minor resolution is deflected to allow a very forceful C minor entry to occur, before the close in G minor.

The Tendrement in G minor provides an excellent example of Geminiani's ability to attain variety while employing a limited tonal palette. The subject of Geminiani's modulations and harmonic usage received not inconsiderable attention from his contemporaries, and occasionally gave rise to extravagant claims. Burney refers to him as a "great master of harmony."[20] Hawkins offers both more fulsome praise, and an attempt at explaining what he considered to be Geminiani's innovations:

> "It is observable upon the works of Geminiani, that his modulations are not only original, but that his harmonies consist of such combinations as were never introduced into music till his time: the rules of transition from one key to another, which are laid down by those who have written on the composition of music, he not only disregarded, but objected to as an unnecessary restraint on the powers of invention. He has been frequently heard to say, that the cadences in the fifth, the third and the sixth of the key which occur in the works of Corelli, were rendered too familiar to the ear by the frequent repetition of them."[21]

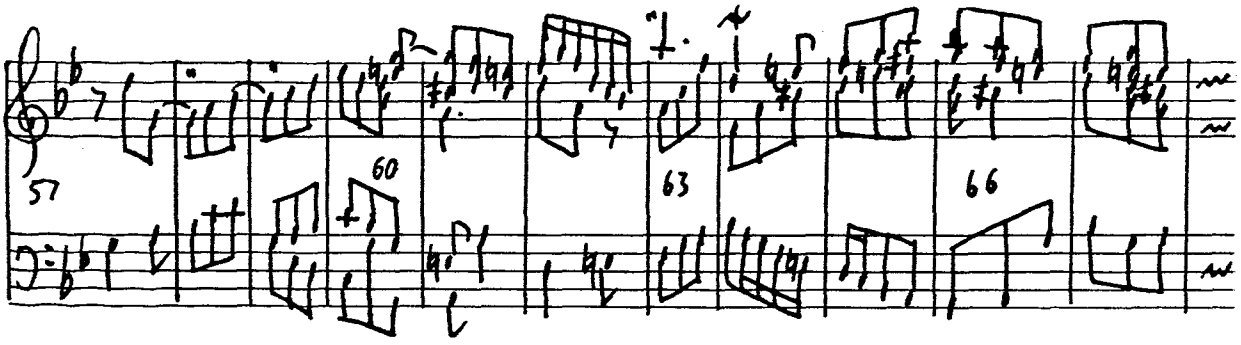
An examination of Geminiani's harmonic and modulatory practice shows an individuality not with regard to his choice of keys, but rather in his methods of attaining them.

The Fuga in A major mentioned above provides an example of deceptive and digressionary approaches to the establishment of various keys. But the constantly shifting harmonic moves of the

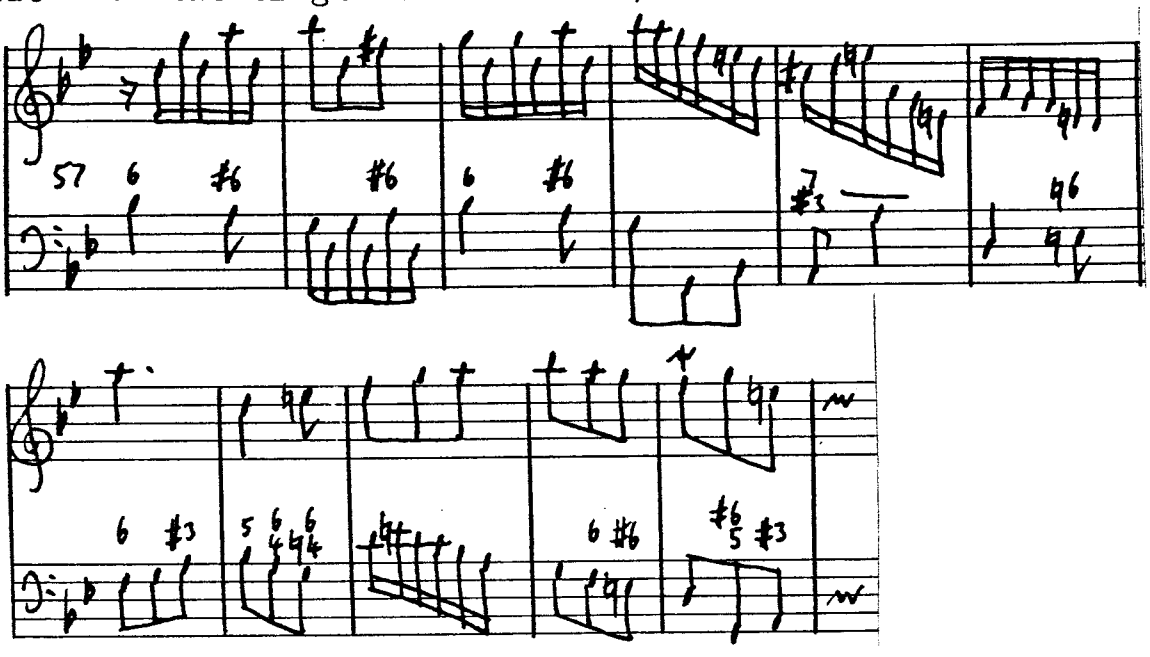
20.Burney, History, II, p.994.
21.Hawkins, op.cit., II, pp.902-903.

Tendrement in G minor are of a different and more bewildering character, mainly because of the increased concentration of harmonic activity. The perpetual flight from one transient tonality to another which is a feature of the entire piece poses problems of definition. Unlike the Fuga, which clearly attains a number of keys, the Tendrement is tonally unsettled, and its harmonic progress may therefore be regarded as a constant evasion of the establishment of a key (with the exception of the B flat cadence, bars 60-65). Neither Gasparini nor Jones of Nayland, however, would support such a view, since the Tendrement is really a succession of cadences, whose strength is deemed sufficient to account each a modulation. Certainly the undoubted force of the cadential harmonies does lend each entry of the subject a momentary stability, so that the effect of such swift movement from one to the next gives an impression of considerable tonal richness and even bewilderment. The entire movement thus acquires the character of a middle section with its itinerant modulations.

In contrast to this is the startling modulation of the following passage from the Allegro* in G minor (Bk.II, p.44), in which a calm plagal cadence closing a phrase in G minor is at once followed by a II^{6}_{5} - V - I in D minor (bars 60-62):



The original, The Art of Playing on the Violin, p.42 (transposed here from the original in A minor).

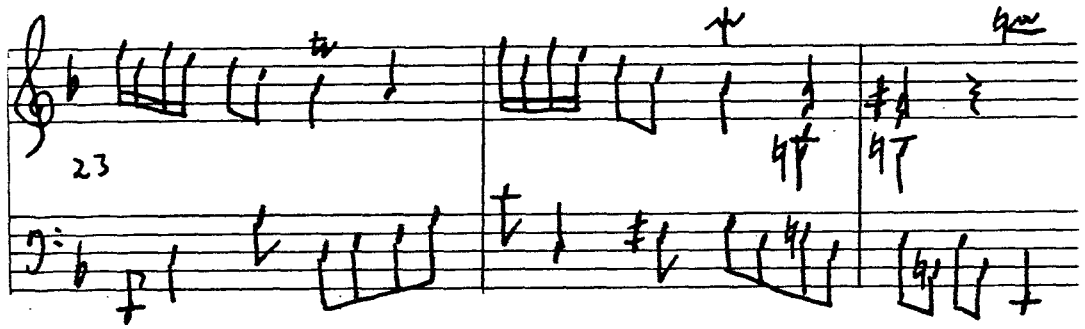


This sudden and forceful move in the harpsichord version relies for its effect upon its context - by disrupting the stability established in the preceding phrase, jolting the listener out of one key and mood, and placing him immediately in another. The modulation to D minor is then endorsed by an entry of the subject (really the answer to the previous G minor entry), powerfully depicted, with each note accentuated by a separate chord, and the treble and bass widely spread and moving in contrary motion (bars 63-67). Note in particular the unusual accentuation of the second quaver in bar 66 by means of a strident augmented chord.

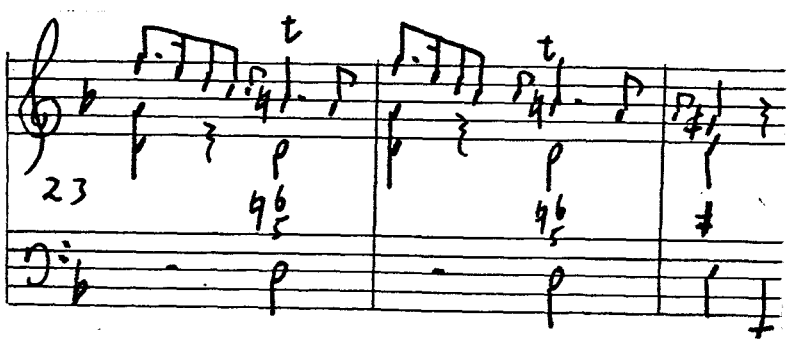
The rhythmic and harmonic aggressiveness of the whole D minor passage is offset by the subsequent dissolution of harmonies and figurations into smoothly running sequences, reaching a cadence in B flat (bars 68-72). The remainder of the movement is devoted to the series of varied and inflected

approaches to an eventual tonic resolution so characteristic of Geminiani's final cadential sections. There is continual flux - a succession of climaxes and resolutions - and after each, a renewed mounting of tension. After one resolution in G minor, another of Geminiani's characteristic disruptions occurs: a sudden inflection to C minor (bars 97-8), accomplished as before by following a G minor cadence directly with one in C minor; and highlighting this move is the appearance of a cadential figure from earlier in the piece (bars 38-9).

The abrupt method of modulation which begins with a sharp, clear cadence in the new key, and confirms it in subsequent passages, does not find isolated expression in this dramatic work, but occurs elsewhere among Geminiani's compositions. For example, the key of A minor in which the first half of the Allegro* in D minor (Bk.II, p.22) ends is introduced quite unexpectedly as the extension to the repetition of a phrase in D minor. The usual II$^{6}_{5}$ - V harmonies in A minor sound particularly strange following the inflected approach to a G minor chord:

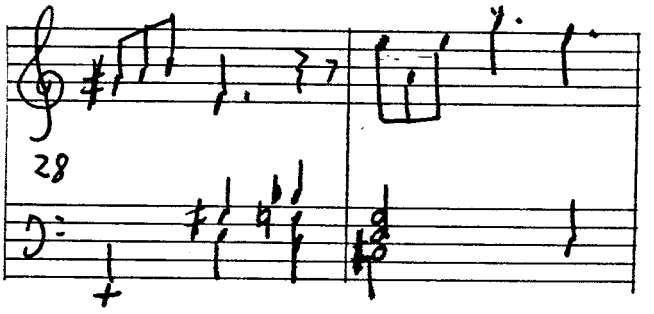


The original, from Sonata Opus IV, VIII/ii:

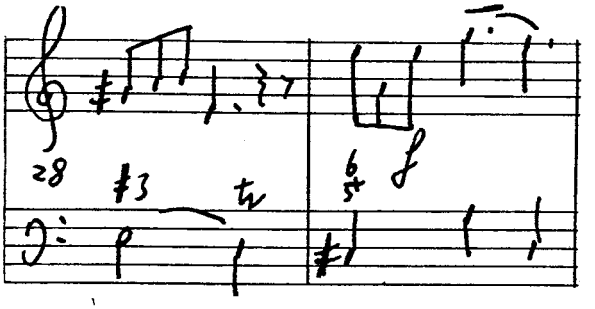


Adding to the unexpectedness of this modulation is its position within the first half, the fact of its virtual last-minute appearance after a considerable expanse of tonic material, with one brief excursion to F major (bars 15-19). The proportions of the first half are thus very unbalanced, which is uncharacteristic of Geminiani.

Another such harmonic move is found in the gigue (Presto) in C major (Bk.II, p.10), in which the A minor of a couplet is suddenly abandoned for D minor, as an approach - very common in Geminiani - to C major:

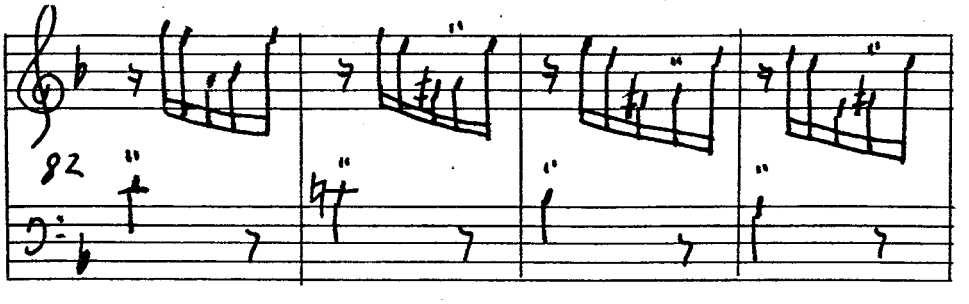


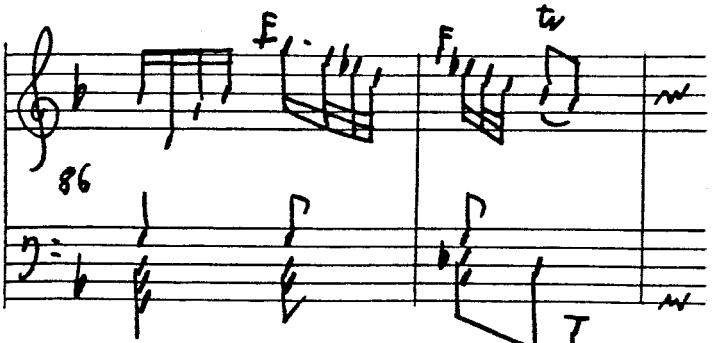
The original, The Art of Playing the Guitar, p.6.



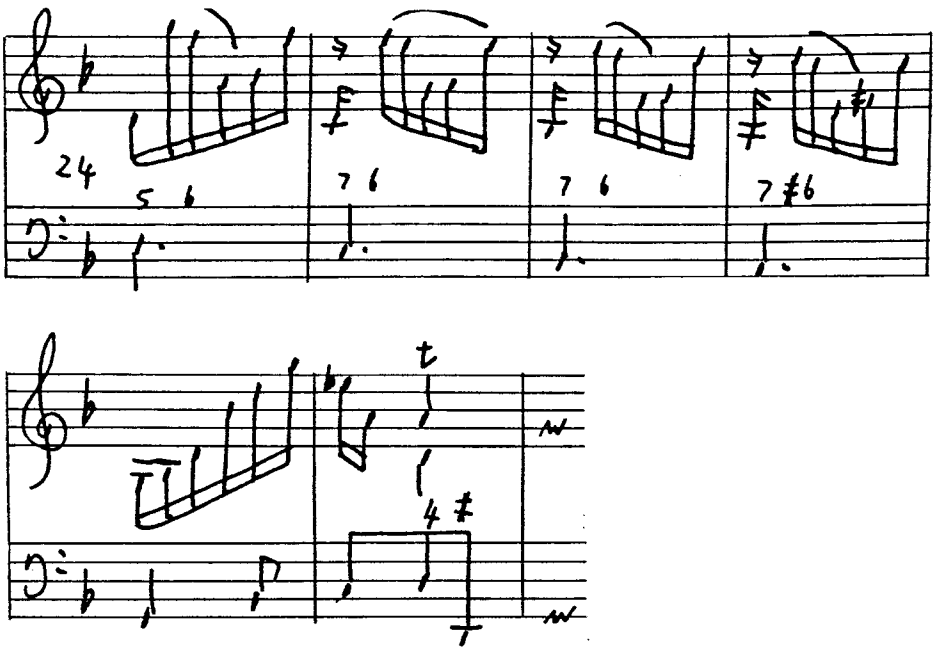
In much the same vein, and also with the aim of riveting the attention and fixing a modulation is the use of a firm cadential statement to put an end to the harmonic uncertainty of a passage:

Geminiani, Amoureusement in D minor (Bk.I, p.14).





The original, Sonata Opus IV, VIII/iv.



Here the floating sequence which is wandering towards G minor is abruptly terminated by the boldly rhythmical, full-textured chords, in a faster harmonic rhythm, further enhanced by the luxuriant ornamentation of the melodic line. (Note especially the appoggiatura A which gives such unusual colour to the chord on the third quaver of bar 86.)

Geminiani's method of approaching a modulation by suddenly cadencing into the new key is peculiarly characteristic of the style of the harpsichord pieces. The original works for violin or guitar have nothing like this violent effect, though the same modulations are made. It is thus the method rather than the key relationship itself which is particularly striking, and in this respect different from the modulatory shocks for which Scarlatti became renowned. Scarlatti's customary practice is simply to stop in one key and begin in the next - often employing keys a third apart - and pausing before the dramatic move is made.[22]

22. Vivaldi makes similarly abrupt modulations. For example, in the first movement from the violin concerto in A major, Op.XI no.3, he cadences in B minor (bars 90-95) and begins his next phrase in A major.

(Geminiani does provide one example outside the harpsichord works of a particularly dramatic harmonic progression. The conclusion in D minor of the second movement from Concerto IV, Op.3 is followed immediately by a B major chord. This is not a modulatory move, however, but the start of a digressionary linking passage consisting of a renewed and elaborate approach to D minor again for the repeat of the movement. In this respect, a direct parallel may be observed between the function of this passage as a cadential decoration and that of Scarlatti's sonata K.141, mentioned above, p.170.)

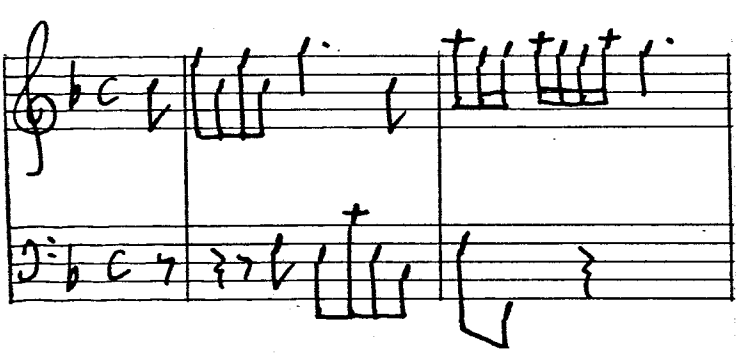
Such moves are consistent with the vivid style of Scarlatti, but the impatience and even impetuosity of this writing is less likely in Geminiani because of the contrast with the irregular, winding phrases and the convoluted lines so often found in this music. Yet both these attributes and the resulting stylistic unpredictability were acknowledged by his contemporaries as a hall-mark of his work. They contributed to the legend of Geminiani 'Il Furibondo', and possibly encouraged Burney's view of his compositions as having "the effect of a rhapsody or extemporaneous flight, rather than a polished and regular production".[23]

The improvisatory character of Geminiani's music was, according to Burney, attributable in part to "an irregularity in his measures and phraseology"[24], which results - in some pieces at least - in an odd, almost disjointed movement. Jones of Nayland was similarly affected by this aspect of Geminiani's style. In comparing him with Handel and Corelli, who are "distinct in their Ideas, and clear in the design of their accents and measures;

23. Burney, History, II, p.994.
24. ibid.

Geminiani is rather more obscure and irregular...he seems to have wanted an arithmetical Head".[25] Burney makes a similar comparison between Corelli and Geminiani, describing the latter as possessing a "less symmetric style"[26]. Both Jones and Burney considered the regular balance of phrases to be important. Jones in particular gave much attention to the structure and conduct of harmonic periods[27], describing how they should form "Antecedents and Consequents, which have a mutual relation and agreement, either in respect of their Harmony, or their Measure, or the course of their Modulation"[28]. With an example from Corelli, Jones offers more precise observations on the division of a phrase and the balance of each element in it.

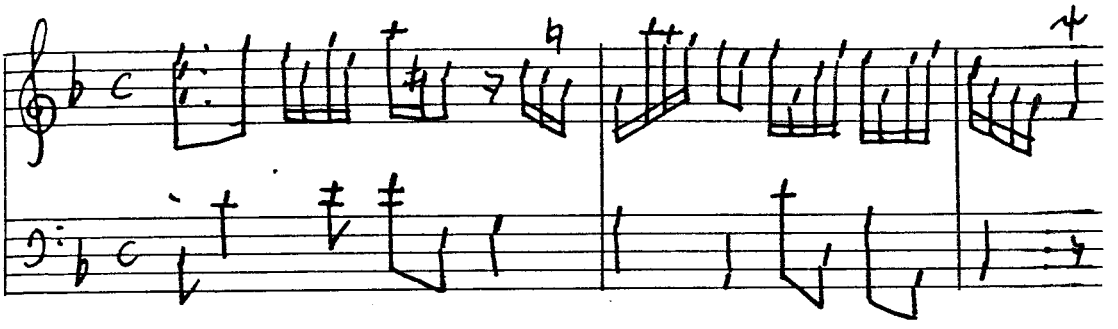
> "In common Time, it is very usual to make a stop, equivalent to a Comma, after three fourths of the first Bar; another stop, equivalent to a Colon or Semicolon, after three fourths of the second Bar: ...Sometimes the first Comma is found at three fourths of the second Bar: and another stop at the correspondent part of the fourth Bar; or, in pieces which allow a latitude, the Composer omits the second stop, and continues the air at his pleasure, to avoid formality; yet under such restriction, that the number of Bars to which a musical period is extended, may be some Multiple of the leading, or of some secondary subject."[29]



25. Jones of Nayland, op.cit., p.49.
26. Burney, History, II, p.990.
27. Jones defines these as "a series or chain of Chords, connected together, and depending on one another, till they come to some kind of Close". (p.33) He devotes two chapters (VII and VIII) to the subject of the conduct of phrases.
28. Jones of Nayland, op.cit., p.48.
29. Jones of Nayland, op.cit., pp.46-7.

Geminiani frequently wished to "avoid formality", though not in the manner prescribed by Jones:

Geminiani, Allegro in D minor (Bk.II, p.22).



Geminiani's skill in extending phrases could reach considerable lengths, as in the opening of the Allegro in G minor (Bk.II, p.44, see appendix), in which the first pause is successfully delayed till the tenth bar, the cadential harmonies and fast harmonic rhythm retaining the tension.

An accumulation of unpredictable phrases may result in just such an improvisatory effect as Burney describes - with frequent changes in the harmonic rhythm, aided by similarly variegated melodic figures. The irregular phrase-lengths are not responsible per se for the constant fluctuation and uncertainty of some passages. This is rather the effect of the unpredictable extent of the relaxation of the harmonic rhythm at the close of a phrase, which momentarily destroys the impetus. (See, for example, the Allegro* in B flat, Bk.II, p.12). This curious movement is not in evidence in all works with a high proportion of unpredictable phrasing - as can be seen in the other complete movements quoted, and particularly in the forceful Allegro* in G minor (Bk.II, p.44), where the phrases are impelled into each other. But it is very likely a product of his structural

methods as described by Hutchings. Though referring here to the concerti, his comments can in some measure be applied to the remainder of Geminiani's output:

> "His grasp of ambitious structure can be recognised by any student who attempted the mere academic exercise of adding to Geminiani's movements which combine fugue and sonata principles, relying on no ritornelli but only upon Corelli's 'expanding variation'...which is far harder to maintain at high quality than the crisp, sequential figuration of Vivaldi or Bach."[30]

We might add that this is in more direct contrast with the sectionalised structures of Scarlatti.

Geminiani's irregularity creates quite a different effect from that of Scarlatti. Scarlatti's is less strikingly an irregularity of phrasing as of harmonic or tonal areas. Within these, the phrase lengths may well be irregular, but they are themselves frequently composed of a number of brief, harmonically and melodically complete motives, often of a bar's duration or less, and often subject to repetition to extend the phrase. The principle of antecedent and consequent, which as Jones indicates may apply to very small motivic units, and the harmonic regularity established by the persistent repetitions often serve to disguise any irregularity in the larger phrase.[31] Because of Scarlatti's extensive reliance on terse, pithy statements, an impression of his style is usually influenced by their character, which consequently appears concise. Thus it strikes us as odd that Avison should have accused Scarlatti of writing "unnecessary repetitions" - usually a sign of garrulity - and praised Geminiani

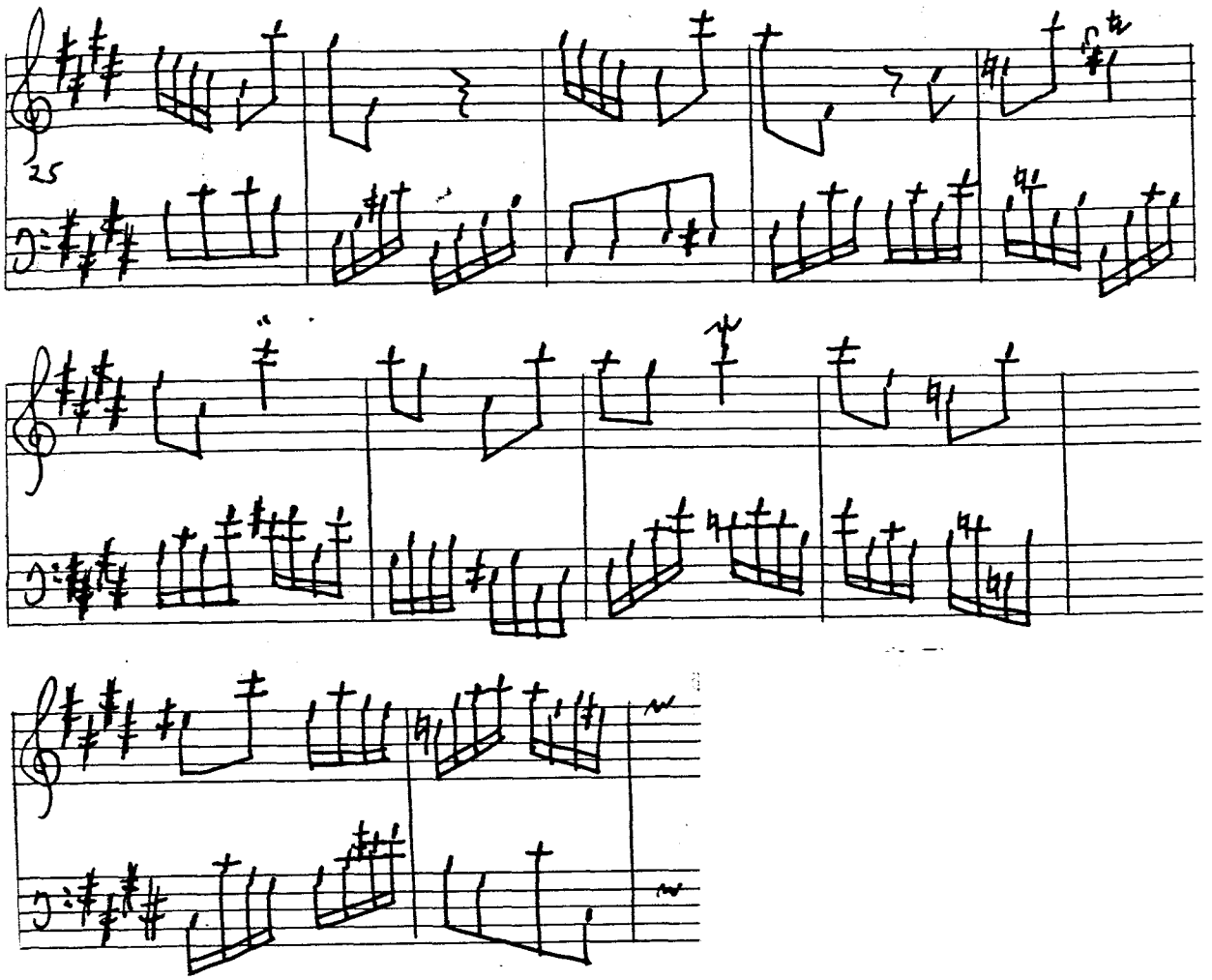
30. A. Hutchings, The Baroque Concerto, London, 2nd ed., 1963, p.276.
31. Note that Scarlatti's 'antecedents' and 'consequents' often group themselves in threes, like those of Vivaldi. See Talbot, op.cit., p.100.

for avoiding them, though in the event the latter's works seem much more loosely structured and rambling. But in tonal and harmonic pace, they are generally more evenly proportioned than Scarlatti's.

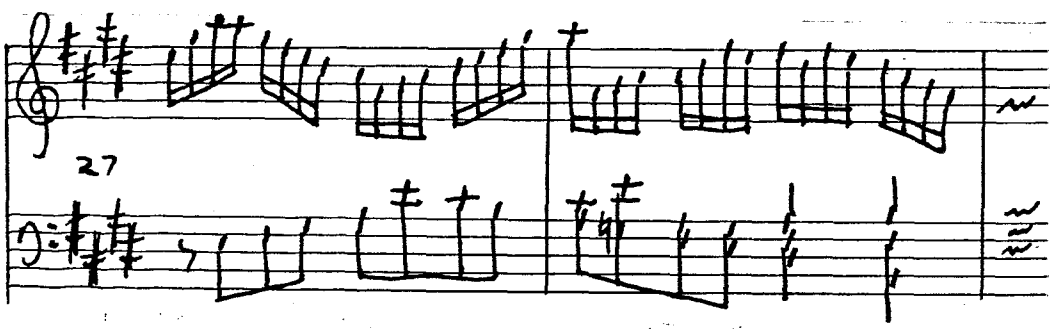
Besides the "irregularity in his measures and phraseology", Burney mentions a "confusion in the effect of the _whole_, from the too great business and dissimilitude of the several parts"[32] as contributing to Geminiani's improvisatory style. While this comment was intended to refer to the works for larger ensemble, it could also apply with some accuracy to the full textures and profuse ornamentation of line apparent in many of the harpsichord pieces. Geminiani's penchant for ornamentation finds expression not only in the cascades of fast notes generally defined as 'ornament', but in the devising of melodic figurations - both in the treble lines and the accompaniment - of unusual contour. In this aspect of composition, he appears constantly to be striving for an individuality of character: an unusual direction, an unfamiliar turn of phrase with which to delight or arrest the attention of the performer and listener. Some of his figurations are _acciaccature_ or other discords, harmonic decoration expressed in linear form, and many are dependent on _appoggiature_, but in a manner very different from Scarlatti. The following examples are given in addition to the highly inflected melodic lines and strange accompanimental figures to be found in the movements quoted in full in the appendix (see especially Bk.II, pp.22 and 44).

32. Burney, _History_, II, p.994.

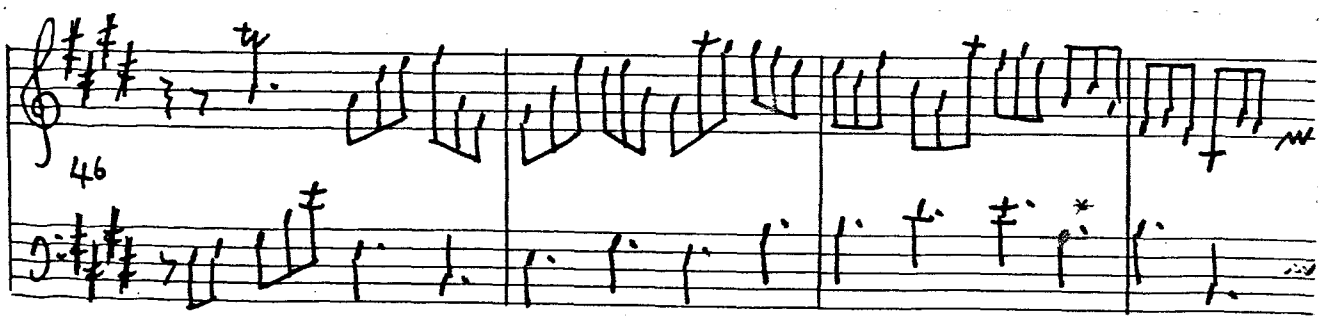
Allegro moderato, Bk.II, p.54.



Allegro, Bk.II, p.48.

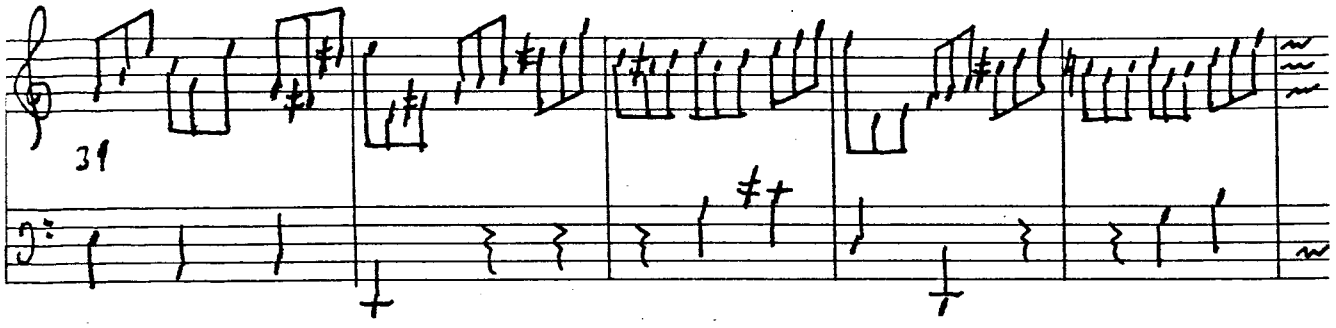


Allegro, Bk.II, p.56.

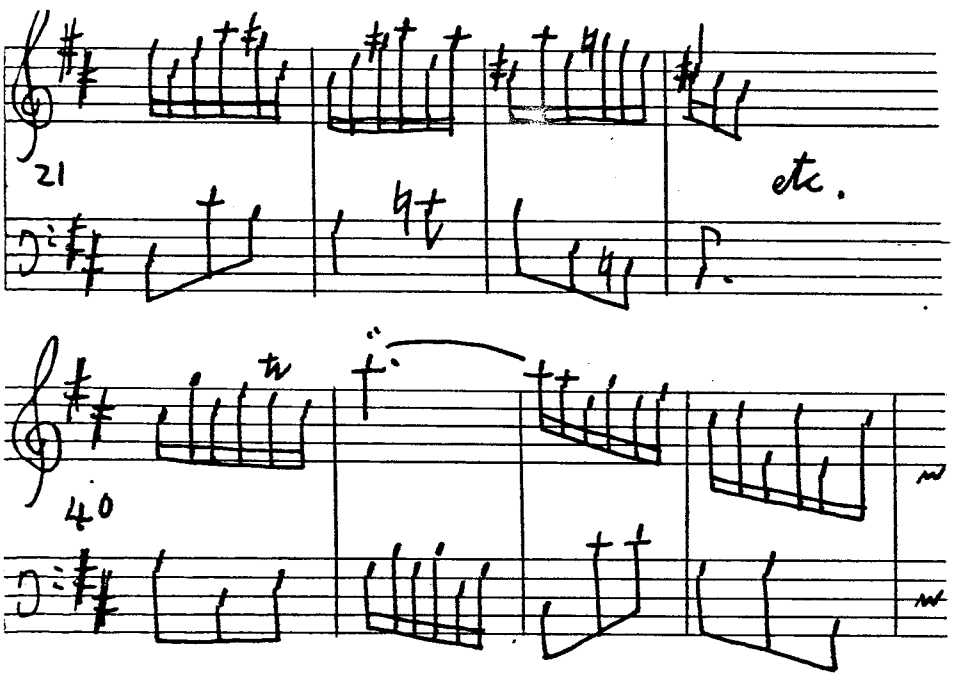


* The original edition gives B here.

Presto in C major, Bk.II, p.10.



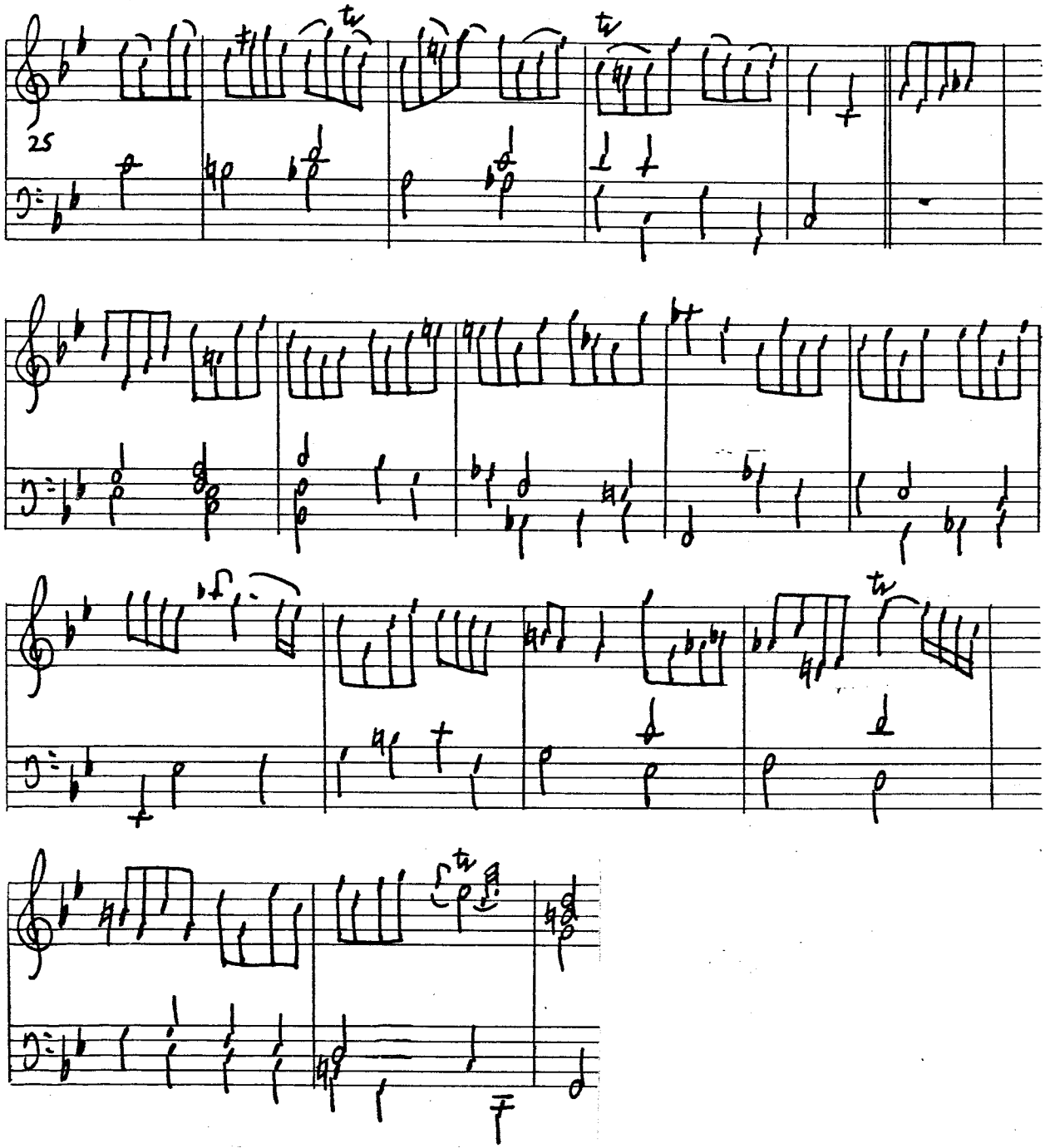
Allegro in B minor, Bk.II, p.40.



The above examples show a delight in twisting figurations which turn back on themselves or otherwise pursue a direction contrary to the expected. As can be seen, this preoccupation occasionally results in the invention of almost perversely original lines; in novelty for its own sake.

Geminiani's decorative art is most profusely expressed in the movements with a simple, regular harmonic outline: in dances and variations,- just as the most inventive of Scarlatti's figurations required harmonic stability. The following example

of Geminiani's melodic flight is from the variations on the Allegro moderato in C minor, Bk.II, p.26.



The first piece in Book I is a lavishly ornate slow prelude, of the same general type as Handel's Adagio in Suite II in F major, or the Air in his Suite III in D minor.

Here, as so often with Geminiani, the impression is not so much that of a plain melody upon which trills and runs have been imposed from without, as of a composition already conceived in this manner. With its varied figurations - by no means restricted to cascades and roulades - it is an animated re-creation in the same character of the simpler version for violin. In contrast, the first movement of the sonata Op.IV no.5 in A minor is completely transformed on becoming the Tendrement* in A minor for harpsichord (Bk.I, p.8). This is accomplished by purely decorative means, for the harmonic progressions of the violin work remain intact. The solid harmonic framework provides an essential steadiness for what is a most eccentrically ornamented piece. Besides the rich dissonance of the arpeggiated acciaccature, the simple line of the original is sensuously re-created and embellished with exquisitely languishing chromatic ornaments (see especially bars 17-23) which themselves colour the harmonies. Hawkins's observation that Geminiani had "by a liberal use of the semitonic intervals" introduced into melody "a greater variety than it was otherwise capable of"[33] is nowhere more strikingly illustrated than in this completely personal, literally eccentric composition.

For all his individuality, or possibly because of it, Geminiani did not lack imitators, a few of whom succeeded in capturing something of the spirit of his style. Among his followers were Michael Christian Festing, Joseph Gibbs, and Joseph Kelway, the first a violinist, and the others both organists.

From the appointments which he held, and his many

33.Hawkins, op.cit., II, p.903.

activities in musical London, it is clear that Festing was a musician of some repute, though according to Burney he owed his position more to "good sense, probity, prudent conduct, and a gentleman-like behaviour"[34] than to any great musical ability. Festing was a pupil of Richard Jones, and then of Geminiani, and was quite a prolific composer, producing, besides concerti, various vocal works, and four sets of violin sonatas, in which the influence particularly of his second master may be discerned. His Twelve Solo's for a Violin and Thorough Bass , Op. I (1730)[35] could well have been modelled on Geminiani's Op.I, or perhaps, as has been suggested[36], on Corelli's Op.V. It is always difficult to ascertain positive influences. All three sets of sonatas begin with a movement in which grave sections alternate with fast passage-work, but the three alla breve fugues in Festing's work most resemble in character those of Geminiani in Sonata I/ii and VI/iii (Op.I). However, these fugues are Geminiani's essays in stile antico, and are not necessarily typical of his style. There are other characteristics of Geminiani's writing, though, which are shared by Festing.

Festing's violin sonatas display a customary formal variety. There are fugues, sets of variations, a movement in the form of a da capo aria (Sonata VII/iii Op.IV, in F major, with an F minor middle section), and a two-part canon (Sonata I/iv, Op.VII). Most common are movements in which the formal scheme includes some sort of recapitulation of the opening material towards

34. Burney, History, II, p.1012.
35. Subscribers included: Chilcot, Greene, William Hayes, Richard Jones and Kelway.
36. Lam, B., 'Michael Festing', Monthly Musical Record, lxxxi (1951), p.33.

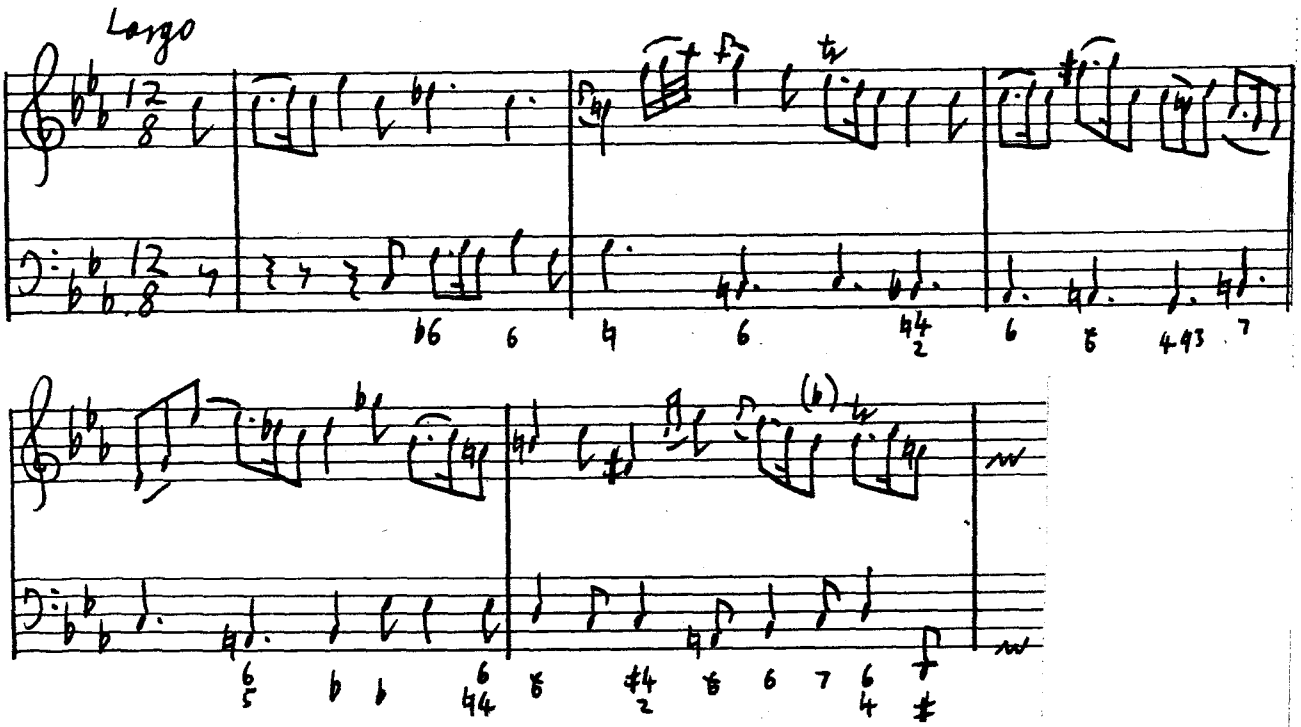
the close of the second half. Occasionally there are also binary movements with parallel opening phrases and even cadence bars in each half (Sonata V/iv, Op.I). But on the whole there is very little strict paralleling of material, possibly because the general uniformity of character in the melodic writing reduces the effectiveness of exact repetition. The element of recapitulation is generally confined to the return of the opening phrase, the remainder of the final section being newly created, in the manner of Geminiani. Tonally this section is usually static, though there are exceptions: Sonata I/iii, Op.I, in E major, which includes a digression to B major. Sonata IV/iv, Op.VII in E major introduces a deceptive return of the opening phrase in the tonic, which is followed by a digressionary move to E minor, and a cadence in B minor. The cadential material from the first half then points the return to E major, and the piece closes with an announcement of the initial phrase. Typical of Festing's recapitulatory sections is that in the Sonata II/ii, Op.IV, in which, after the return of the opening phrase, he employs the harmonic and melodic ideas of bars 6-7 - in particular the chromatically rising harmonies - extending and developing them to create a more highly inflected climax to the movement.

As has been mentioned, the character of Festing's melodic writing within each movement is generally determined by that of the first phrase or two. In the fast movements the melodic style is sometimes quite conventional, though often not without vigour, particularly in the later sets where his liking for strong, frequently syncopated rhythms becomes more pronounced. Contributing to this strength are the arpeggiated passages which sweep across a wide range, and there are also

effective movements like Sonata II/iv, Op.I, which is based on successions of leaping tenths. But the element of surprise - the juxtaposition of contrasting figurations, or the restless search for novelty characteristic of Geminiani - is seldom part of Festing's language in fast movements.

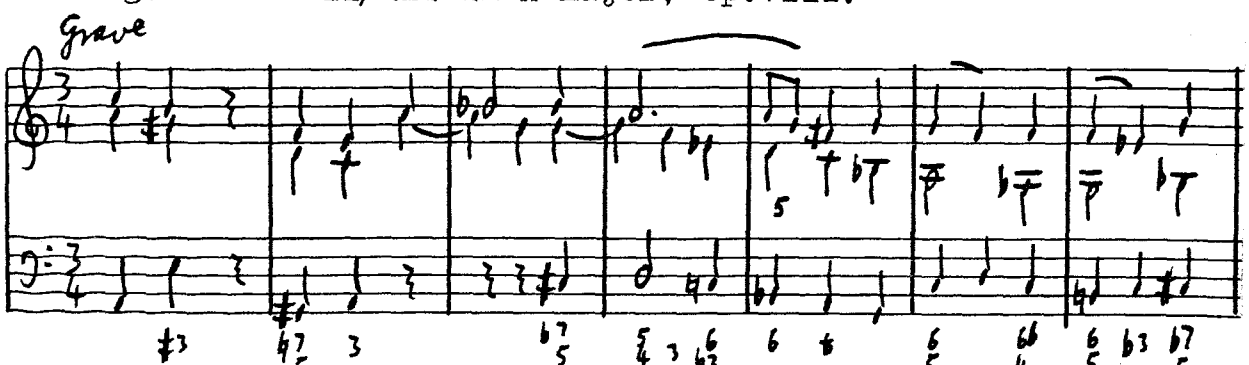
The slow movements are different. It is here that Festing most resembles Geminiani in style, and is at his most imaginative. This is principally a harmonic imagination, which delights in delaying the attainment of a tonal goal with constantly shifting, twisting harmonies:

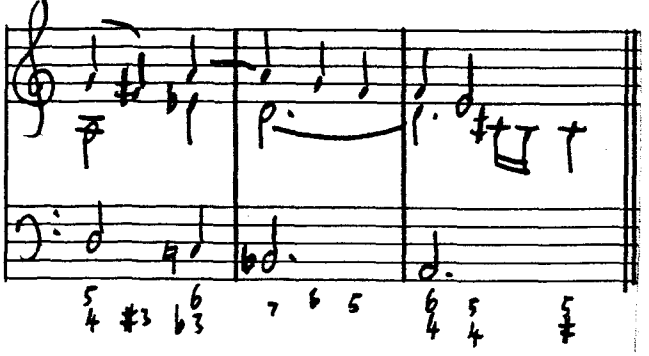
Festing. Sonata II/i, Op.IV.



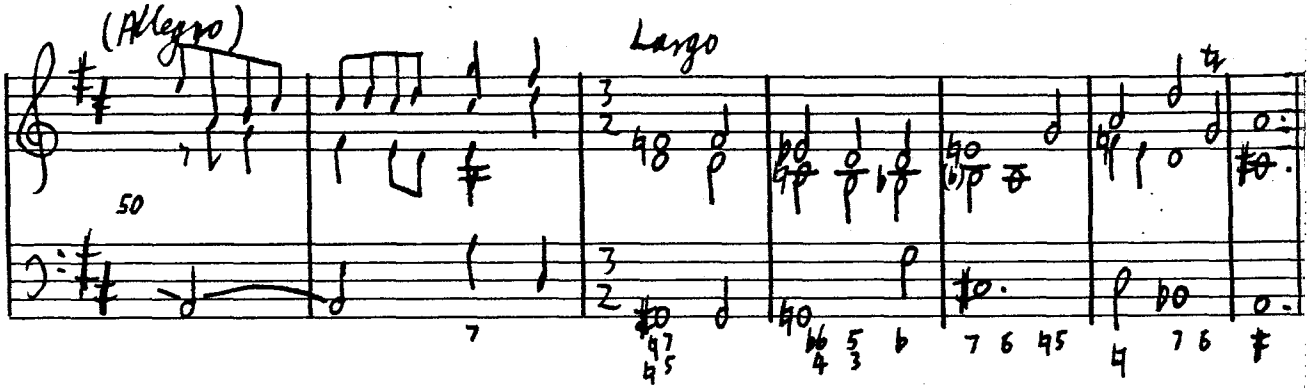
The exploration of varied deceptive approaches to a cadence often finds striking expression in a slow movement acting as a link between two fast ones.

Festing. Sonata II/iii in A major, Op.VIII.





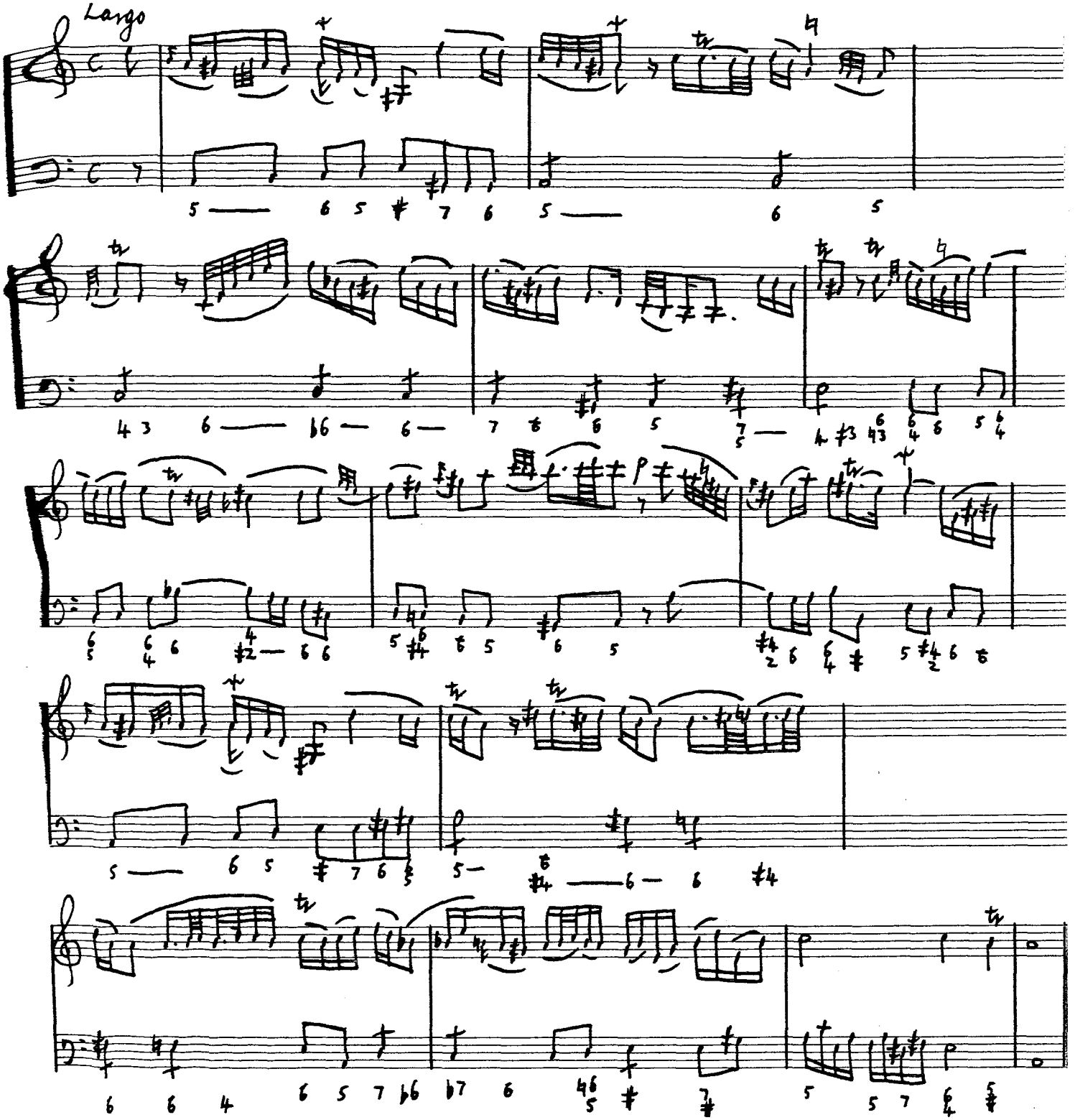
This is also characteristic of Geminiani, the most dramatic example of highly coloured cadential approach chords being the bewildering Largo passage in his Sonata XI/ii, in D major, Op.IV, which follows a dominant pedal, and resolves into the recapitulatory section:



The winding chromaticism of Festing is not so extreme as this (particularly the double descent from the first to the second harmonies in the Largo), and the context of the passage in Geminiani is more shocking. But there are some harmonic similarities - see bars 4 and 7-8 in Festing - and neither is the total effect dissimilar, in that two fast sections or movements in major keys are disturbed by minor-key inflected cadential approach chords.

Melodic simplicity in Festing's slow movements is by no means the rule, though highly ornamental lines become more prominent in the later sets (Op.VII and VIII). These often display the attention to detail in embellishment which is customary with Geminiani.

Festing. Sonata III/i, Op.VII.

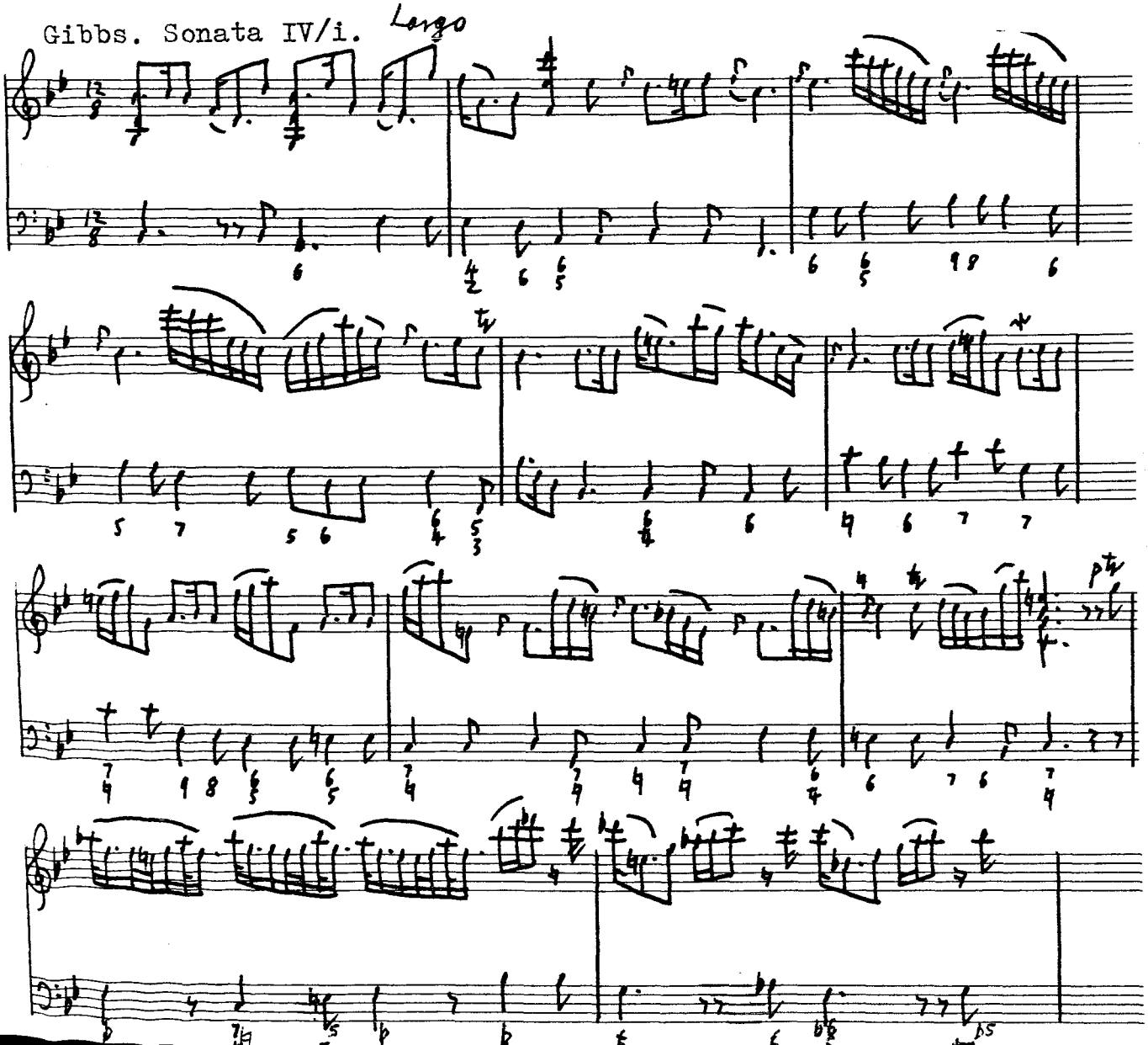


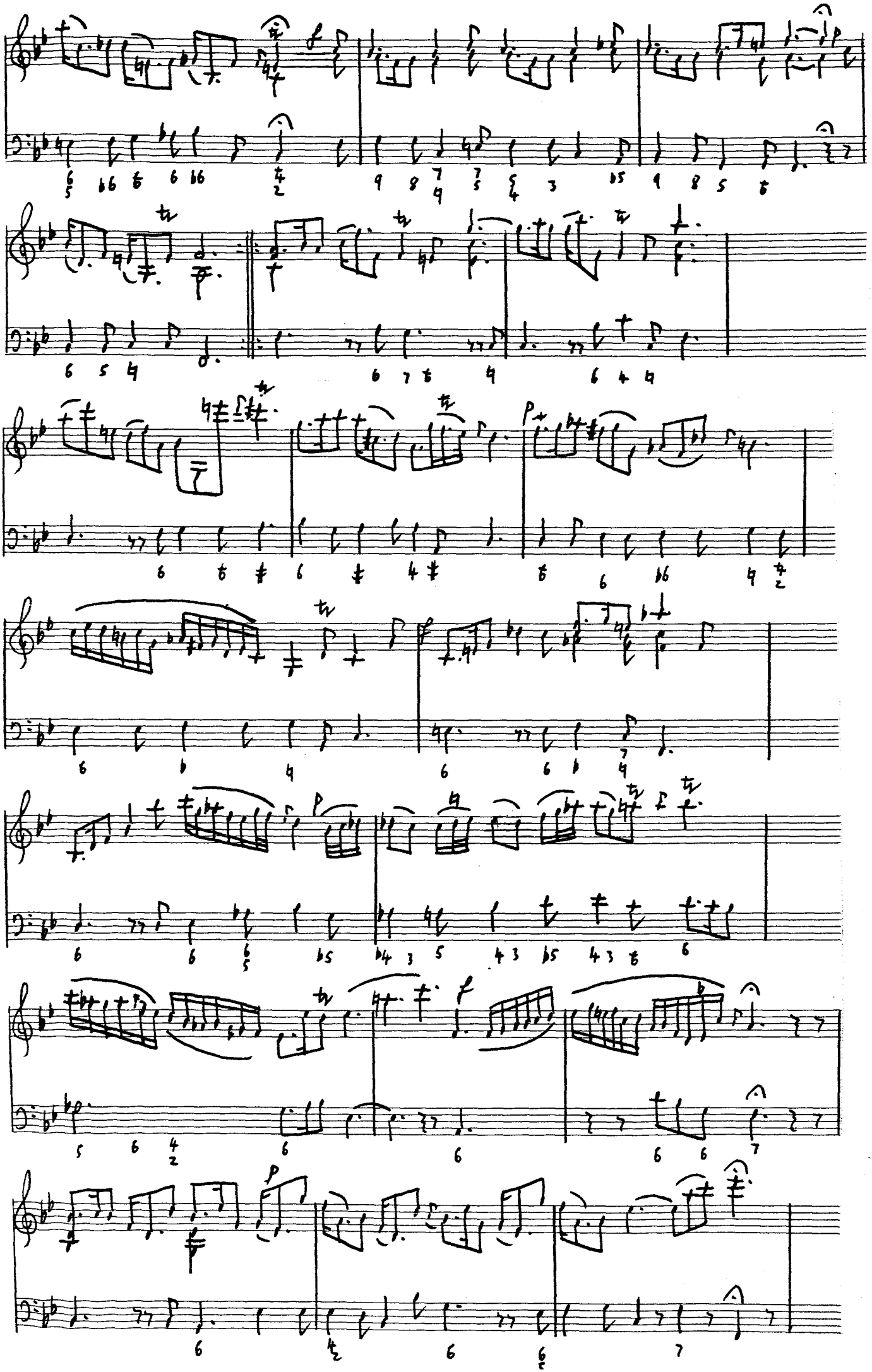
But Festing is perhaps less fantastic in his melodic flight than Joseph Gibbs, whose sonatas for this reason recall Geminiani's possibly even more. This is not entirely to be expected, since Gibbs is not known to have been a pupil of Geminiani. He was also principally an organist, and his set of Eight Solos for a Violin (1748) is his only

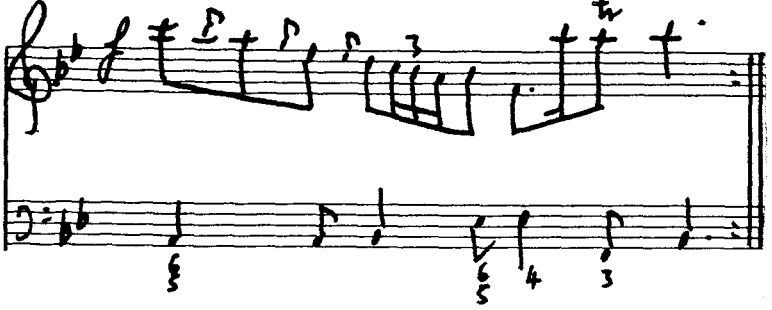
publication of this type. In it, however, he displays a considerable knowledge of violinistic technique. The player is required to execute lengthy passages in double stopping (Sonata VIII), and to display agility and flexibility in the performance of arpeggios, runs and leaps over an extensive range. As with Festing, it is his slow movements which are the most individual, particularly in the degree and type of their frequently elaborate ornamentation.

The expression 'ornamental' as applied to Gibbs's slow movements does not refer so much to embellishments of a simple line, as to the general character of his melodic writing, the imaginative search for varied and unpredictable figurations. An example of his style is given below.

Gibbs. Sonata IV/i. Largo



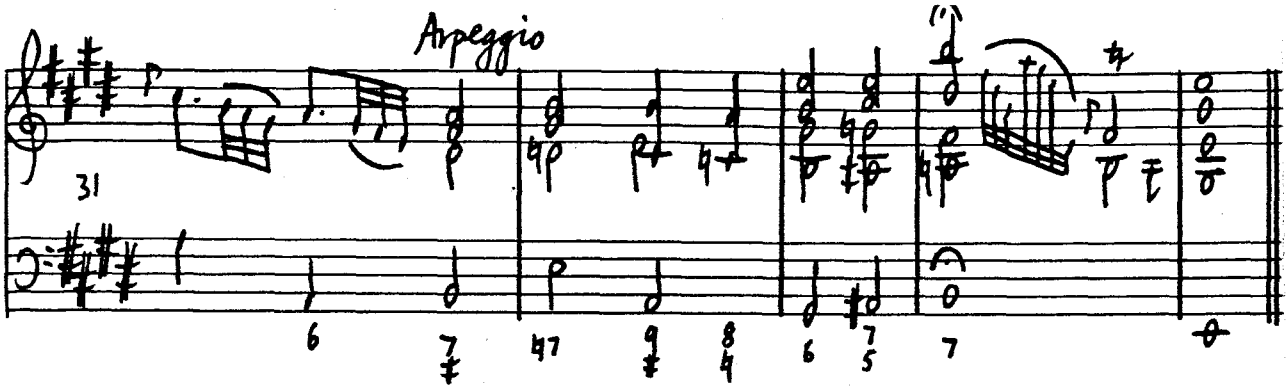




Perhaps even more striking - and more varied - is the first movement from Sonata I in D minor (ed. L.Salter, London, 1952). The rhythmic as well as melodic variety of these pieces suggests an almost improvisatory approach, though the distinctive quality of the figurations ensures against meandering.

In the Sonata I/i there is in fact some paralleling of final cadential material - a formal scheme as common in Gibbs's binary movements as is that including a recapitulatory section. At least one movement (Sonata IV/ii) contains an extensive repetition of cadential material: eleven bars at the close of each half. The strict return of opening material at the end is usually confined to the initial phrase, as with Festing, though Sonata VII/ii includes also the final six bars of the first half. Generally, Gibbs offers more exactly paralleled material than Festing, and those movements in Gibbs in which there is no paralleling (Sonata VI/i) also lack a diversity in the character of the motives (again cf.Festing). Besides the binary and recapitulatory movements, there are also the customary fugues, and a few pieces in rondeau form (Sonatas II/iv and VIII/iv).

Though the most individual aspect of Gibbs's writing is probably the character of his melodic figurations, he shares with Geminiani and Festing a liking for harmonic colouring. This is most apparent at cadences, and sometimes occurs as an extension to the final cadential chords, as in Sonata I/i, or in Sonata V/i, which closes with a powerful burst of arpeggiated chromatic harmonies:



But most common is his tendency to inflect a major-key cadence with minor-mode passages. This is strikingly illustrated in Sonata III/i in G major (ed.D.C.Stone, London, 1974), which continues the minor-mode inflection to conclude in the tonic minor itself.

Geminiani's inspiration did not confine itself to violin music alone, but also found expression in the compositions of another of his pupils, the virtuoso harpsichordist and "head of the Scarlatti sect", Joseph Kelway. His Six Sonatas for the Harpsichord (1764) were described by Burney as being "perhaps the most crude, aukward, and unpleasant pieces of the kind that have ever been engraved".[37] One may imagine that so severe a criticism as this would indicate a summary dismissal of Kelway and his art at this point, but such is not the case. Though this harsh comment is the one most frequently quoted in connection with Kelway, it is by no means the only one Burney made, and it is perhaps the least informative of all - except in what it tells us of Burney's own taste. Kelway was regarded first and foremost as a practical musician, a harpsichordist and organist of extraordinary power: "the best extemporaneous performer on the organ, and neatest harpsichord player among the natives of our own country".[38] After his election to the post of organist of St.Martin's-in-the-Fields,

37. Burney, History, II, p.1009.
38. Burney, Article on Kelway in The Cyclopaedia; or, Universal Dictionary of Arts, Sciences, and Literature, ed. A. Rees, London, 1802-20.

Burney informs us that

> "of a Sunday afternoon, it was the custom, not only for young organists, but for the principal professors, to crowd under the organ-loft to hear his voluntaries; in which there was an original and masterly wildness, which long supported his character as a great player, in a style totally different from other organists; bold, rapid and fanciful."[39]

Among those who heard him on these occasions, Burney recalls having "often seen Mr. Handel there",[40] and that this master "when indisposed, requested Kelway to play the organ for him in his oratorios".[41]

The reason for these conflicting reports of Kelway's abilities as a musician is that his written compositions did not appear to reflect accurately his obvious inventiveness and skill:

> "As to composition, it is to be lamented that he did not exercise his pen and fancy more early in life ...There is a manifest want of facility and experience, which proves that though he was old in practical Music, he was young in its theory and in composition."[42]

Half a century later, this lament was again taken up, and turned to good account as a lesson to students of music:

> "Kelway failed only, and this should be noticed by young musicians, when he attempted to put his thoughts on paper."[43]

The awkwardness and inexperience of which Burney complained are scarcely apparent in Kelway's compositional

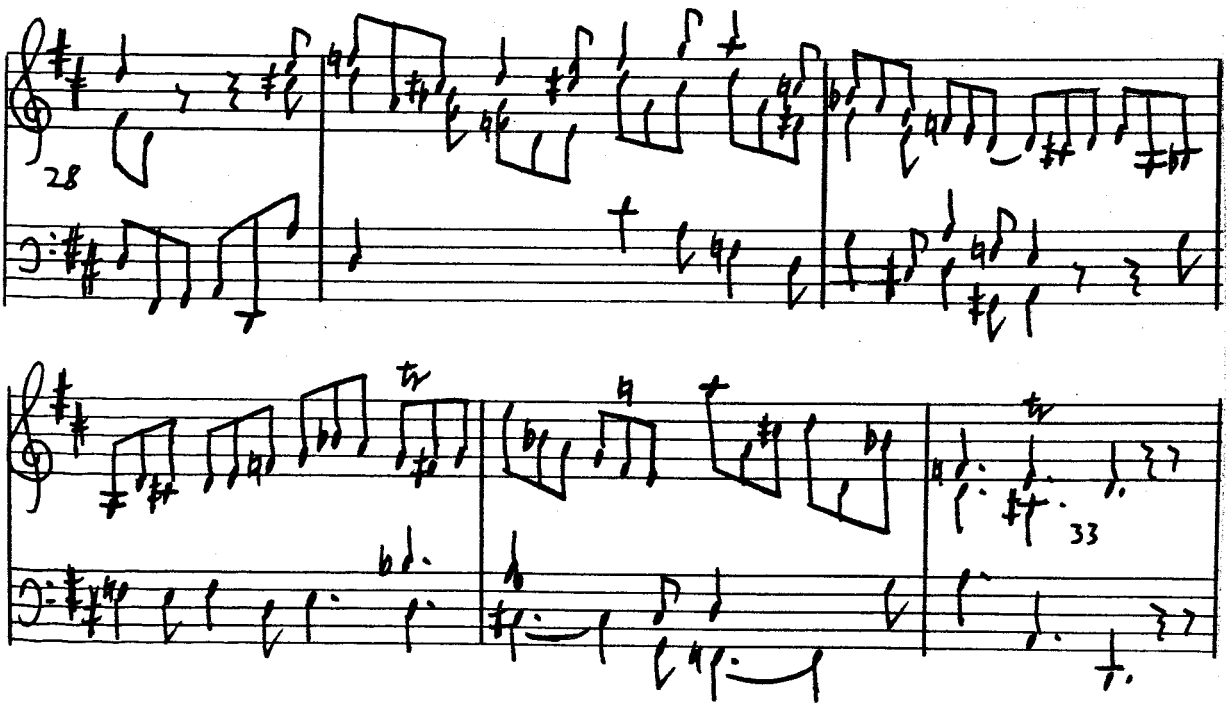
39. Burney, Article on Kelway in Rees's Cyclopaedia.
40. Burney, History, II, p.214, note.
41. Burney, Article on Kelway in Rees's Cyclopaedia.
42. Burney, History, II, p.1009.
43. Holmes, E., 'Cathedral Music and Composers', The Musical Times, iv (1851), p.167.

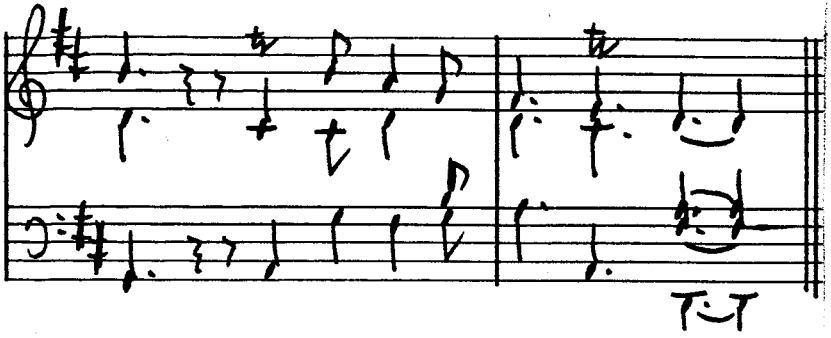
technique as regards exterior form, which follows the general pattern of that of his contemporaries in their harpsichord lessons. There is the usual mixture of binary and ternary movements. The return of the opening subject in the latter type sometimes occurs immediately following a cadence in a subsidiary key (Sonata III/i in B flat major), or as the climax of a dramatic preparation (Sonata II/iii*; see above, p.193). Recapitulation sections are themselves characteristic of Geminiani in that they display a reluctance to provide exact restatements. They usually select one or two salient motives from the first half, and surround these with additional material. Extended parallel cadences are unknown. Occasionally Kelway transfers phrases from the first half to make a harmonic point in the second, as in the Sonata VI/iii* in G minor, where the material in bars 17-19 appears to aid a modulation to C minor in bars 32-5, though there is by no means an exact similarity.

The Sonata III/iii* provides an instance of structural coherence obtained by the use of short, striking motives, taken from the first two bars and judiciously introduced at various stages in the work. Amongst passage-work which is largely scalic, these motives appear accentuated, either by virtue of their wider intervals, or, as with the trill figure, its percussive sound. Both the opening downward leap of a sixth, and the trill are employed with effect in the middle section, particularly at bars 48-54, where the modulatory movement reaches its most distant point. The sense of climax is heightened by a more intensive use of the opening motive - the interval of a sixth sometimes altered - and the adoption by the bass of the trill figure. The melodic motive that

moves in fourths (bar 2) is only employed statically, to reinforce the arrival of a new key. It is repeated often enough, with the same harmonies, to make the slight V of V inflection in the bass at its final appearance, a witty conclusion to the movement.

There is nothing crude or even unconventional in Kelway's modulations, either in method or in the choice of keys, which is perfectly standard. On occasion he adopts the harmonic practice of inflecting a major key with its minor mode, as in the first half of Sonata VI/iii,* where B flat minor is introduced before the close in B flat major. A more amusing application of this procedure occurs in the Sonata V/iii in D major. A sudden turn to D minor is made towards the end of the second half, in which key there is a decisive cadence, with an air of finality about it (bar 33). Then, following a pause is a simple cadential statement in D major; an afterthought; a last-minute recollection of the true tonality of the piece:





Descriptions of formal outlines and key-schemes, however, neither give an idea of the sound of Kelway's music, nor indicate the cause of Burney's disapproval. For the latter - and incidentally some hint as to the quality of the former - we must refer again to Burney:

> "Mr.Kelway was an enthusiast who had nothing symmetric or studied in his voluntaries, which, if they resembled any written Music, were more in the wild and desultory style of Geminiani, his master, than any other."[44]

And making the link more obvious, Burney adds: "The broken phrases and rhapsodical flights of Geminiani often seem more like voluntary playing than regular composition".[45] He might have added that the same was true of Kelway, for points of coincidence between the written compositions of the two are indeed numerous. The similarities of structure may result from Kelway's occasional adoption of Geminiani's "expanding variation " technique[46], as does his predilection for continuous and irregular phrases. Their prominence gives his writing a freedom of movement, an illusion of improvisation within the confines of a fairly clearly delineated form. That he sometimes forfeited the inner clarity of design resulting from the use of balanced harmonic periods of equal length was probably the principal cause of Burney's objections. Some unusually extensive phrases are to be found in the

44.Burney,History, II, p.214, note.
45.Burney, Article on Kelway in Rees's Cyclopaedia.
46.See above, p.247, for reference to this type of structure.

Sonata II/i* in G minor. The sixteen bars of the first half are curiously divided into three phrases, the middle one of which is the shortest. Of the remaining two, the opening is almost unnerving in its steady refusal to come to rest until the seventh bar, while the final phrase has a greater clarity, mainly because of the inclusion of a distinct repeated motive which momentarily halts the otherwise inexorable movement of the harmonies. Consistent with such phrasing is Kelway's melodic style. Highly inflected, with constantly changing figurations, and reluctant to establish any one pattern, again it resembles Geminiani.

The danger with this type of writing is that it may degenerate into meandering, and this is not entirely avoided by Kelway, as sections of the first movements from Sonatas I and V show. However, if criticism of Kelway's general unpredictability must be made, Burney's is in the main just and consistently applicable, since it suggests that it was "by despising every thing that was common, and a determination to be new and masterly"[47] that Kelway arrived at his particular mode of expression. Thus it was an individuality of approach - not quite successful in Burney's view - which caused his perpetual search for new motivic shapes and new textures, and his avoidance of the graceful melodies of his contemporaries. But the force of many of Kelway's motives, with their angular contour and consequent rhythmic incisiveness, provides a necessary punctuation in his essentially sustained harmonic style. This rhythmic quality is one of his methods of avoiding the pitfalls inherent in his type of structure. Emphasis on the unusual aspects of Kelway's composition

47.Burney, History, II, p.214, note.

should not suggest that he was incapable of writing either neat, symmetrical phrases or expressive melodies any more than was Geminiani. The Sonata IV/iv is a Gavotte, and therefore largely made up of short, evenly balanced phrases, in the context of which an occasional expansion into one of a more characteristic length is most effective. Then there is the slow movement from Sonata VI, whose beauty is in the simplicity of its melodic line, and in the delicacy of the ornaments.

But this lyricism is rare. He is more often displaying the "masterly wildness" for which he was most famed. Undoubtedly he writes best in minor keys, in which he can indulge his liking for augmented and diminished chords and dissonances of all kinds. Probably the most inspired expression of his dramatic art is the tempestuous Gigue from Sonata II. With its Italian sixths and diminished sevenths, its incisive, relentless rhythms, and restless exploitation of the keyboard, it is a work of great power. Kelway may well have learned to write like this from Geminiani, a suggestion convincingly supported by comparison with that master's gigue, the Vivement* in D minor (Bk.I,p.16). The slow movement from this same sonata is equally impassioned, particularly in the vivid flourishes which herald its close. It provides no relief before the tenseness of the Gigue. Again, it recalls a Geminiani piece - the Adagio in B minor (Bk.II,p.37) - with specific reference to the occurrence of a II^{4}_{2} chord on the first beat of the second bar in both compositions. (We might add that this is a similarity also shared by Nares in his Lesson III/ii in G minor, 1747).

Contrary to Burney's beliefs, the published sonatas are not Kelway's only written utterances. There are several autograph manuscript sketches, including some complete movements, housed in the library of the Fitzwilliam Museum.[48] Many of these represent an intensification and exaggeration of some of Kelway's idiosyncracies, the most prominent being the wayward melodic lines, now expressed in a tangle of intricate ornament. The majority of the sketches are slow movements, overwhelmed by the burden of excessive embellishment (Appendix, p. 214). There is in addition a simpler piece (from the point of view of elaboration of line) which is set out on three staves, like those in Geminiani's Book I (pp.22 and 24) (Appendix, p.213).* In stark contrast is a bravura sonata movement marked Allegro Presto; a dramatic piece in two extensively paralleled halves, and in many respects more conventional (for the late eighteenth century) than his other compositions. Because of its marked dissimilarity to his other works, it is not possible to attribute this piece to Kelway with certainty. With a composer who wrote so little, but played so much, it cannot always be known if he did not occasionally adopt the manner of his contemporaries.

When confronted with the introspective musings and tortuously difficult lines found in these manuscripts, we are reminded as vividly as in the printed works of Kelway's chief claim to fame as a virtuoso performer. We have not yet discussed Kelway's use of the harpsichord, possibly the most important aspect of his art, and the one which moulded his character as a composer, as he struggled to recapture the spirit and the effect of his extempore playing. The impossibility of this undertaking was clearly regretted by

48.MS.30 F21.

* This piece may well be a movement from an accompanied sonata.

all who heard him play, and by those who knew only his reputation, and lamented that "he has left nothing which can give an idea of his remarkable skill"[49]. Even so usually insulting a document as the A.B.C.Dario Musico has this to say of him:

> "Such exquisite flights, fancies and execution, adapted to the instrument...have not been exceeded, we may say, attempted, even by Handel."

Perhaps if Burney had heard the Gigues from either Sonata II or VI as improvisations, he would have applauded them enthusiastically. But reading the untidy-looking printed sonatas, he drew different conclusions. Written compositions should look like the products of organised thought, not whim. But the value of Kelway's written works is that they are the only proof - awkward and inexperienced though perhaps they may be - of a skill entirely devoted to spontaneous creation.

That Kelway's knowledge of the harpsichord is to some degree reflected in his written compositions is the one significant link between him and the other harpsichord composers mentioned in these chapters; including Scarlatti and Geminiani, to both of whom he was indebted. To a greater or lesser extent, all were influenced by their command of the keyboard - or more properly by their interpretation of its idiom - from the supreme virtuosity of Scarlatti to the intimate and detailed knowledge of harpsichord sonorities displayed by Geminiani. Not only their textures and figurations, but also their harmonies and chord spacings, and even the structure of their works are affected by their approach to the harpsichord, an approach influenced by Scarlatti and Geminiani.

49.Holmes, art.cit., p.167.

CHAPTER V.

ASPECTS OF IDIOM.

Inextricably bound up with considerations of form and internal structure is the attitude of composers towards the instrument for which they wrote as a suitable medium for realising their thoughts. The important question of a composer's approach to the idiom of his instrument is by no means straightforward, but is complicated by a variety of issues arising in part from the possible interpretations of the word 'idiomatic'. Essentially, it may be analysed at two principal levels: firstly concerning the suitability of a passage to the instrument's technical limitations and the natural position of the player's hands. The second is much more elusive, involving as it does the nature of an instrument's particular sound quality, and concerned with discovering the kind of writing which will prove to be most effective aurally.

With regard to the keyboard instruments, a dictionary definition of 'idiomatic': "peculiar to or characteristic of a particular language"[1] may be applied to the first interpretation, since a determining factor in the character of keyboard music is its peculiar ability to reproduce full harmonic or contrapuntal textures while requiring only one player. A number of eighteenth-century descriptions of the harpsichord stress this characteristic:

> "The great advantage of the harpsichord beyond most other stringed instruments, consists in its capacity of sounding many notes at once,---

1. The Oxford English Dictionary, London, 1961.

> and performing those evolutions of harmony, which a single instrument cannot command."[2]

The representation of works for other vocal and instrumental ensembles was a natural outcome of the character of the harpsichord and organ, which "by their extensive compass, and range of all the scales,...contain all the harmonies that can well be employed in every species of good music."[3] At its most prosaic level, the harpsichord was included in publications like the following, which listed a number of instruments, and was clearly simply a publisher's attempt at interesting as wide a market as possible:

'Geminiani's 12 solos for a violin or harpsichord, Op.4ta.' (Walsh: catalogue no.24a.)

'Hasse, Vinci, Veracini and Pescetti's Chamber Aires for a German Flute, Violin or Harpsichord...Vol.I, London, c.1741.'

Throughout this period, the practical attitude towards the interchangeability of instruments was countered by the need to consider their individual properties in order to write for them more effectively, which is reflected in the following comments:

> "[the composer] should also minutely observe the different Qualities of the Instruments themselves. For, as vocal Music requires one Kind of Expression, and instrumental another; so different Instruments have also a different Expression peculiar to them."[4]

Nor was the essence of this remark introduced only by the writings of advanced musical thinkers of the eighteenth century. Mersenne wrote early in the previous century:

2. Busby, A Complete Dictionary of Music.
3. Avison, Twenty Six Concertos (1758), Advertisement, p.1.
4. Avison, Essay, p.112.

> "...experience shows that some pieces are more successful than others when they are played on certain instruments, and what is good on one is not so agreeable or so fitting on another."[5]

Further distinguishing between the two aspects of idiom, David Boyden (discussing violin music) states that "...Many of Monteverdi's violin parts,...not only could not be sung, but neither would they have sounded so well or been played so easily on other instruments"[6]. But with the rise of virtuosity, the line dividing technical possibility from impossibility shifted. Virtuosity can in one sense be regarded as synonymous with an idiomatic approach, and in another as opposite in meaning. Synonymous in that virtuosity is a complete command of an instrument and its language, but opposed to it in that this knowledge commonly results in stretching beyond the 'natural' limitations imposed both by the technique and by the sound ideals to which musicians and listeners were accustomed. Extraneous elements were introduced into an instrument's idiom, so that the violin, for example, essentially a melodic instrument, was then treated harmonically and even polyphonically. Boyden[7] describes the latter as the virtuosity of the German school, that of the Italians concentrating more on lively passage-work. The distinction exists with regard to other instruments also. The voice, the model for all instruments, was encouraged in imitation of the violin, while the keyboard acquired an increasingly wide vocabulary of effects from all sources, from which to choose in order to satisfy the requirements of idiomatic sound.

5. Mersenne, Harmonie Universelle, 1636, quoted in D. Boyden, The History of Violin Playing from its origins to 1761, London, 1965, p.121.
6. Boyden, op.cit., p.122.
7. ibid., pp.341-349.

The adoption by the keyboard of such a variety of styles was actively encouraged by arrangers, whether publishers, composers, or private individuals. Pepusch published Corelli's Trio Sonatas Op.I-IV (1732) with the intention that they serve as "compleat Lessons for the Harpsicord" (sic), and he also issued Corelli's Concerti Op.VI in score (1732). Avison followed suit with his concerti in score of 1758, "for the use of Performers on the Harpsichord". As is customary with Avison, his preface to this work offers a detailed description of the advantages both of the use of scores and of the harmonic instruments. He praises "that rational taste, which prevails at present amongst lovers of music, for performances on the organ and harpsichord; these instruments being...the best adapted for the study and practice of music from the Score", which comments further demonstrate the demand for such publications. However, the Pepusch full score, Avison's 1758 edition, and the multiple choice publications mentioned above cannot be classed as arrangements, but simply as alternative methods of realising the music. Such publications make no concessions to the technical limitations of the various instruments named, whose players were left to make the necessary adjustments themselves.

The same must apply to the score reading required by Pepusch and Avison. A later publication by Avison, the string concerti Op.IX (1766), shows a slightly more compromising attitude. The title page announces: "This work is also adapted to the Practice of the Organ or Harpsichord alone." It is presented in a more orthodox fashion for the time, in two parts, though the bass is figured, which is by no means the rule in

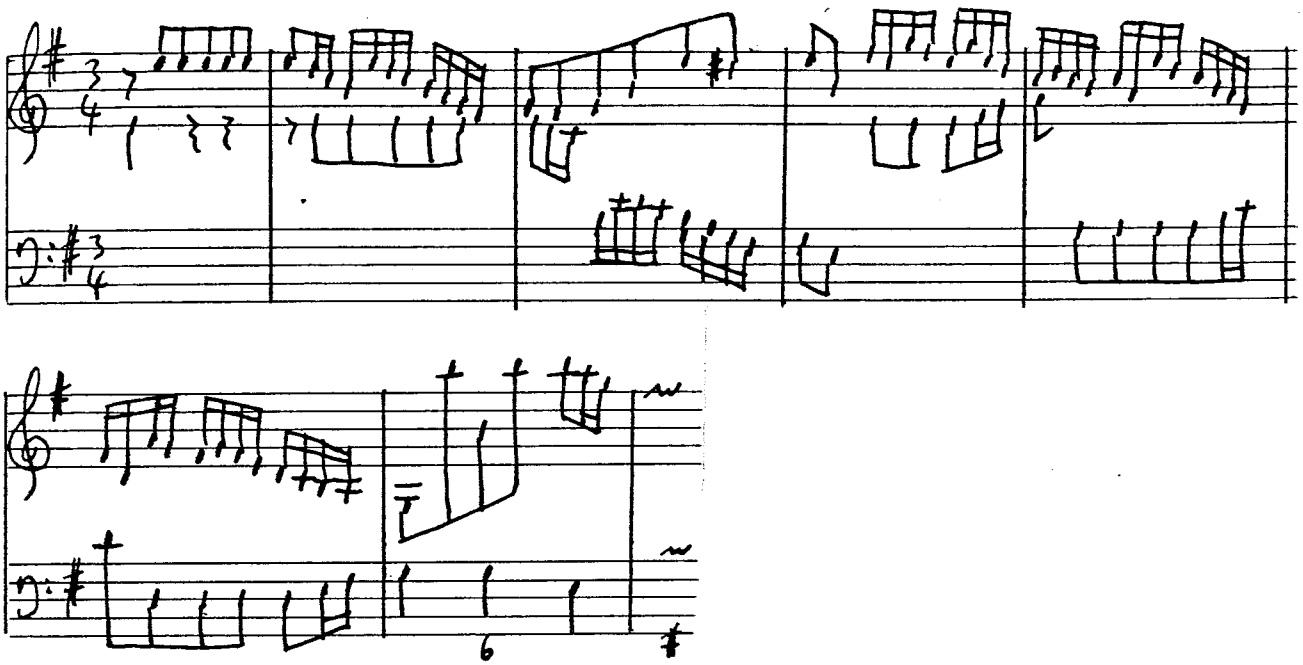
arrangements. Since no alteration is made to the contour of the lines, and the figures are present for possible realisation, the resulting performance cannot have differed much from when a full score was employed, as in either case the degree of complexity would depend upon the performer's skill. In the latter publication there were just fewer parts to untangle visually.

Obviously the music most subject to actual arrangement was that for orchestra, since pieces for solo instrument or voice could be left quite satisfactorily in two lines (Geminiani's harpsichord music provides a notable exception). The majority of published arrangements catered as much for the needs of the domestic harpsichordist as for those performers of whom Avison wrote (see above, p.273), and were therefore concerned to present popular orchestral music in a manageable form for such players. Thus most arrangers adopted the general rule that whatever was prominent aurally in the original was given priority in the arrangement, and absolute veracity in all respects was of little importance. This method resulted in a literal representation of the essential features of the melodic line and the bass, besides such harmonies as were not obvious given these two parts. The presentation of additional harmonies was usually included in the text of the arrangement, and only rarely, as with Cramer's keyboard version of Geminiani's concerti Opera II and III[8], suggested by a figured bass. An awareness of the exact layout and contribution of the orchestral parts was of no consequence in aurally conceived arrangements. For example, at the opening of Geminiani's concerto III/iii (Opus III), the frenetic run of the second violin is to the fore (bar 4), so the passage is presented as

8. 'Geminiani's celebrated six concertos, as perform'd by Mr. Cramer, Adapted for the harpsichord, organ, or pianoforte'. Op.II is dated London, 1798 and Op.III, 1788 in the British Union Catalogue of Early Music.

follows:

Concerto III/iii, Opus III, Geminiani/Cramer.



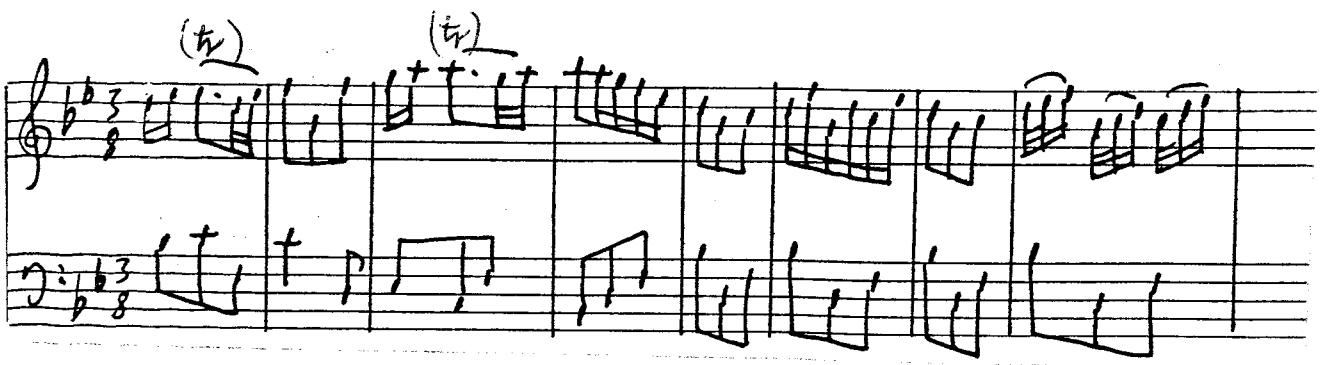
Textural additions to the treble and bass were usually made only when strictly necessary, and were dictated by requirements other than the evocation of orchestral sound. Strict necessity was invoked with regard to fugues - at least at the voice entries - passages with suspensions, and movements which are primarily harmonic. These last are generally slow movements, and include the opening sections of Handel's opera overtures (and works like the overture to the Water Music[9]), besides such pieces as the concerto Op.III, no.2/ii of Geminiani. Also in this category are passages (or whole pieces) which cannot be presented in only two parts without complete misrepresentation of the aural effect. They include the Allegro from the Water Music with its horn calls, and Geminiani's

9. 'Handel's Celebrated Water Musick Compleat set for the Harpsichord', London, 1743.

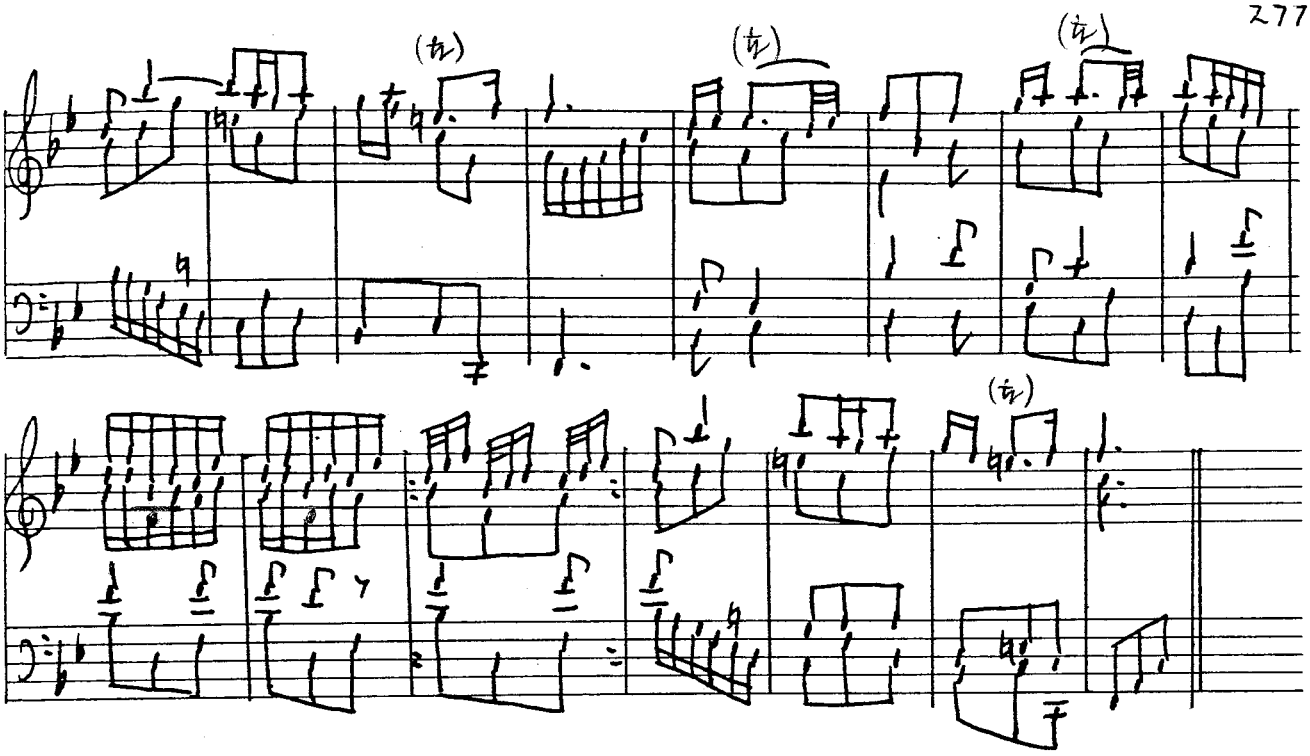
concerto Opus III, no.3/ii, which is obviously a duet for the violins.

When the melodious character of the treble line indicated its ability to stand alone, supported only by a bass line, textural additions were not made. Many movements from the Handel opera overtures are of this type, as are the Air and Hornpipe from the Water Music, the first two movements from Geminiani's concerto Opus III, no.5, and, though it is very fully scored, the 'Overture in Thomas and Sally' (c.1765) by Arne. Handel was himself accustomed to presenting simple dances like the minuet from his concerto IV (Opus III) in two parts for the keyboard (no.34 of the Aylesford pieces), without attempting to imitate orchestral sound. It is interesting to compare this method with that adopted by a private collector who prepared a harpsichord version of three movements from Handel's concerto II (Opus III). [10] The harpsichord arrangement of the minuet (4th movement of the concerto) accurately reflects the effect of the concerto, where the air is first presented by the concertino instruments, and followed by a full orchestral statement. This contrast is achieved in the arrangement by means of textural variety.

Handel, Minuet from Concerto II, Op.III, keyboard arrangement.

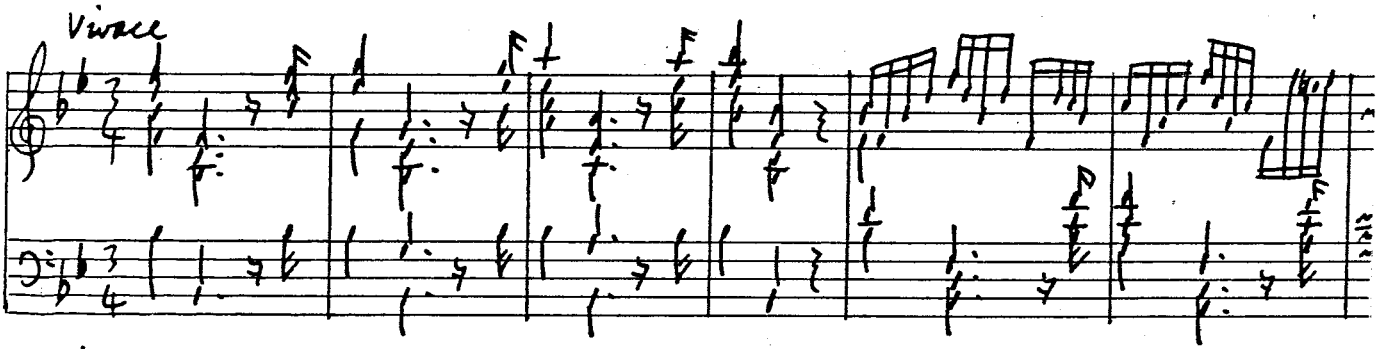


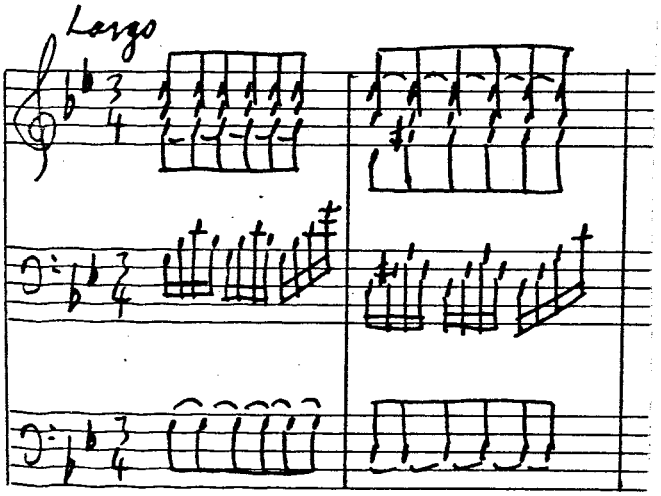
10. It appears in a manuscript collection in the British Library: Add.31,577, which is inscribed "Guliemus Bogdani".



The remaining movements in the manuscript are similarly attentive to the details of the original text, which results in some interesting examples of keyboard writing.

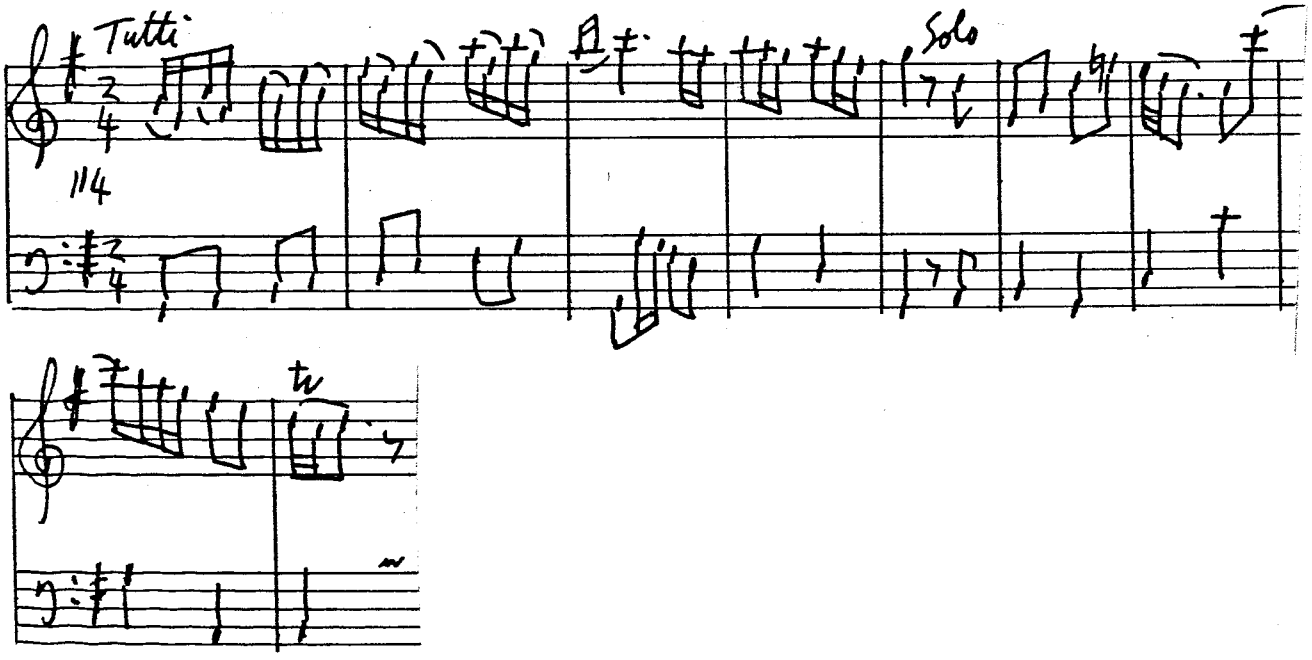
Handel, Opus III, Concerto 2/i and ii, Add. MS. 31,577.





An attempt at a representation of orchestral sound where strictly speaking, two parts would suffice, is hardly ever contrived in published arrangements, as can be seen very well in the harpsichord versions of concerti. In those concerti where the distribution of solo and tutti is not marked in the original by a conspicuous alteration in pitch, such as that resulting from an absence of the bass in solo passages, it is impossible to determine this from the textures of the arrangements alone. Dynamic contrast in these cases depends upon the use of two manuals on a harpsichord, and is indicated by written instructions in the text of the arrangement. (This applies also to concerti for harpsichord or organ, which are set out complete for the keyboard alone, and were probably intended for performance either with or without the orchestra. The orchestral sections are commonly represented in two parts.) In the following example from 'Six Concertos set for the Harpsicord [sic] or Organ' by J.A. Hasse[11], it will be seen that no textural alteration divides tutti from solo passages:

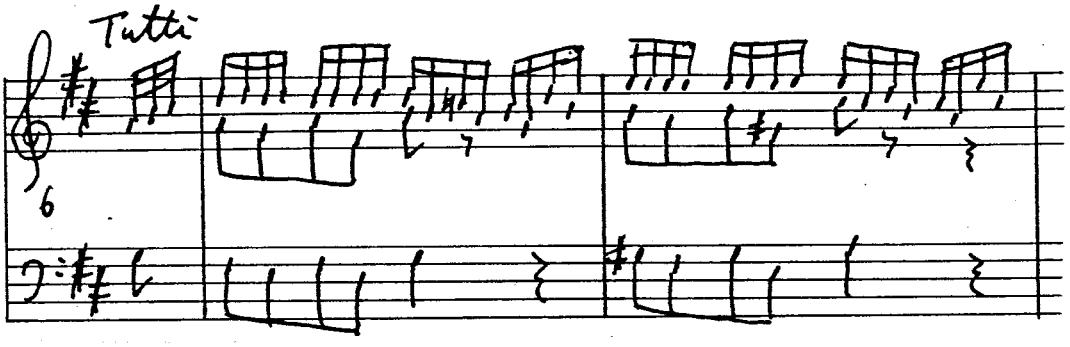
J.A. Hasse, Concerto Op.III, no.2/i (Allegro).



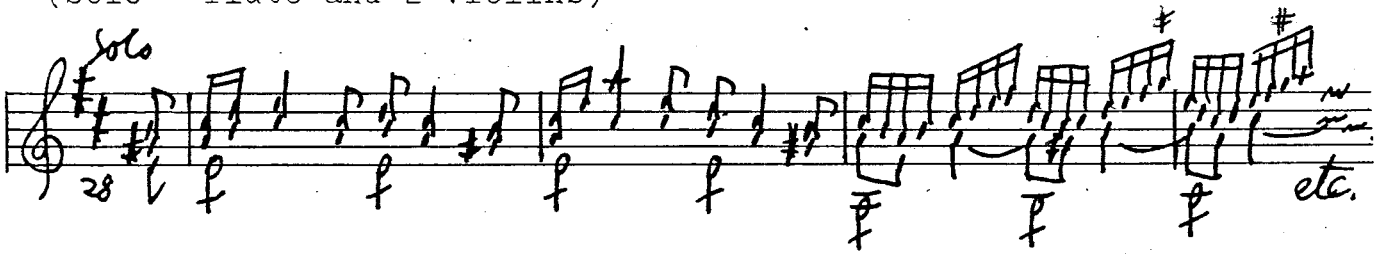
11. These are arrangements of Hasse's Twelve Concertos...for a German Flute...Opera Terza, London, 1741. Both the originals and the arrangements were published by Walsh.

The first three of Hasse's concerti are presented in this manner, but particularly in numbers 4 and 5, the contrasts are self-evident, not only in pitch, but also in character, requiring no aid from changes of manual, and therefore often devoid of written instructions.

Hasse, Concerto no.4/i (Allegro)



(Solo - flute and 2 violins)

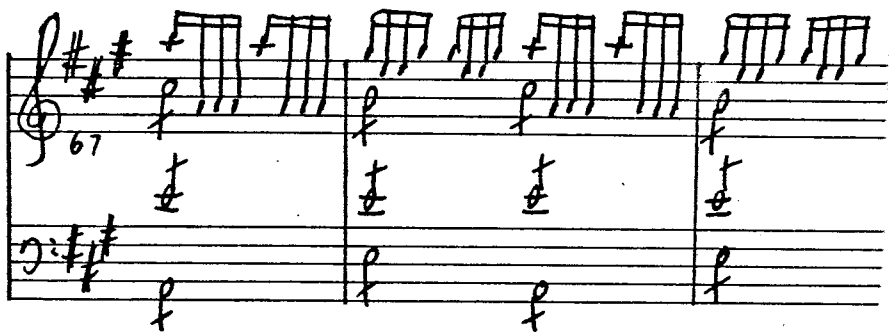


A setting for the harpsichord of Vivaldi's Concerto V (Opus III[12]) illustrates further relevant points. In the first movement of the original, the orchestral unison of the ritornello is quite distinct in character from the solo violin's semiquaver figurations. However, not all such passage-work falls to the soloist, and to confuse the issue further, snatches of ritornello theme appear in a solo section, accompanied sparsely by continuo instruments. Thus we are made aware of the fact that not even the character of the material alone is an infallible guide as to the texture of the original.

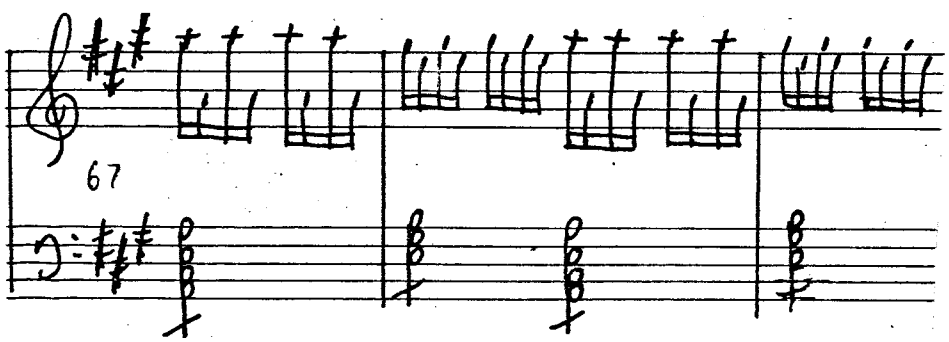
12. 'Vivaldi's Celebrated 5th Concerto, set for the Harpsicord', which is appended to a publication of 'Easy Genteel Lessons' by Agrell, Book II, London, 1767.

When working from an arrangement, differences in pitch would alone seem to provide the necessary determining factor as to the distribution of tutti and solo. (When a keyboard piece is orchestrated, however, as with Avison/Scarlatti, character is often the only guide.) But the arranger of the Vivaldi concerto was not content with the less discriminating methods of most of his colleagues. The semiquaver figuration properly belonging to the tutti ensemble is noisily realised by pounding, full-textured repeated chords, as in the original:

Vivaldi, Opus III, no.5/i.



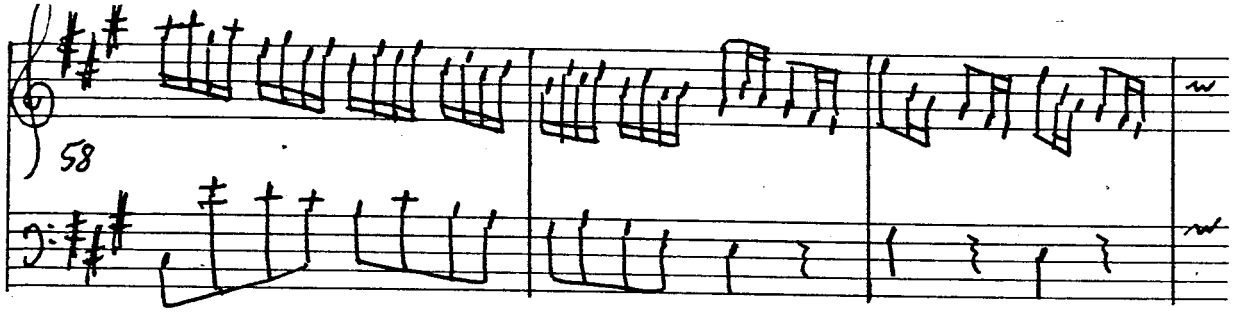
The arrangement.



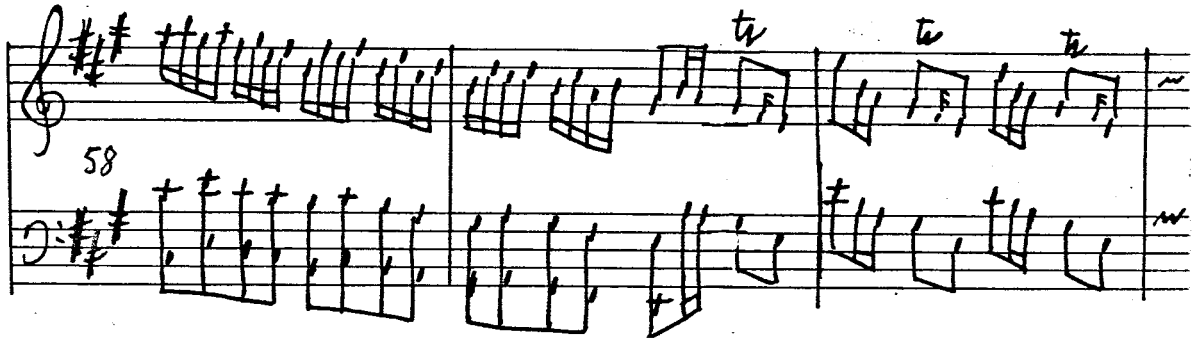
In this respect, his arrangement is a more literal transcription of its subject than are the majority. With the brief recollection of the ritornello theme which occurs in a solo passage, however, the arranger allows the character of the theme to dictate his realisation. Re-interpreting the original, he presents it in octaves, as at the opening of the movement.

The preceding bars, again solo in the original, are heavily accompanied in the transcription.

Vivaldi, Opus III, no.5/i.



The arrangement.



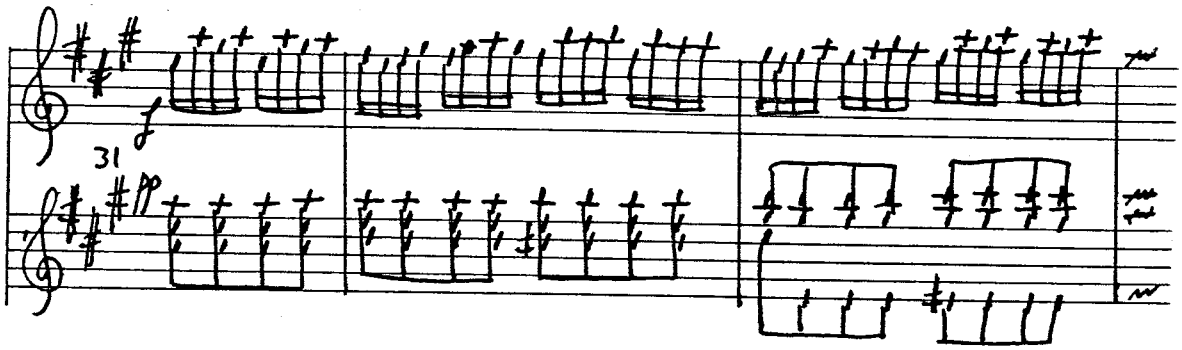
The adoption of ritornello material by the solo is by no means unknown in concerti of the period[13], an idea which is occasionally reflected in Avison's orchestration of Scarlatti sonatas. There are a few exceptions to Avison's general tendency to score paralleled material in each half in the same way, particularly if the material from the first half is employed in a different context in the second. (K.37 - Concerto III/ii.)

Another detail of presentation separating the arrangement of the Vivaldi concerto from most publications of this type is the tendency to make minor adjustments to the figurations to ensure greater ease in performance. The passages most

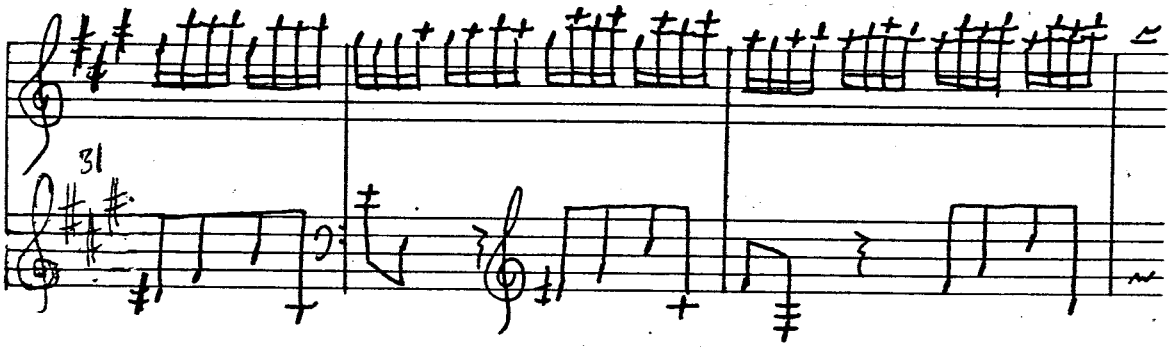
13. See Bukofzer, op.cit., p.230.

affected by this approach are those containing repeated notes, as we have seen (see above, example p.280). Vivaldi's accompaniments are left substantially as in the original, retaining his somewhat aggressive rhythms, though on one occasion the arranger substitutes a broken chord figure for the repeated chords of the concerto.

Vivaldi, Opus III, concerto 5/i.



The arrangement.

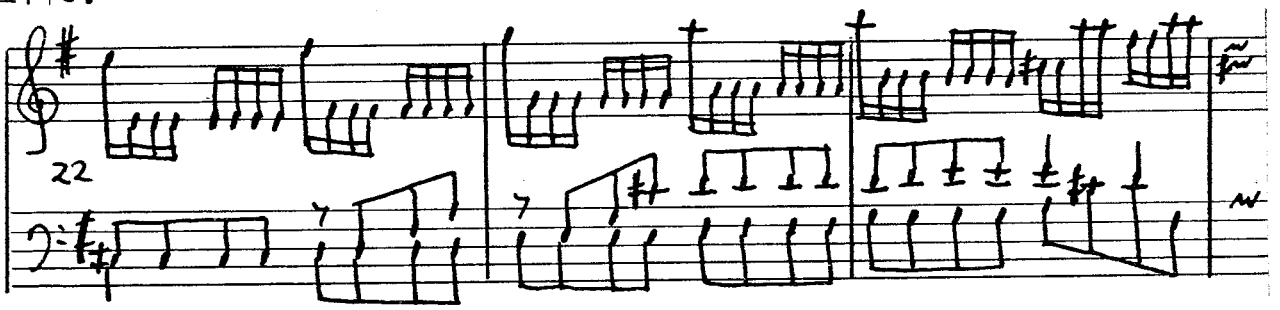


(Bach's practice in his transcriptions of Vivaldi is similar - see his setting of Vivaldi's Opus VII, concerto 1/i.) Also akin to Bach is the willingness of this arranger to re-create the full orchestral sound with the aid of thick repeated chords, particularly in the bass. (See, for example, Bach's transcription of Vivaldi's concerto Opus IV, no.1/i.) Such sonorities are rare in solo harpsichord music, even in Bach's own concerto movements for solo harpsichord, an exception being the prelude to the third English Suite. But they are thoroughly

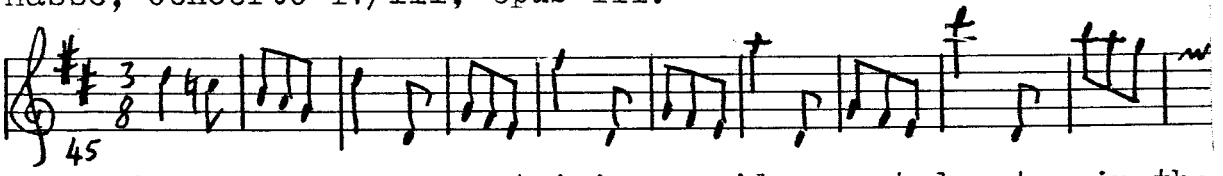
exploited with a variety of effects by Scarlatti: as strumming passages in K.24 and 29, in which capacity they are also employed by J.C.Smith (Lesson III/i*) and Burney (Sonata V/ii)*, and with unparalleled violence in Scarlatti's K.119 (Worgan 39).

Few arrangers were concerned to alter string figurations to types regarded as more suitable for the harpsichord, and the literal transfer resulted in some unlikely passages which ultimately found their way back into virtuoso music for the solo harpsichord.

Handel, Concerto I/ii, Opus VI, arranged for keyboard, Walsh, 1740.



Hasse, Concerto IV/iii, Opus III.



The extended passages containing rapid repeated notes in the Handel example are comparable to those in Scarlatti's sonata in G major, K.455, while the large leaps in the Hasse work became completely absorbed into Scarlatti's characteristic technical language.

It is not always possible to make a distinction between keyboard writing which is interesting because no attempt was made to adapt the original to the keyboard, or because every effort was made to capture the effects of the orchestral version, since in the final analysis the interest arises from the obvious transfer of idiom.

An absolute veracity as to detail, in an attempt to mirror the orchestral sound is characteristic of Avison's Eight

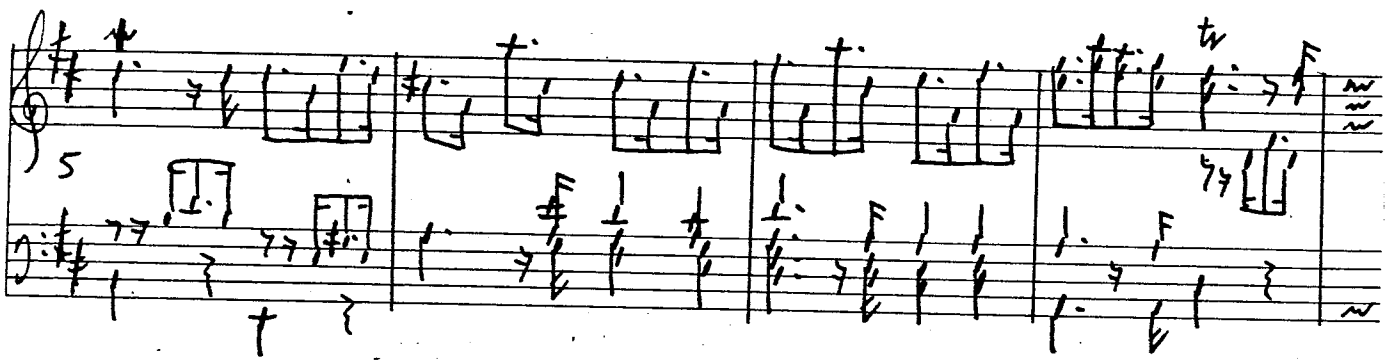
Concertos for the Organ or Harpsichord (1747), which may in a sense be classed as arrangements, Like those of Stanley (Opus II, issued as organ concertos, London, c.1745), they are adapted from string concertos, though Avison was himself responsible for this adaptation.[14] They are essentially concerti grossi with organ or harpsichord concertino, and the ripieno string parts are taken from the original concertos. The keyboard part is set out complete, in the customary manner, with indications as to the distribution of tutti and solo, though given the contrasts in the writing itself, these indications are superfluous. Solo passages are mainly in two parts, and provide a fairly literal representation of those in the string concertos. Occasionally a melodic line is ornamented in the keyboard version. It is in the tutti passages that the most interesting examples of keyboard writing are to be found. Avison probably intended the keyboard part to be of paramount importance. Even without the instructions in his Essay that "the Violin Parts should be but few, and contrived rather as Accompanyments than Symphonies"[15], the nature of the writing in the tutti sections is such that they could stand performance by the keyboard alone. And in this respect, they differ from the majority of published keyboard concertos, for even though the tutti sections are present in the keyboard part, they are generally in two parts, as a makeshift solution in the event of a solo performance. But with an orchestra, the keyboard was relegated to a continuo role in the tutti

14. Walsh had also published a second set of Six Concertos for Harpsichord or Organ by Handel (1740), consisting mainly of concertos from Opus VI (nos. 1,5,6,10 and 11) arranged for keyboard.

15. Avison, Essay, p.136

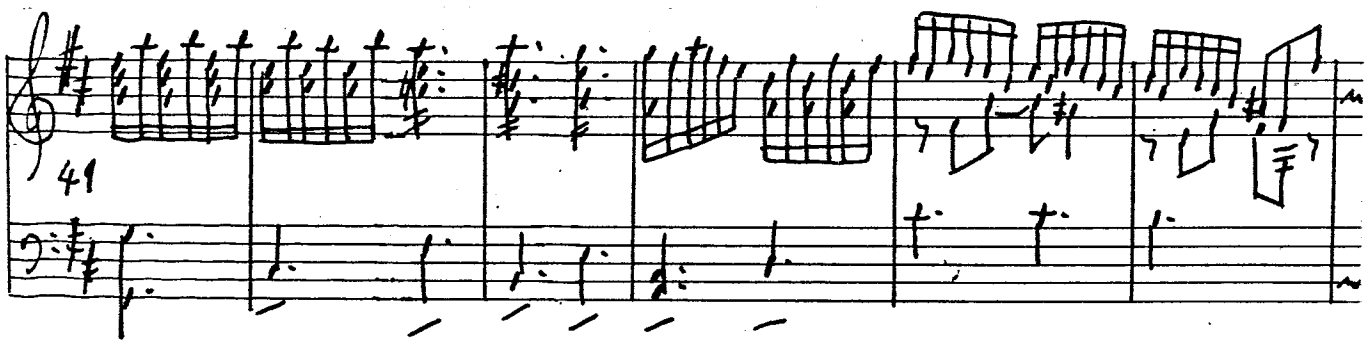
passages[16], a practice that Avison's 'orchestral' writing for the keyboard would seem to deny. Avison's principal concern was with the reproduction of orchestral sound as nearly as possible on the keyboard. His organ concerti are in fact examples of his realisation of a score, which results in passages like the following:

Avison, Organ concerto from Opus II, no.6/i. (Largo)



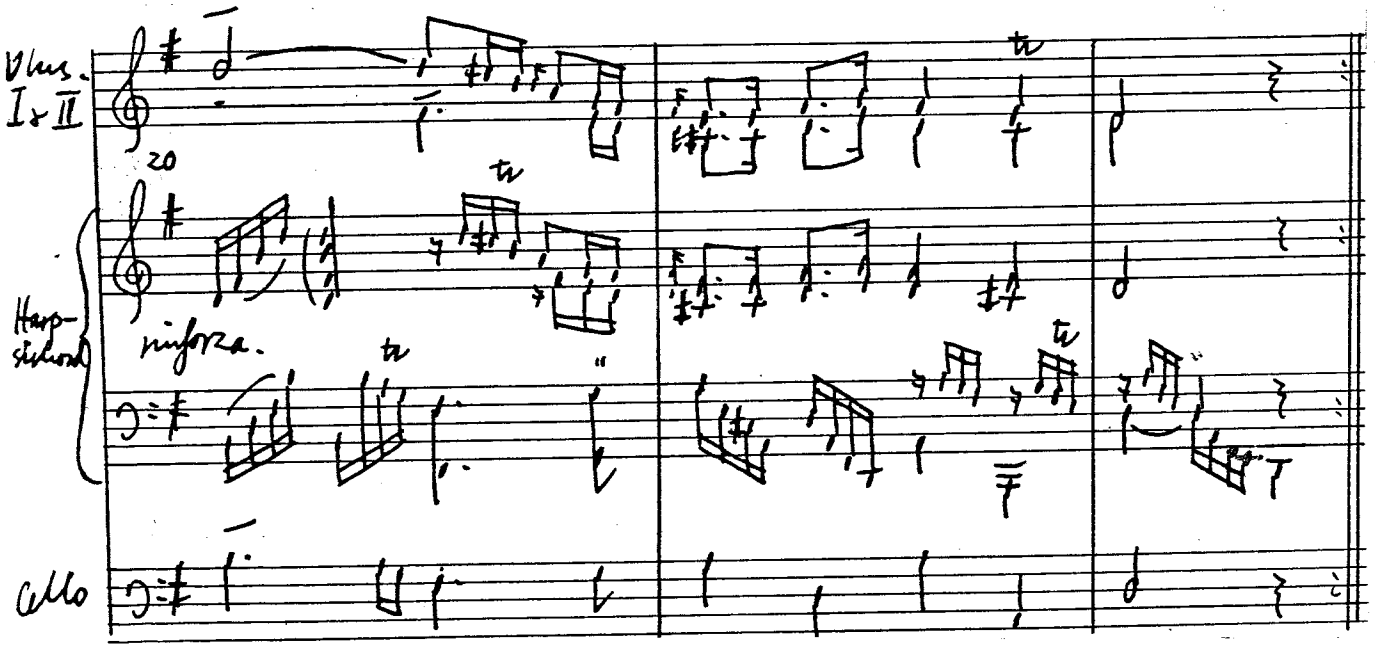
Slow movements such as this are invariably very full-textured, and there is time to negotiate some awkward fingering. Of particular interest is the second movement from the same concerto, since it contains a rare example of Avison's inclusion of rapid repeated notes in the string parts. These are rendered effectively on the keyboard, with tremolando figurations of a type more frequently encountered in the orchestrally-inspired bravura sonatas of the late century.

Avison, Concerto Opus II, no.6/ii. (Allegro)



16. This becomes apparent when comparing the published version of a Paradies concerto in B flat (c.1768), which adopts the standard layout in the keyboard part, and a manuscript (probably autograph) of the same piece, in which the harpsichord plays continuo in the full sections. (Fitzwilliam Museum, MS 30 F. 24.)

A performance of the keyboard part in full, together with the string orchestra, would result in an extraordinarily rich sound, not unlike Avison's accompanied sonatas. The comparison has already been made[17], and Avison's own remarks encourage it. The textures are not dissimilar. Though the string parts are naturally not as complex - or as complete - as those in the organ concerti, they are not quite "self-effacing"[18]. Perhaps this description might best suit the first movement from Op.V no.1, where the harpsichord writing is particularly elaborate: Avison, Sonata Op.V no.1/i.

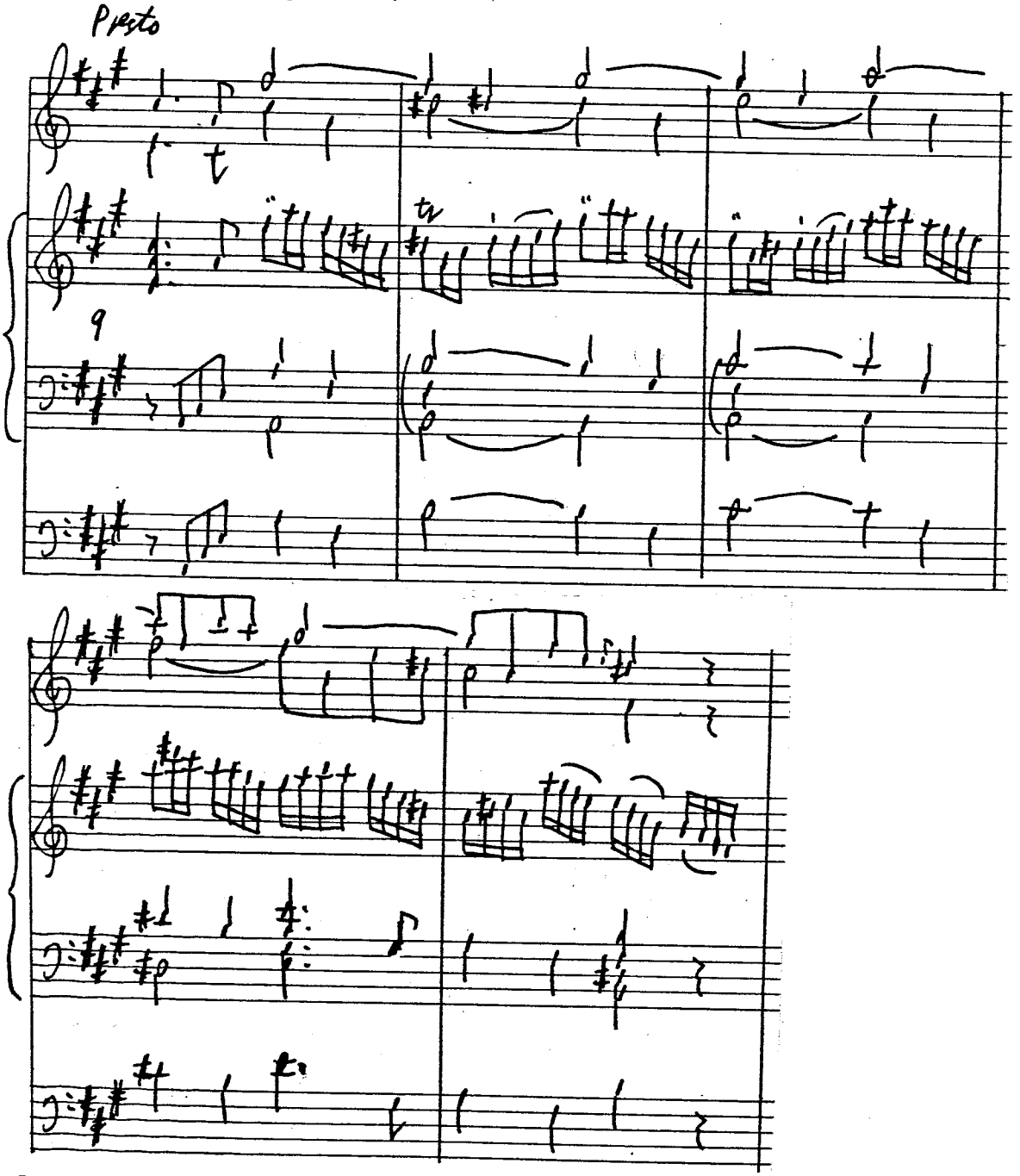


As can be seen here, Avison's violins and cello cover the melodic line, the bass, and frequently an inner part. This is Avison's general practice, so that much of the time, the strings are doubling the keyboard - if not exactly, then in a simplified version. Exact doubling was no doubt necessary

17. C. Cudworth, 'The English Organ Concerto', The Score, VIII (1953), pp.51-58, and R.R. Kidd, 'The Emergence of Chamber Music with Obbligato Keyboard in England', Acta Musicologica, XLIV (1972), pp.122-144.
18. Cudworth, op.cit., p.57.

as an aid to the articulation of the successions of repeated notes[19] (and chords) in the Sonata Op.VIII, no.3/i, though the tempo direction andante gives such passages a character quite unlike the agitated effects achieved by Scarlatti. Occasionally the strings provide sustained lines, based on those of the harpsichord, but distinct in character from its glittering figurations.

Avison, Sonata Op.VIII, no.1/ii.



19. Though he seldom wrote repeated notes for either keyboard or strings, Avison did leave instru ctions (similar to those of Scarlatti) for their performance on the former: "The Key must be Struck with different Fingers." Advertisement to the Sonatas, Opus V, 1756.

Their function is quite clear, and is stated by Avison himself, who refers to them as "Assistants only" in the task of "enlivening the Air, filling the Harmony, and contrasting every Part"[20].

Implicit in these remarks, and indeed explicit elsewhere in Avison's writings is a concern for the inadequacies of the harpsichord as an expressive instrument. This was his only reservation when recommending performances of orchestral music on the solo keyboard:

> "[the organ or harpsichord] are confined (a defect chiefly arising from the nature of the instruments themselves) so that they allow the performer but little scope for expression."[21]

'Expression' appears to have referred principally to a variety of dynamic range, and the ability to sustain sounds. Proceeding further, Avison tells us that "The chorus and solo...may be finely distinguished by the swell-organ, or on those harpsicords that express the Forte-piano". His additional references to "the more delicate powers of this finer instrument" suggest that he may have had in mind the new piano - though 1758 is very early for him to have heard one, and the remark could equally refer to the machine stop of the harpsichord[22]. Like Burney, Avison favoured the new piano for the sake of its more expressive touch, since "...The harpsichord having neither sostenuto nor expression, maintained its reputation by brilliant execution"[23]. But the quality of its sound - clear, brilliant,

20. Avison, Six Sonatas for the Harpsichord, with Accompanyments for two Violins, and a Violoncello, Opera Quinta, London, 1756, Advertisement.
21. Avison, Twenty Six Concertos (1758), Advertisement, p.1.
22. See A.G.Hess, 'The Transition from Harpsichord to Piano', Galpin Society Journal, vi (1953), pp.75-94.
23. Burney, History, II, p.1008.

even harsh - was an important aspect of its idiom, and composers and performers alike had to come to terms with this as with its technical defects. The production in the mid-eighteenth century of both brilliant harpsichord music and increasingly detailed treatises on performance proves their inclination to do so. Avison and Burney furnished fascinating examples of harpsichord music, each exploring different colours and effects. For all that the former saw his accompanied sonatas as a type written for a "multiplied Instrument"[24], much of the variety of expression is achieved by the harpsichord writing itself.

Burney's own harpsichord writing, with its dazzling technical feats, endorses his own view of the type of music suited to the harpsichord, as does his comment on Schobert's keyboard music:

> "the spirit and fire of his pieces require not only a strong hand but a harpsichord, to give them all their force and effect. They are too rapid, and have too many notes for clavichords or piano fortes."[25]

In addition to the harpsichord's clarity of tone which enhanced these works, the rapidity of the "too many notes" obviously ensured a continuation of sound. The harpsichord may be a harmonic instrument, but being also a mechanically plucked stringed instrument, its naturally brittle quality had consciously to be avoided in order to draw out the full sonority of the harmonies. Suggestions for overcoming this disability are to be found in treatises on accompaniment, and all involve

24. Avison, Six Sonatas for the Harpsichord, with Accompanyments, for two Violins, and a Violoncello, Opera Settima, Newcastle, 1760, Advertisement.

25. Burney, History, II, pp.956-957.

arpeggiation, or "motion" (Geminiani's term for figurations).[26]

Besides advice of this nature, the writers of harpsichord treatises sought to instruct learners in the various methods of touch and fingering. They were mostly agreed that good fingering was the basis of securing not only a fluent performance but a fine tone on the instrument, which became synonymous with rendering the sounds of the harpsichord more lasting. Innumerable treatises expound the same theories (the German ones are clearly and by admission based on C.P.E. Bach), and from them we shall take Pasquali's, as expressing in a particularly thorough and clear manner the essence of them all. Pasquali's title: "The Art of Fingering the Harpsichord"[27] itself indicates the nature of his ideas, which he explains in general terms in the preface:

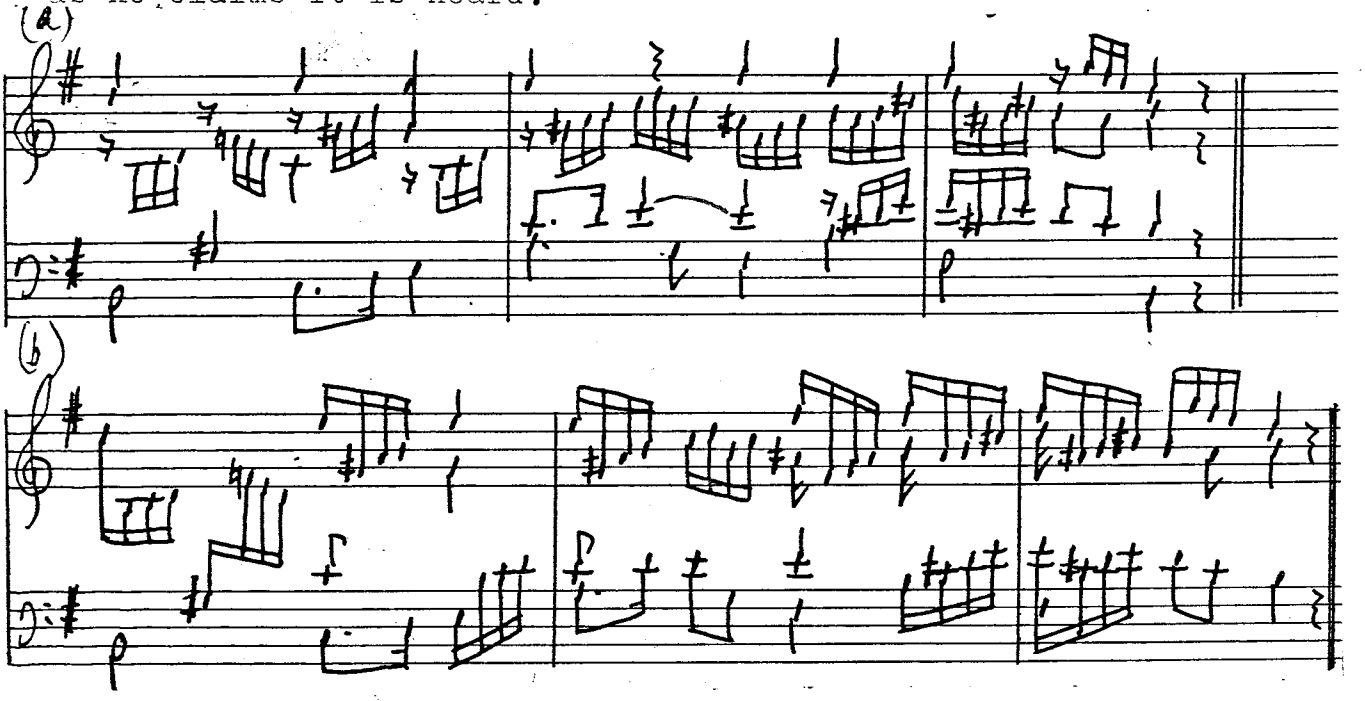
> "...good Tone arises from the Fulness of the Vibration of the Strings; the indifferent, from the Scantiness of the Vibration on some Notes, which breaks the Continuation of the Sound...the holding the Fingers upon the Keys the exact length of the Notes, produces the good Tone; the taking them off frequently before the Time, occasions the contrary..."

Obviously passages which could not be fingered conveniently were considered to be badly written for the instrument. By inference, such passages are those which do not allow the fingering to do its office - that of keeping the vibrations going. These include pieces which favour complex part-writing (Geminiani's harpsichord works must frequently merit Pasquali's displeasure), especially fugues, against which Pasquali raises some objections which are of great interest:

26. This subject is dealt with at length in F.T. Arnold, The Art of Accompaniment from a Thorough-Bass, New York, 1965, Vol.I, pp.438-481.
27. Published in Edinburgh, 1758. The licence is dated 1750, but a quotation from Avison's preface to the Sonatas Op.V (1756) suggests a later date.

> "...many Passages in Fugues and other Compositions in three or four Parts, cannot be played on the Harpsichord, neither as they are written, nor with a good Tone. And as a Proof of this Assertion, let us observe Part of the Fugue in the fourth Suit (sic) of Mr. Handel's first sett of Lessons...in which we shall find not only that it is impossible to hold every Note its full Length,...but also by the too great Nearness of the Parts, the Ear will confound the Passages of one Part with those of another, and often reduce the Effect of four Parts to that of two."[28]

Pasquali illustrates his comments with the following two versions (a and b) of the passage: as it is written, and as he claims it is heard.

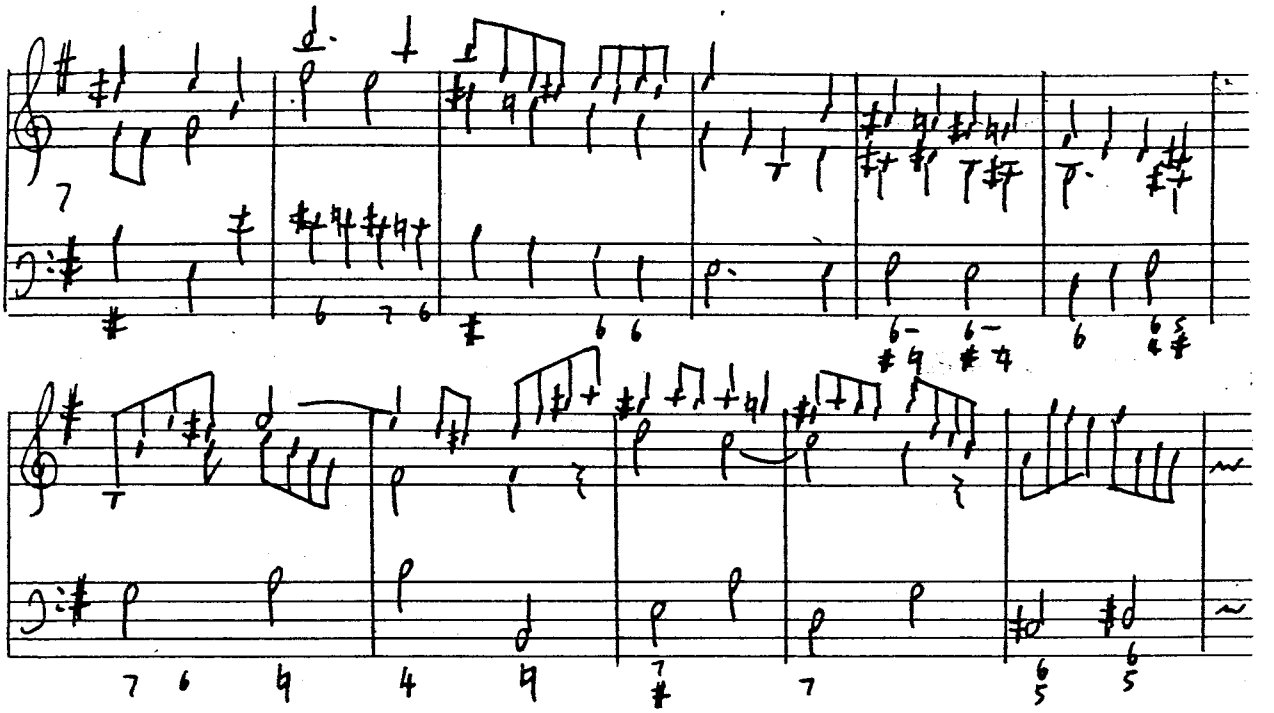


Keyboard fugues are almost always a compromise between strict part-writing and aural effect, owing to the technical limitations imposed by the mode of representation. Pasquali's principal objection is to the manner of notation, which encourages an awkwardness of fingering if strictly adhered to. Perhaps he would have favoured a representation such as was

28. Nicolo Pasquali, The Art of Fingering the Harpsichord, Edinburgh, 1758. p.21.

adopted by transcribers of orchestral fugues for keyboard, though in some cases the results were hardly productive of ease:

Geminiani/Cramer, Concerto Op.III, no.3/iii.



But Pasquali's treatise does not purport to teach virtuosi, and it is the business of a virtuoso to give a successful and effective performance of that which in the hands of lesser musicians is either ineffective or impossible. Presumably Handel was equal to the performance of his fugues in a manner which suggested the intricacies of the part-writing while displaying his execution and the tone of the instrument more than adequately.

The composer to meet with Pasquali's absolute approval was Alberti, in whose harpsichord lessons "the Vibration is never lost"[29]. This is because no effort is required in matters of fingering; the music falls naturally under the hands, which may remain "in one Position"[30], as Pasquali deems most fit. In

29. Pasquali, op.cit., p.24.
30. Pasquali, op. cit., p. 10.

total opposition to the style and technique of Alberti are the jagged lines and percussive leaps of Scarlatti's harpsichord writing. They are to be classed with the fugues in that the same reasoning can be applied against them. Though Pasquali did not name Scarlatti, he may have had the Essercizi in mind when he wrote in his preface:

> "I am conscious that there are Passages to be found in several favourite Lessons for the Harpsichord, with some of their Notes so distant from each other, that the Finger of the one must be lifted up a considerable Time before the Finger of the other can be put down. Here indeed the Vibration cannot be continued, ...for which Reason I would, with all deference, recommend to the future Composers of Lessons to shun as much as possible all such Passages..."

The treatise of J.C. Heck[31] displays a more practical attitude to such writing. Though he disapproves of it, he reasons that since it exists, he should offer aid in ensuring its most effective performance.[32] A few passages containing large leaps are given in his treatise, and the proposed fingering demonstrates his concern to achieve a continuous sound. Then follows further advice:

> "Pieces where Notes of one Part are at a still greater Distance, are always play'd cross handed, taking for granted such Pieces to be entirely calculated to be play'd in this and no other way..."[33]

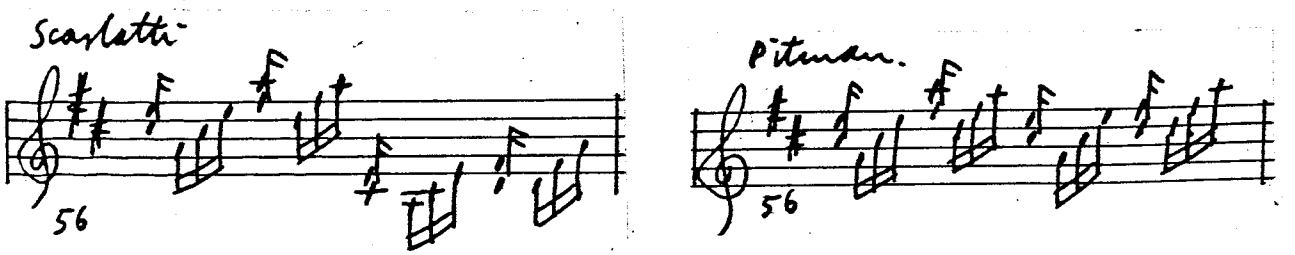
Heck shared the opinion of C.P.E. Bach[34] that handcrossing was for strictly practical purposes.

31. J.C. Heck, The Art of Playing the Harpsichord, London, c.1770.
32. J.C. Heck, op.cit., p.30.
33. Ibid.
34. C.P.E. Bach, Essay on the True Art of Playing Keyboard Instruments, trans. and ed. W.J. Mitchell, London, 1974, pp.77-78.

No writer seems to have expressed an opinion on the perverse handcrossings in Scarlatti's sonata K.29, except Ambrose Pitman, who tacitly left them out of his edition. Pitman's alterations to some of the Essercizi sonatas may be discussed at this stage, as being concerned primarily with the issues arising from fingering. (The preface to his edition of Scarlatti[35] condemns the use of C clefs, which Pitman has discarded. However, these clefs have nothing to do with Scarlatti. They are not present in the first edition of the Essercizi, and they exist only in the additional sonatas introduced by Roseingrave in 1739.) The sonatas contained in Pitman's publication are as follows: Lesson I: K.31, K.8, K.2. Lesson II: K.13, K.14. Lesson III: K.5, K.34, K.9. Lesson IV: K.29, K.32, K.33. Lesson V: K.1, K.10. Lesson VI: K.19, K.6.[36]

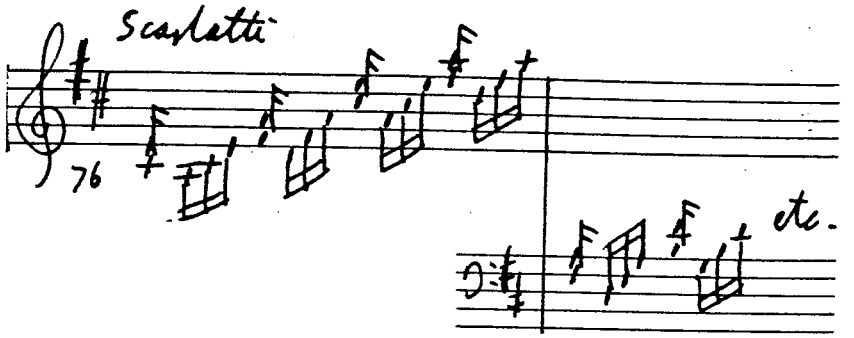
The main differences between Scarlatti's originals and Pitman's version are in the disposition of the hands. Handcrossing is eliminated where possible, as in K.29 and K.5 - those of a more harmless type, in K.19, are retained. Large leaps in the bass part are invariably taken up the octave, as in the bass line of K.33, bars 35-9. The perilous sudden change of register in the following passages from K.29 is avoided as Pitman introduces a different octave:

Scarlatti, K.29.



35. See above, Chapter I, p. 47-8.
36. There is some confusion, recorded by Kirkpatrick, op.cit., Appendix V, p.410, over the number of sonatas in this edition. Newton reports 15, which is accurate, Hopkinson only 6. Those he lists are in fact the first from each Lesson.

Scarlatti

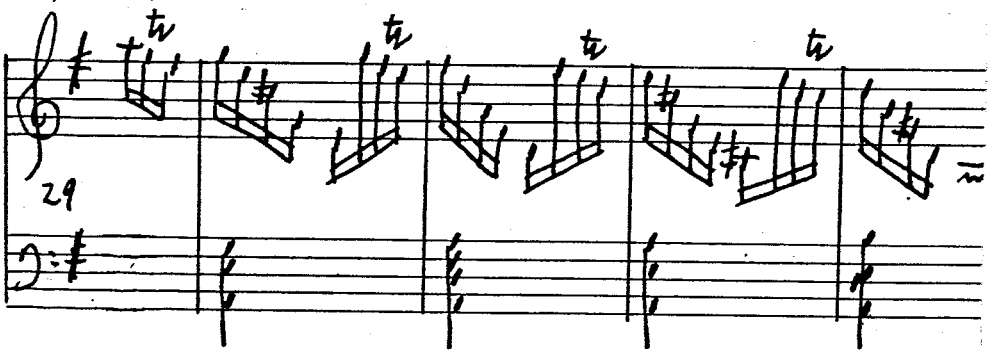


Pitman.

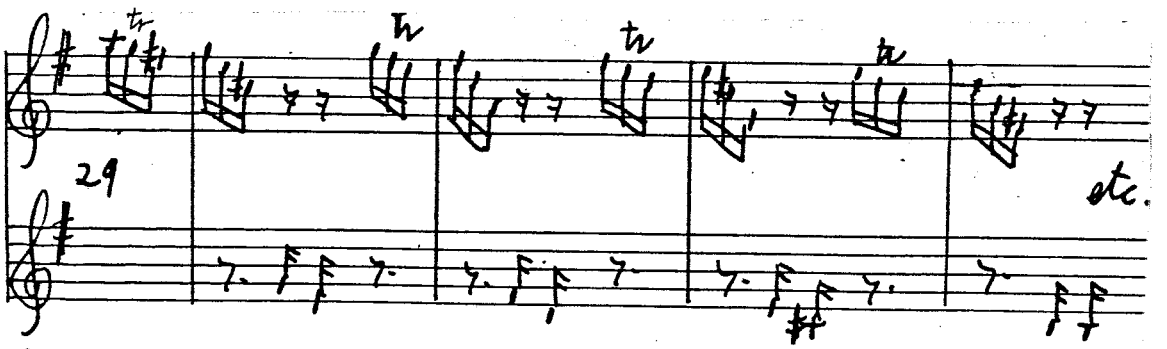


And with certain arpeggiated figurations, Pitman appears to have taken the advice of Heck, who suggests that where "some Notes should happen to be beyond the reach of one Hand, tho' seemingly design'd for one, then both Hands may be used"[37]. Passages of this kind occur frequently in Scarlatti, and among the sonatas edited by Pitman, there are instances in K.13, 29, and 31. An example from the first of these will serve to illustrate Pitman's procedure, which applies to them all, with the same alteration to the effect of the music.

Scarlatti, K.13.



Pitman.



37. J.C. Heck, op.cit., p.29.

Unfortunately, in arranging the figuration thus, and securing an ease in fingering, Pitman also sacrificed the rhythmic force of the dissonant left-hand chords. It is not surprising to discover also that the inner pedal A, which creates the dissonance, is missing from the chords in bars 29-30 of K.29.

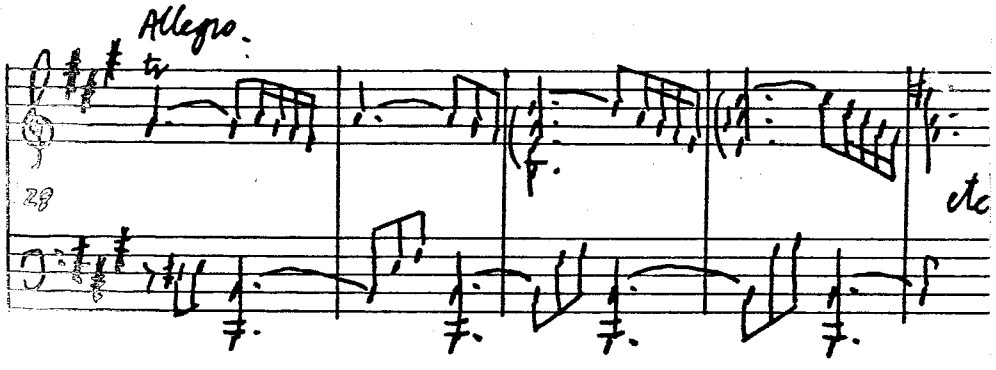
Taken as a whole, Pitman's alterations considerably curb Scarlatti's vigorous freedom of movement and violence of sound. This may, of course, have been part of his intention, though he only admitted to a concern for the eradication of technical difficulties. The fact that he was content to destroy the character of some of Scarlatti's most vivid passages is an indication of his priorities. These were the same as Pasquali's: that the player should above all produce the good tone which results from technical ease. But treatise writers who strove to attain a sostenuto were perhaps too concerned with this particular sound ideal, to the neglect of others equally important. The great leaps in Scarlatti's sonatas - doubtless highly effective in his own performance - are equally so in terms of harpsichord sound. The harpsichord is not naturally a sustaining instrument. It is, however, percussive, and Scarlatti's writing enhances this natural attribute. In doing so, in creating his own highly accentual idiom, he also compensates for another defect: the harpsichord's inability to produce dynamic accent in response to an increase in the pressure of the player's touch

Accentual writing such as this appears infrequently among the compositions of English harpsichordists - always excepting the incisive accents attained in handcrossing passages of the athletic type. J.C.Smith occasionally employs extensive leaps

for their biting rhythmical effect. This is particularly noticeable in the sonata VIII/iii*, the bass line of which achieves a Scarlattian freedom with its rapid ascending arpeggios followed by a leap down two octaves (bars 60-70), while later (bars 77-96), a percussive deep bass note is touched at the start of each bar, and answered by glittering arpeggiations high in the treble.

Exact parallels to the sharp chords omitted by Pitman in bars 30-4 of Scarlatti's Essercizi 13 are not often imitated either. Though naturally the principle of chordal accentuation was basic to the knowledge of the harpsichord's range of expression, it is surprising to discover how few English composers of the mid century used chords for primarily rhythmical purposes. However, they are to be found, particularly in the works of Nares. His Lesson VIII/iii (1747) provides a sharply accentuated dominant pedal passage of the Scarlattian type, where the accent is aided by the wide left-hand movement necessary to play the bass octaves.

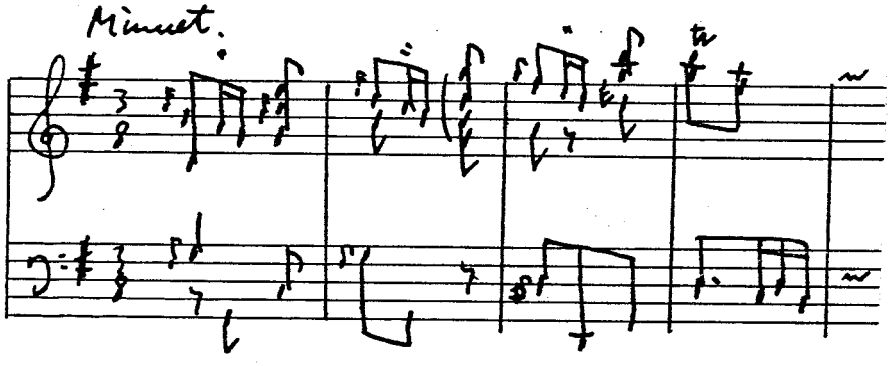
Nares, Lesson VIII/iii, 1747.



But the full chords and the dissonance are reserved for the treble - including an acciaccatura in the fourth bar. Though acciaccature in a movement of this character were making their appearance in English compositions at least as frequently as the more accepted type employed in a slow movement (see Ch.II,

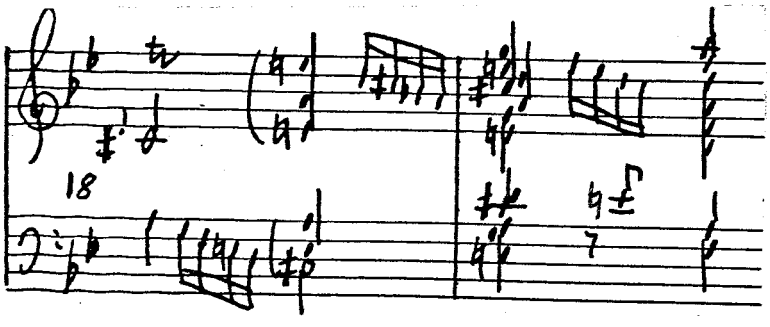
p.120), seldom do they appear in the bass, as is customary with Scarlatti (e.g. bars 37-42 of K.26). The combination of dissonance and depth of pitch produce the startling percussive sound which seems to have been Scarlatti's intention rather more than the attainment of harmonic richness. The distinction is a fine one, depending upon the character of the movement, naturally upon the degree of dissonance and the pitch of the chord, as well as its context in a passage. Quite a different effect results from the acciaccature in Nares's Lesson V/iii (1759). Here, they add unusual colour to the piece, enhancing the bright, high clarity of the treble harmonies. The rhythmic spark is far removed from Scarlatti's jagged dissonances.

Nares, Lesson V/iii, 1759.



Among the most rhythmically potent harpsichord music is that of Kelway. Rarely does he have recourse to the devices so far discussed, though on occasion he can employ them in an arresting manner. A notable instance occurs in sonata VI/i in G minor, where a strident dissonance lends rhythmic intensity to the climax of the movement.

Kelway, Sonata VI/i.



Apart from chordal accents, however, Kelway's writing is infused with a rhythmic vitality born of his feeling for harpsichord sound, and compelling his melodic style to an angularity of contour. While retaining his own individuality, his approach to the instrument is clearly informed by a thorough acquaintance with the harpsichord music of Scarlatti and Geminiani.

The same influences - particularly that of Geminiani- can be sensed in Avison's harpsichord writing. In the preface to his sonatas Opus V, he states that "the Elements of Playing made use of in this work, are the same as explained by Geminiani in his Introduction to a Good Taste in Music." But of especial interest is his next comment:

> "...agreeably to the Design of those Elements, they are here applied as somewhat more than Ornaments, being frequently intended as well for accenting, as for gracing particular Airs."

Though Avison offers no further explanation of the elements to which he refers here, it is reasonable to suppose that they include Geminiani's description of acciaccature and their use. Avison generally follows Geminiani's dictum that they belong properly to "grave Movements", but, in accordance with Geminiani's occasional and Scarlatti's habitual usage, Avison also introduces them principally for their mordant effect, and in the bass of a fast movement. (See Sonata III/ii,* Op.V, bars 39 and 77.) The harpsichord writing in the accompanied sonatas also reveals a great fondness for very full and often very deep bass chords. That he conceived of these as much in accentual as in harmonic terms is supported by his unusual notation of

some of them, in which the inner notes of the chord are written in shorter time values, like the dissonant notes in acciaccature, and therefore intended for quick release. (See for example Sonata Op.VII, no.2/i,* bars 54-64.) Avison's preoccupation with accentuation is not surprising, since in accompanied sonatas as fully scored as these, the harpsichord must perform a double service as a melodic and a continuo instrument. This provides at least one reason for the resemblance between Avison's harpsichord music and that of Geminiani, since both were concerned with many of the same issues.

As arrangements made principally from violin sonatas, Geminiani's harpsichord works are of particular interest in a discussion of instrumental idioms. Geminiani may well have intended his harpsichord collections for the keyboard player who could not manage them in their original form. But those who sought them as an easy alternative - as Avison intended that musicians should adopt his orchestrations of Scarlatti - would be disappointed. The originals are highly idiomatic and difficult violin pieces, the compositions of a virtuoso of formidable knowledge and powers, and they are accurately represented on the harpsichord, with corresponding difficulties. It seems not to have been Geminiani's purpose to make an anthology of favourite airs with simple accompaniments for the amusement of the domestic harpsichordist, and neither had he the careless attitude of the voracious publisher of 'multiple choice' compositions. With his accustomed thoroughness and attentiveness to all aspects of instrumental expression, he has re-created the violin works in terms of the harpsichord

with great effect. Though there is no record of his performing on the harpsichord, he clearly possessed an intimate knowledge of many of its peculiar characteristics. His sensitivity to its varied possibilities of sound betrays a French influence, and is particularly noticeable in Book I with regard to the handling of harpsichord sonorities. (This includes his avoidance of high registers.)

Contemporary views on Geminiani's harpsichord collections are mixed. Among those who disapproved of them were Burney and - more surprisingly - Hawkins. The comments of the former are characteristic:

> "...he [Geminiani] published two books of Harpsichord Pieces, that are rendered impracticable by crouded harmony and multiplied notes."[38]

More mild is Hawkins's criticism that in arranging "airs from his solos...it was not always that he altered them for the better"[39]. On the other hand there is the tacit approval of Kelway, who taught his favourite scholar Charles Wesley with the aid of Geminiani's harpsichord pieces. (Wesley was prepared for a career as a virtuoso with a formidable repertoire which included, besides the revered Handel and the indispensible Scarlatti, Geminiani and Kelway's own compositions.[40]) Avison's panegyric on Geminiani's harpsichord music has already been quoted (see above, pp. 212-13). It is interesting to note that Avison's recommendation of the study of these pieces is addressed "to those who would improve a true Taste, and acquire a graceful and fluent Execution" - which is a direct contradiction

38. Burney, History, II, p.992.
39. Hawkins, op. cit., II, p.916.
40. See E. Routley, The Musical Wesleys, London, 1968, p.47.

of Burney's remarks, which suggest an awkwardness in the performance of over-loaded harmonies and profuse intricacies of line and texture. Yet "crouded harmony and multiplied notes" had their purpose in Geminiani's scheme beyond that of creating a contrapuntal density, and this was to ensure the continuous sound of which Geminiani was desirous.

Doubtless this kind of writing was the subject of Avison's reference to the "fluency" of Geminiani, together with his inexhaustible invention in ornamentation - also an aid to the acquisition of "a true Taste". Certainly the harpsichordist John Burton seems to have concurred with Avison on these points, as is apparent from a manuscript copy (in Burton's hand[41]) of Book I of Geminiani's harpsichord works, set out on four staves, two being reserved for the presentation of the violin originals. (These are incomplete in the manuscript.) This suggests a comparison between the two versions, possibly with the specific intention of studying Geminiani's art of figural elaboration.

The differences in layout between the two books of harpsichord music, and the distance of nineteen years separating the publication of each might suggest a difference also in approach to the problems of making arrangements, and of selecting suitable pieces for such a compilation. A cursory glance at both books reveals a larger proportion of lightweight pieces in Book II - indeed, but for the two favourite minuets at the conclusion, there is nothing insubstantial about Book I - and a more pronounced tendency to leave the lines and textures of the originals as they were. This is especially noticeable

41. British Library, Add. MS.16,155.

since Book I includes no completely literal transfers from one medium to another. However, on closer examination, we may conclude that there must be no other reason for this last fact than that those few pieces were quite satisfactory left untouched, since Book II contains as many alterations as are necessary and consistent with Geminiani's style in writing for the harpsichord.

In comparing violin music with that for harpsichord, a number of issues must be considered: the differences in line and in texture between them, the element of transferring a melody and its accompaniment to a single instrument, and the re-creation of the character of the violin piece in terms of the harpsichord. With a composer as thorough and as sensitive to the particular claims of the various instruments as Geminiani, what he leaves unaltered is as much a comment on his approach to idiom as the changes he makes. In this connection, it should be mentioned that Geminiani was by no means concerned to avoid those sonatas which display a particularly violinistic technique.

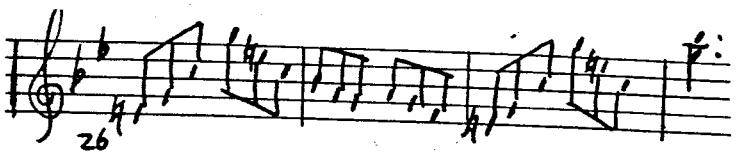
Geminiani's writing for the violin frequently inclined towards its use as a harmonic instrument, probably in emulation of Corelli, though surpassing him in this respect. Thus the type of his virtuosity is more likely to be expressed by multiple stopping[42] than by the technical wizardry of Vivaldi's virtuoso passage-work. This being the case, Geminiani's translation of his violin idiom into that of the keyboard must appear quite consistent with his stylistic tendencies, as indeed must the sumptuous rich textures of the harpsichord compositions

42. Avison's objection to double stopping, that it "brings down one good Instrument to the State of two indifferent ones" (Essay, p.110) must be the only point on which he could not have agreed with Geminiani.

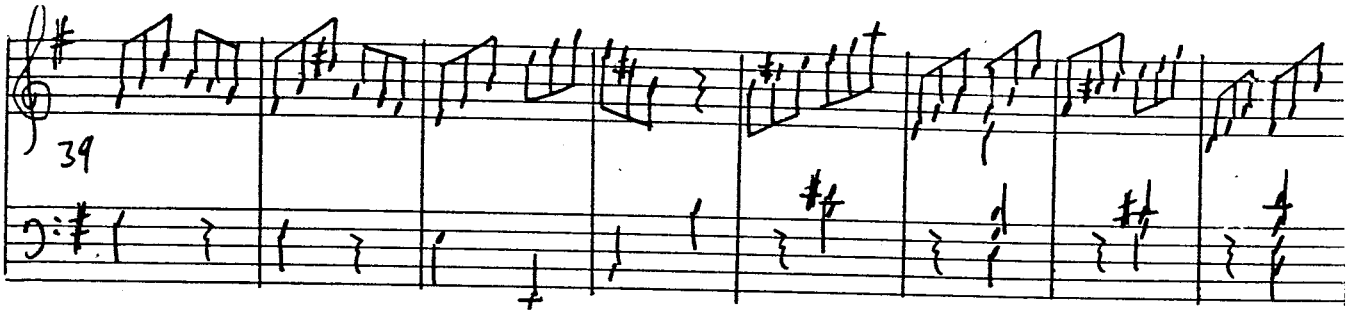
themselves. However, momentarily setting aside the question of Geminiani's textures, we shall deal first with the treatment of the melodic lines. These retain much of the character and even the contour of the original, and Geminiani did not feel constrained to alter them unless they proved technically impracticable or inappropriate in terms of sound. Geminiani's tendency away from some of the extremes of 'Italian' virtuosity rendered at least the former condition less likely, though it is not suggested that some of the characteristics of this style - extensive string crossing, figurations with widely-spaced melodic intervals, the percussive use of double stopping, and rapid repeated notes - were absent from Geminiani's writing. Though such figures do not constantly predominate, examples are not wanting, and Geminiani expresses them on the harpsichord in a variety of ways. He seems to have been totally opposed to repeated notes on the harpsichord, and on the occasions of their appearance in a piece to be arranged, they are transformed into running figurations (see Allegro,* Bk.II, p.12, bar 41). Oddly enough, this objection did not extend to repeated chords, and there is one unusual occurrence of their direct transfer from the sonata Op.IV, no.5/ii to the harpsichord (Vivement,* Bk.I, p.10, bars 49-50).

Wide-ranging violin lines are not so intolerantly regarded as repeated notes. In fact, Geminiani seems often to have appreciated the sweeping effect of those violinistic figures, and many are retained intact, amongst which are the following examples (see also the subject of Bk.I,* p.16):

Geminiani, (a) Bk.II, p.28



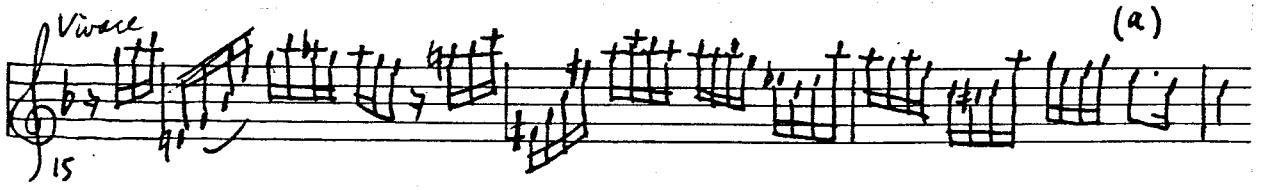
(b) Bk.II, p.36.



Such figures naturally suit the character of the gigues from which they are all taken. Note also in the example from the Giga in G major (Bk.II, p.36) that on the first beat of bars 39-41, the treble line is doubled at the octave by the bass, an unusual sonority, and particularly characteristic of the violin sonata. Another example of the retention of this effect from the original is found in the Allegro* in B flat major (Bk.II, p.12, bar 36).

On at least one occasion, Geminiani writes obviously violin influenced lines without exact reference to those in the original. The harpsichord version of the following line is more curved and sinuous than that of the violin, and the cadence figure at (a) is more staid and commonplace than that of the arrangement:

Geminiani, Sonata Op.I, no.9/i.

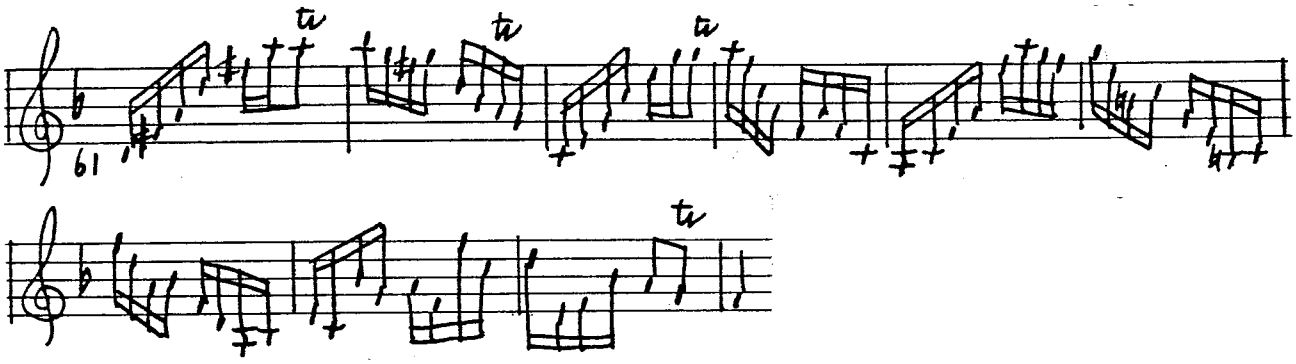


Bk.II, p.30.



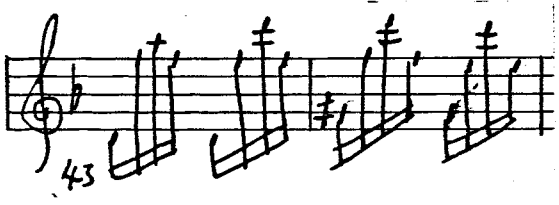
The elasticity and freedom of the violin lines is employed expressively throughout the Amoureusement* in D minor (Bk.I, p.14) and the Moderement (Bk.I, p.18). Especially in the latter, Geminiani delights in the wide-ranging movement of these arpeggio figures, with their restless shifting between octaves:

Geminiani, Bk.I, p.18.

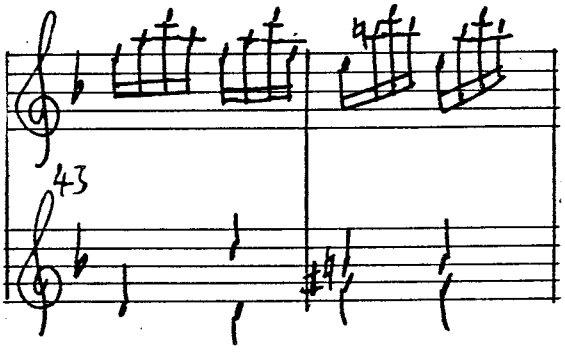


There are naturally occasions when Geminiani finds it necessary to alter some of the more impossibly violinistic figurations. Arpeggiations like these are divided between the hands, since the violin part alone provides its own accompaniment:

Geminiani, Op.IV, no.6/iii

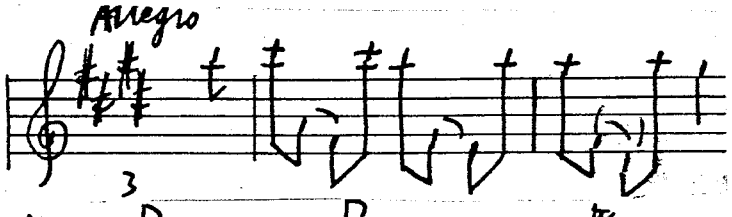


Book I, p.18

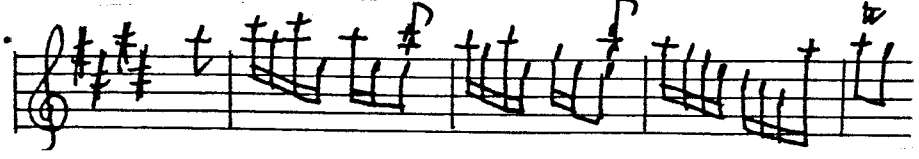


While the wide intervals of the following are contained within the reach of the hand:

Geminiani, Op.I, no.10/ii.



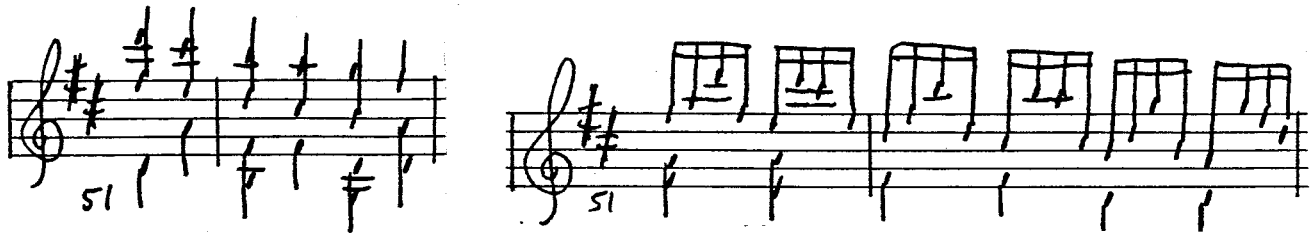
Book II, p.54.



(These last are of a type which may well have been included in their original form in a harpsichord work by Scarlatti or B. Marcello.)

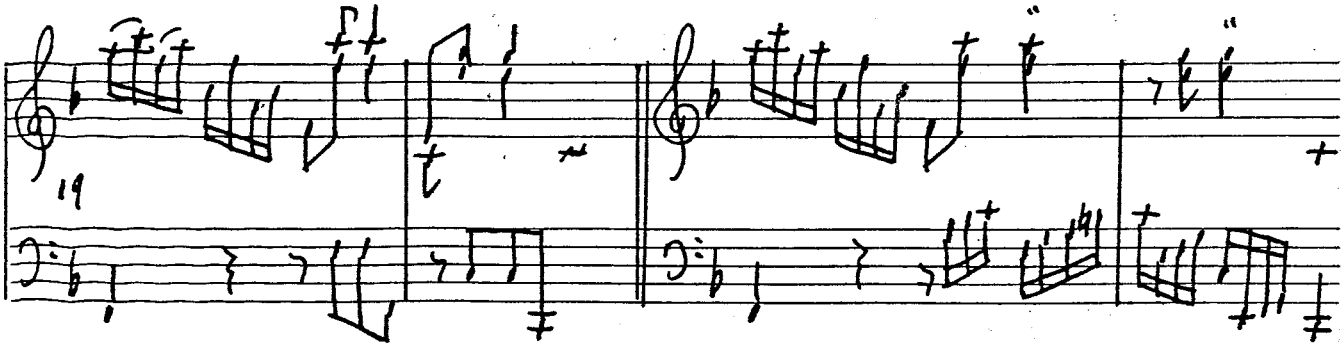
The same mixed reception is accorded to multiple stopped passages, some of which are arpeggiated - as they may well be in performance on the violin - and realised as follows on the harpsichord:

Geminiani, Op.IV, no.1/ii. Book I, p.4.



Those of a more accentual type are sometimes transferred intact, with considerable effect, as in bars 14-15, and 38-40 of the Allegro* in D minor (Bk.II, p.22). Others are retained as chords in the harpsichord version while relying on the left hand to provide the flow of sound and also to aid the rhythmic pulse (Bk.I,* p.10, bars 17-18). A similar effect is obtained in the following example, where the rhythmic interchange between treble and bass at bars 19-20 of the original is forcefully rendered in the harpsichord, aided by the downward thrust of the running bass line;

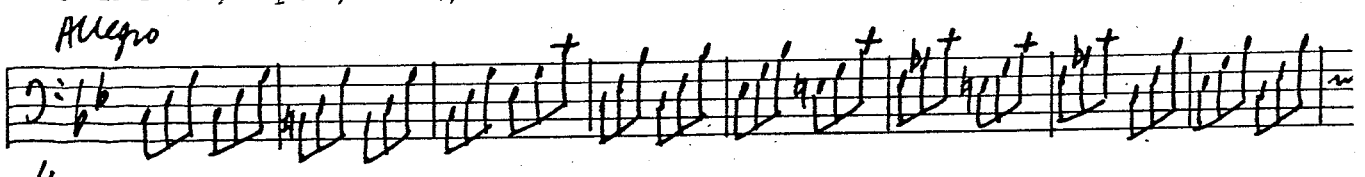
Geminiani, Op.IV, no.8/ii Book II, p.22.



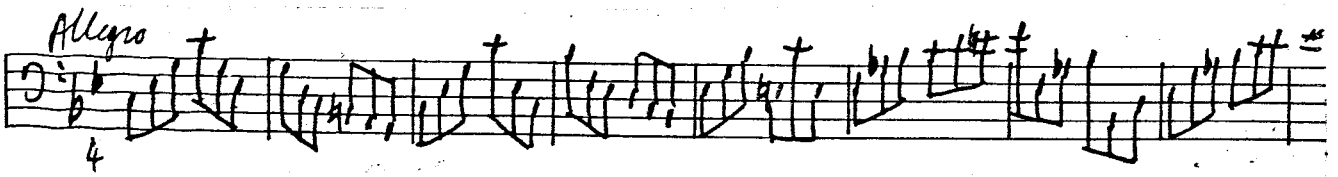
But for this bass line, the sound would necessarily be impoverished, as can be seen when this figure appears later, unadorned in both versions, and to the detriment of the harpsichord work, which loses impetus (Bk.II*, p.22, bars 45-8).

These examples also illustrate the prevailing need of the composer to sustain the sound of the harpsichord - a conspicuous problem in an arrangement for harpsichord of music written originally for an instrument with considerable sustaining powers. It accounts in part for Geminiani's ornamentation of some of the violin's plainer lines, or if the melodic line remains unadorned, the accompaniment provides the sostenuto. The practice of embellishing a plain melody on the harpsichord is possibly not the only reason for the degree of elaboration found in Geminiani's works for this instrument. His delight in ornamentation for its own sake must also be considered[43]. Only a fondness for inventing new figurations could account for the considerable elaboration of the sonatas No.1/i and 5/i (Opus IV) - Bk.I, p.2* and p.8* respectively - which strictly require no amendment. Similarly, this accompanimental figure (Op.I, no.7/iv), which would have suited the harpsichord like an Alberti bass, is transformed into figurations more characteristic of Geminiani.

Geminiani, Op.I, no.7/iv.



Bk.II, p.50.

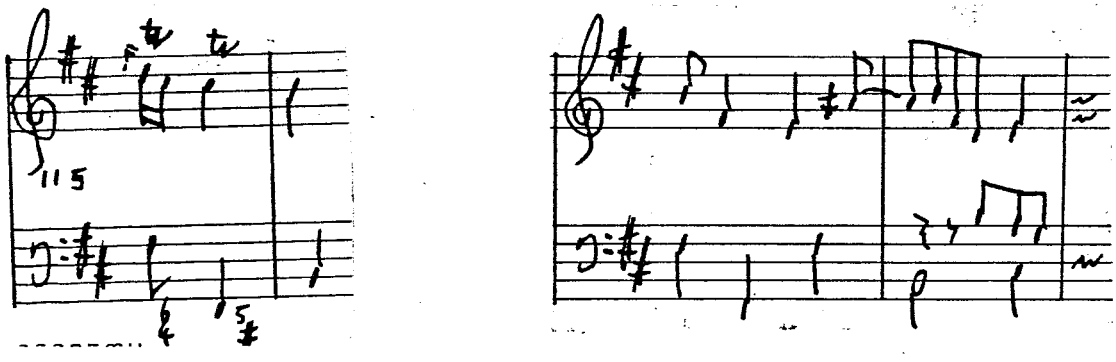


43. His approach is in this respect similar to that of J.S.Bach, described by P.Aldrich in 'Bach's Technique of Transcription and Improvised Ornamentation', Musical Quarterly, xxxv (1949), pp.26-35.

Angular writing of this kind results in a pointed style, the reverse of Alberti's unruffled accompaniments. Geminiani may have written like this as a result of his perpetual search for new contours, or to attain a more sharply delineated effect on the harpsichord, in the same manner as Kelway (see above, p. 298-9).

The problem of sustaining sound naturally applies to chordal passages. Besides indicating the spreading of chords by a sign (- which is also employed by Avison and Nares - and reminding the player "not to exhaust the harmony all at once, that is to say, never lay down all his Fingers at once upon the keys"[44], Geminiani occasionally provides his own realisation of full-textured chords and progressions. At a simple level, he notates the desired effect of an arpeggiated final cadence chord, including an acciaccatura (Bk.I,* p.14, bar 132). Another cadential figure is appropriately splintered and prolonged with the aid of syncopations as well as broken harmonies.

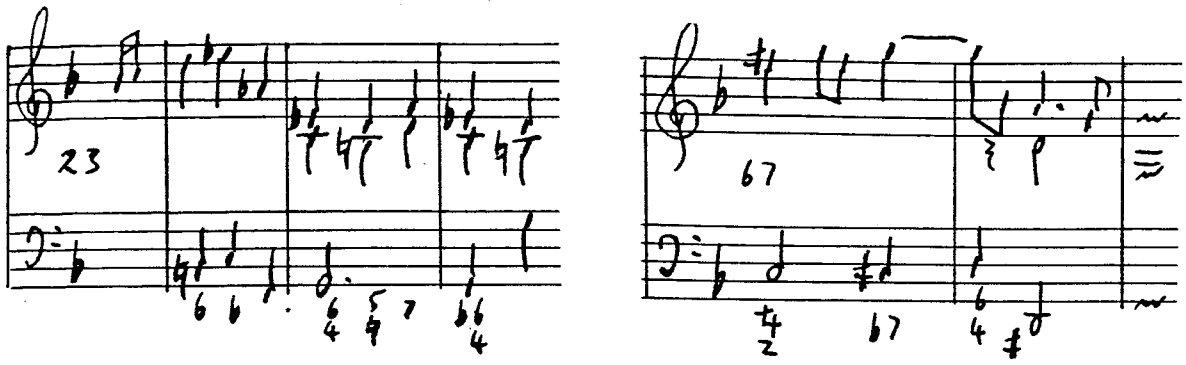
Geminiani, Op.IV, no.1/iv. Book I, p.6.



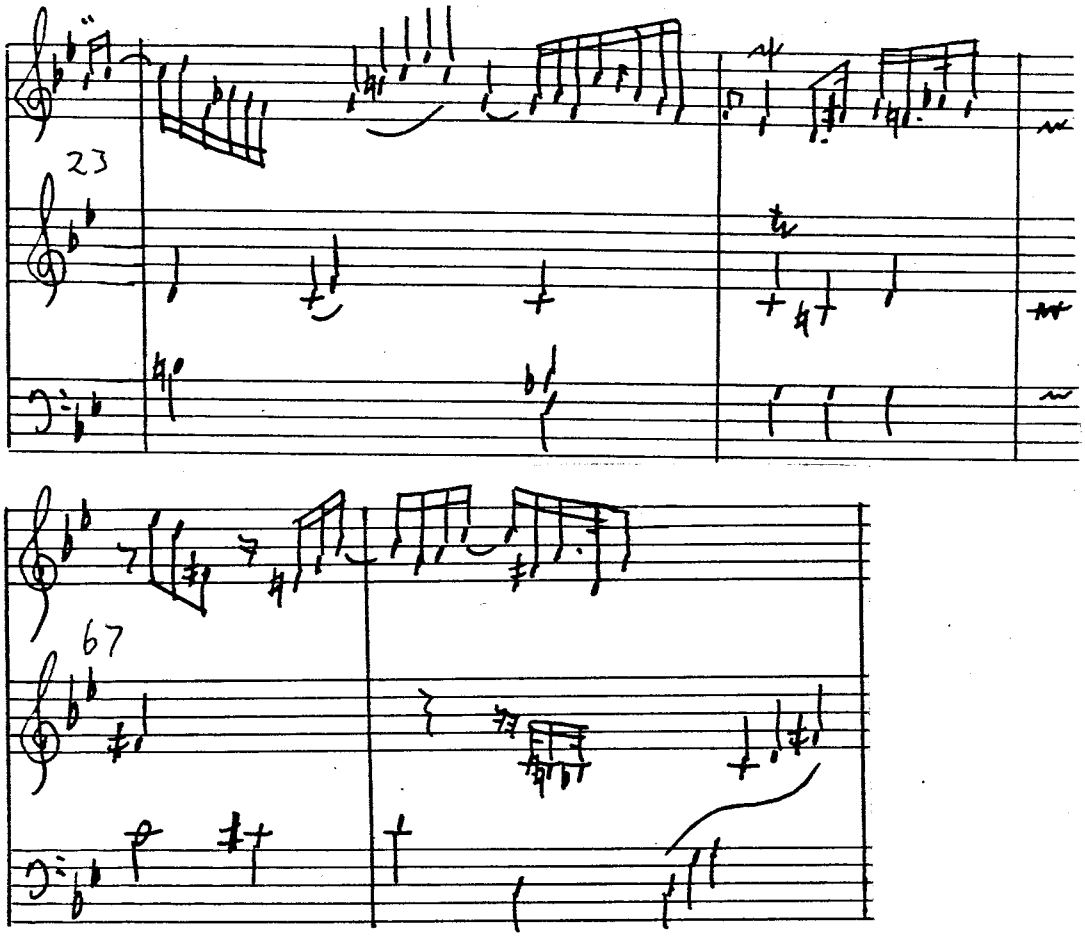
On two occasions in the Tendrement* in G minor (Bk.I, p.22), the intensity of the approach to a cadence heightens as the chords are shivered into fragments:

44.Geminiani, The Art of Accompaniament, London, 1754, p.2

Op.I, no.6/i.



Book I, p.22.



The imaginative rendering of these passages belongs more properly to that elusive aspect of the arrangements which is mainly responsible for the re-creation of the violin works in terms of the harpsichord, and which we may loosely describe as the accompaniment. Since the accompaniment is only indicated in the originals by a figured bass, much of the expressiveness

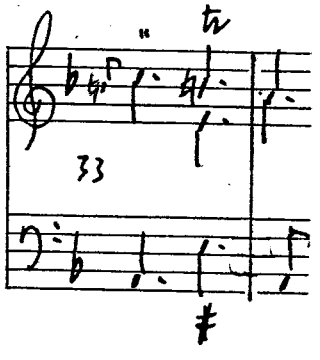
of the harpsichord pieces depends upon its realisation. This is of particular interest in these works, in the variety of its purpose and effects, and not least in that it may well provide a practical demonstration of Geminiani's own realisation of a continuo part. The accompaniment is responsible for those textural variations which may point a phrase, highlight structurally important moments, and intensify or subdue rhythms, all of which are illustrated with great skill in Geminiani's harpsichord pieces.

A prominent feature of Geminiani's writing for harpsichord is its rhythmic strength, which may appear surprising when we recall Burney's description of Geminiani as a "wild and unsteady timist"[45] in performance. Admittedly, this report referred to his youthful efforts as an orchestral leader in Italy, but further details concerning his "tempo rubato, and other unexpected accelerations and relaxations of measure"[46] would seem to concur with the judgement on his written compositions and their tendency to sound rhapsodic and improvisatory. This spirit is undoubtedly intentionally captured in at least two pieces from Book I of the harpsichord works: the opening movement, and the Tendrement* in A minor (p.8). Particularly in the former, the profuse and elaborate ornamentation - in some bars Geminiani loses count of the demi-semiquavers - does its best to overthrow a regular rhythmic movement. The Tendrement, on the other hand, shows that improvisatory qualities do not necessarily exclude a firm rhythmic pulse, while the rhythm of the upper part is notated with particular exactitude.

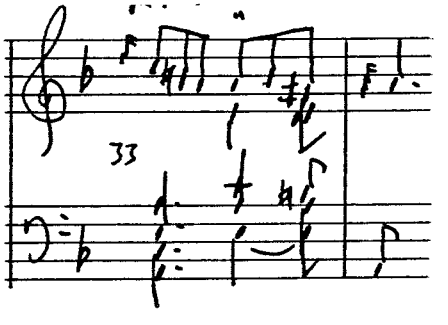
45. Burney, History, II, p.991.
46. Ibid.

Besides these pieces, Geminiani's additions to the continuo part show a constant desire to enrich and enliven the rhythm of the bass line, which is frequently prosaically stated in the original. The Vivement* in D major (Bk.I, p.6) provides a striking example of this process, which pervades the entire piece, contributing much to its brilliance. Note the presence of primarily accentual acciaccature in bars 37 and 118. A further example of their use occurs in the Vivement* in D minor (Bk.I, p.16), where they serve to increase the rhythmic pungency of this piece (bars 24 and 33). Notice that the second example provides a sharp accent in an unusual position in the bar, which is not indicated in the original

Geminiani, Op.IV, no.4/iv.



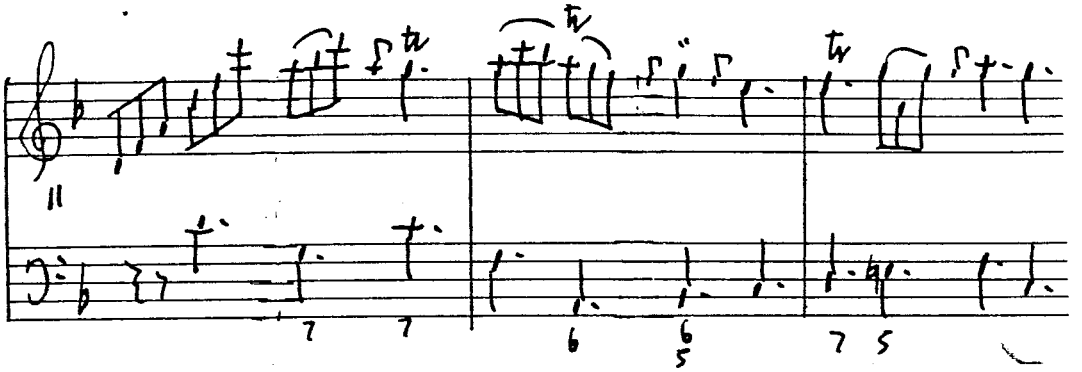
Book I, p.16.



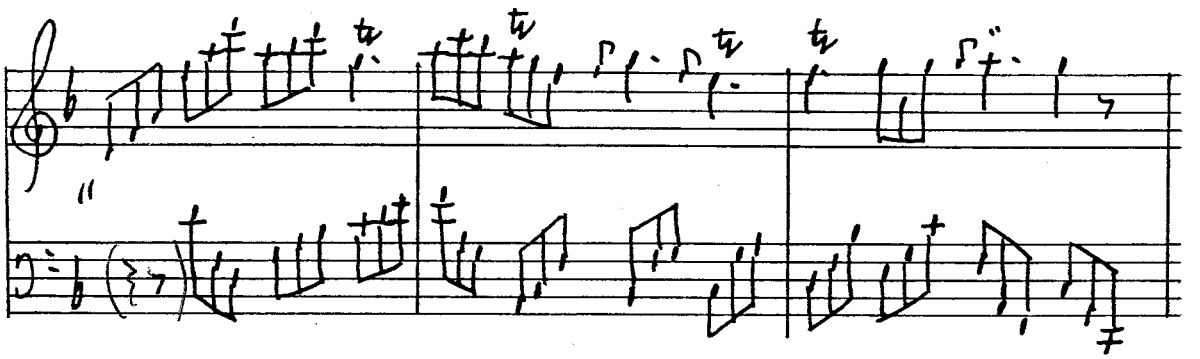
Besides this, there are other instances of Geminiani's fondness for off-beat accents whose effectiveness is increased with the aid of thick chords in the bass (see Bk.II, p.10, bars 45-7). The pedal on F at the close of the first half of the Vivement (Bk.I, p.16) is given force by the introduction of a richly dissonant chord at the half-bar (17). And another moment of structural importance - the beginning of the recapitulation - is pointed by the savage repetition of a tonic pedal note, absent from the original (bars 34-5). It is by rhythmic as well as textural means that the character differences between the two phrases at bars 11-13 and 14-16 are emphasised,

particularly in the alteration of the original plain bass line in the first phrase to the more angular mobility of the harpsichord version.

Geminiani, Op.IV, no.4/iv.



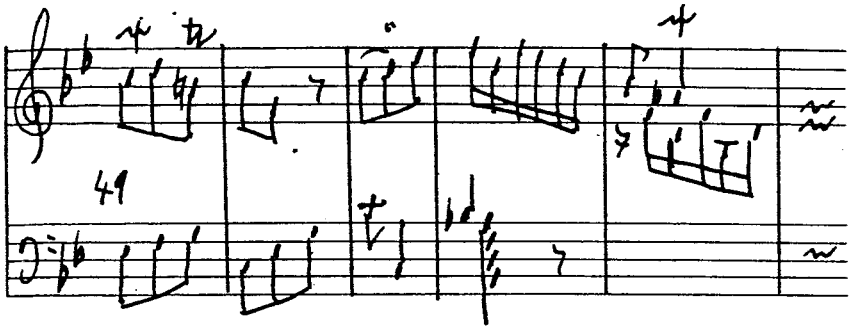
Book I, p.16.



An increased rhythmic awareness produced by textural additions itself contributes to one of Geminiani's most characteristic methods of colouring the occasions of harmonic or structural significance. For example, the intense harmonies of the return of the initial phrase in the Minuet in C minor (Bk.II, p.50) are sumptuously rich in texture, to heighten their beauty and to exaggerate the difference between them at this stage of the piece and at their first appearance. (See Ch.II, pp.148-9) Another instance of this practice occurs in the Allegro in C minor (Bk.II, p.20), where after dwelling on the tonic key for most of the first half, the second half relieves the mood with a brief turn to E flat major. This is enhanced

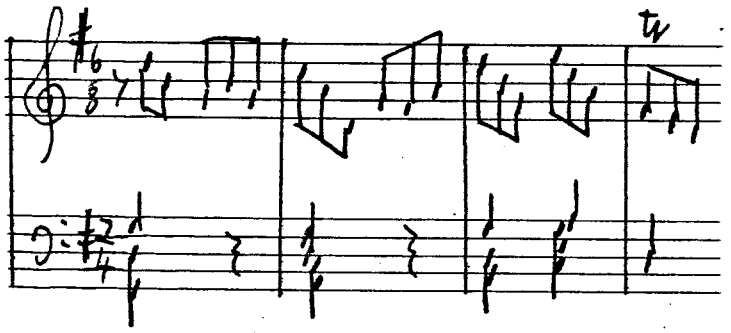
by the simple and effective introduction of a single full chord on the dominant.

Geminiani, Bk.II, p.20.



Comparable in its relaxation of the prevailing intensity is an example from the Allegro in C minor (Bk.II, p.50, bars 9-14), while the employment of rich chords (especially in their inversions) accompanying the opening of the Giga in G major (Bk.II, p.36) gives this section of the piece a rather more expansive character than a wiry two-part texture would have achieved here.

Geminiani, Bk.II, p.36.

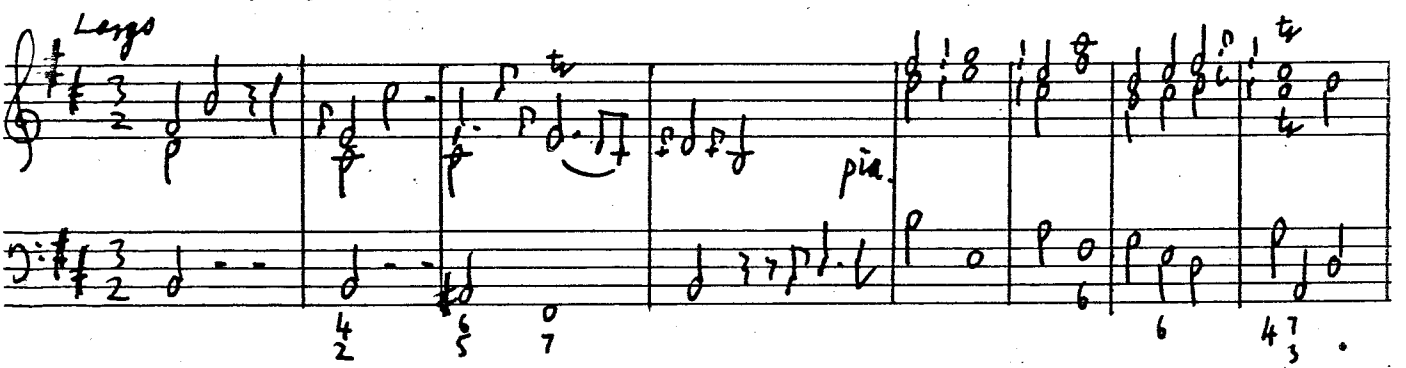


A demonstration of Geminiani's use of full-textured chords for these purposes is nowhere more striking than in his uncompromising and determined method of securing a modulation. The sudden force of those described above (Ch.IV, pp.239-43) is not simply enhanced, but created by the violence of the textural contrasts. And this is even more true of the final punctuation of the passage at bars 82-8 in the Amoureusement in D minor (Bk.I, p.14), where a cadential statement - albeit in a different

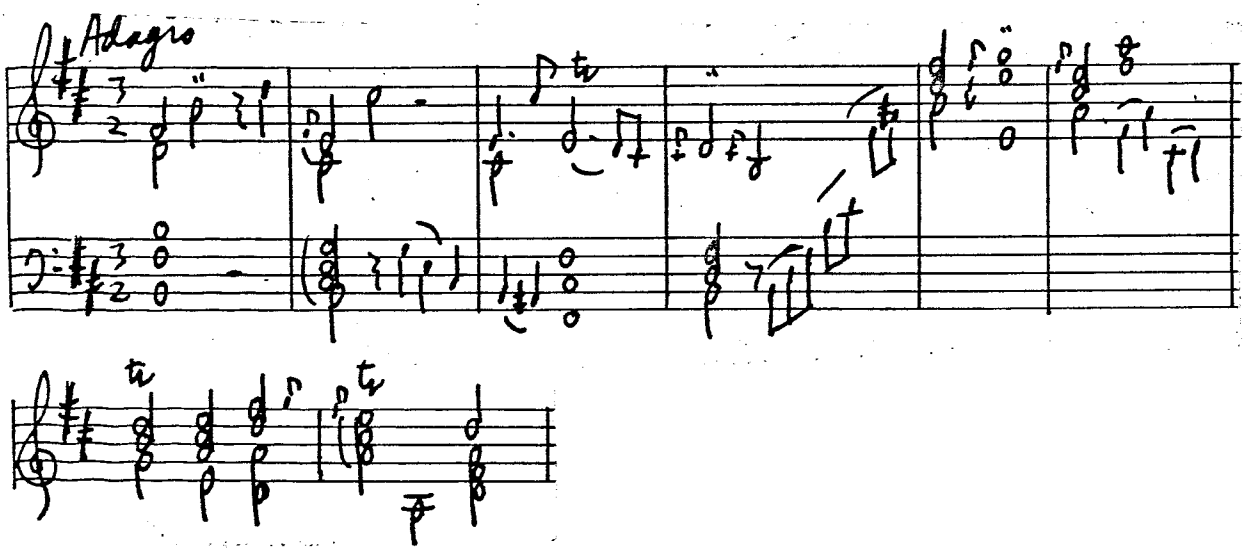
harmonic rhythm - is quite extraordinarily characterised by the sudden adoption of full chords in a low register.

Changes in register naturally provide further opportunities for the achievement of light and shade. They are employed more freely in Geminiani's keyboard music than in the originals, even though Geminiani's string bass line is not especially sober in this respect. And there is always the alternative - sometimes sought - of omitting the string bass. The harpsichord having one basic sound colour and a constant dynamic level, alterations in pitch are a necessary part of the accompanist's armoury of effects. Geminiani's changes of register are sometimes dictated by the character of a passage:

Geminiani, Op.IV, 11/i.



Bk.II, p.37.



and occasionally by practical considerations: the pitch of the bass is altered in bar 115 (Vivement,* Bk.I, p.10), as it would otherwise have been too distant from the treble.

The textural fluctuations in Geminiani's harpsichord music, though particularly appropriate to this instrument, and in some cases employed to create effects unsuspected in the original, are as often simply an accurate, though amplified reflection of those suggested in the originals. This is made possible by the character of Geminiani's violin writing. He has gone as far as he could in treating the violin harmonically, and representing on it as many varieties of texture as possible. Essentially the means at his disposal - register changes, multiple stopping, the shape of the line, which is sometimes purely melodic and sometimes suggestive of more than one part - are not far removed from those employed by the harpsichordist to colour and shade his compositions. Even the technical limitations of the violin as a harmonic instrument, necessitating some arpeggiation, are paralleled to a degree by the harpsichord's difficulties regarding the attainment of a sostenuto, for which the same cure is prescribed. The solution is idiomatic to each instrument, though for different reasons. Naturally the harpsichord is capable of greater textural density than the violin, and this is amply exploited by Geminiani. But the limits as to the degree of expansion are in the main present in the violin sonatas, in the character of the melodic writing, and frequently in the actual addition of parts. The harpsichord arrangements provide Geminiani with an opportunity for a more explicit realisation - an orchestration - of the variety of

his expression. It is not surprising to note that he also transformed a number of the sonatas from Opus IV into concerti grossi[47] and the entire Opus I into trio sonatas.

The compositions which might be expected to profit most from the harpsichord's harmonic ability are the fugues. But despite the violin's obvious shortcomings as a polyphonic instrument, the use of a keyboard does not necessarily encourage Geminiani to increase the number of subject entries, with the exception of the Fuga in A major (Bk.II, p.46) in which the contrapuntal writing is retained where the violin piece dissolves into idiomatic figurations. But this work is specifically designated "per l'organo". The fugal Vivement in G major (Bk.I, p.24), for harpsichord, is altered by the addition of arpeggiated figurations, absent from the original and probably intended to sustain the harpsichord's sound.

While the fugal entries in the Allegro per l'organo* (Bk.II, p.52) are not actually increased, there is an almost literal representation of the continuation of each voice, impossible on the violin, and resulting in an impressive orgy of sound and some extremely difficult keyboard writing. Slower imitative compositions fare better on the violin, where there is more time to execute the double stopping, as in the Sonata Opus I, no.6/i in G minor. Such writing as this enticed from Geminiani some highly expressive harpsichord music, sumptuously rich but most delicately shaded (Tendrement* in G minor, Bk.I, p.22).

47. One of these (no.4) was in turn presented as an accompanied sonata in a series instigated by the publisher Robert Bremner for domestic consumption. Haydn, Boccherini and Corelli are also included. (London, 1785)

In comparing the two versions of this piece, it must be acknowledged that both the spirit and the letter of the original have been captured in the harpsichord work. But of greater importance than the ability to retain the character of the violin pieces is that the arrangements should succeed as compositions for harpsichord in their own right. To determine this is a matter for some debate now, as in the eighteenth century. Having established that the harpsichord pieces are not simply transcribed notation from the violin sonatas, decisions as to their effectiveness as harpsichord music must be influenced by personal taste. For those contemporaries who favoured ease of performance and smoothness of sound, Geminiani's music would not do. Technical ease may be equated with smoothness - though not necessarily suitability - of sound. The writing in most of Geminiani's harpsichord pieces is difficult, not merely in the performance, because there were doubtless virtuosi (himself, Avison and Kelway, for example) who could play them effectively, but intrinsically and intentionally difficult in character. This is caused in part by his textural additions, and in part by the angular and often tortuous nature of his lines. His figurations are frequently too contrary and too varied to allow for any smoothness, while the performance of his full-textured passages must recall the struggles of the violinist to get round all that multiple stopping. Many of Geminiani's harpsichord pieces are thus compelled, by weight, to a more moderate tempo (see Bk.I, pp.4*, 10* and 16*). Burney's objections may have arisen from their difficulty, hence his remark that they are "rendered impracticable". But it is equally likely that Burney's

disapproval resulted from a personal distaste for the complexities and idiosyncracies of Geminiani's mature style, conspicuously in evidence in the harpsichord music.

Those looking for display pieces might be tempted to try the minuets with variations at the end of Book I. But far from encountering the usual glittering accelerando of fast passage-work in the right hand, lightly supported by a few accompanimental chords, they would find instead marvellous examples of Geminiani's most detailed and involved writing. However, the Vivement* in D major would afford them delight. It is conceived in vivid, almost Scarlattian terms. The bold melodic idiom of the violin is transferred with great bravura to the harpsichord. The line is practically unaltered, from the spider-figurations in fourths and fifths (bars 21-2, and cf. bars 3-5 of Scarlatti's Essercizi 13), to the extensive arpeggios and downward leaps. But the quicksilver brilliance of this work is not typical.

Among his most effective (and probably most characteristic) pieces are those which in their rich arpeggiations are a result of his admiration for the French ideal of harpsichord sound. The Tendrement* in A minor (Bk.I, p.8) provides the finest example, in which the highly spiced harpsichord version completely deserts the simplicity of the violin original. Its visual resemblance to an unmeasured prelude is probably intentional. This is no longer an arrangement. It is an evocation of a great player's improvisatory art.‖Nothing reflects the complexity and diversity of any attempt at defining and analysing the nature of idiomatic instrumental writing, so much as an effective arrangement,

employing essentially the same language as its model. Without the knowledge that Geminiani's harpsichord pieces were arranged from violin sonatas, we might not have guessed their origin. This is not simply a tribute to Geminiani's skill as an arranger, or a recognition of the consistency of his musical language, but also partly a result of the widespread adoption by composers of solo harpsichord music of the idiom of stringed instruments.

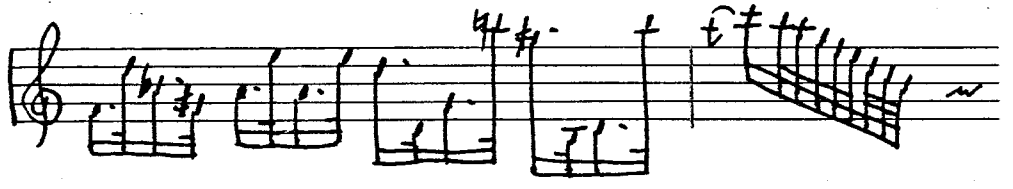
At the most direct level, some music for solo harpsichord cannot be told apart from the type of published arrangements which transfer the lines of the original without adaptation. The sonata no.12/i (Presto) by B. Marcello[48] with its rapid repeated notes and chords bears striking resemblance to Walsh's literal representation of Handel's Concerto Opus VI, no.5/v for keyboard (1740). This is the only occurrence in Marcello's sonatas of such blatant orchestral writing, though there are many examples of violin figurations in his, as in a substantial number of keyboard compositions by both Italian and English composers. Methods of arpeggiating harmonies on the harpsichord naturally reflect the changing musical fashions, and the desertion of the contrapuntally conceived stile brisé in favour of Italian violin writing meant that standard violin arpeggio figures such as these had become part of the common language of the keyboard. The keyboard writing in Gladwin's sonata no.2/i* is also decidedly violinistic (more so than the violin part). It seems that the role of the violin in these accompanied sonatas is not influential over the figurations, or in Avison's case, the textural contrasts, which are achieved principally by the harpsichord.

48. Edited by L. Sgrizzi and L. Bianconi, Paris, 1971.

In the consistent musical language of Handel, it is not surprising to find constant proofs of the cross-relationship of instrumental idioms, extending from the adoption of orchestral formal types - the overture and ritornello concerto - to the inclusion particularly in the gigues from Suites IX and XII, and the great Chaconne with 62 variations, of an extensive anthology of string figures.

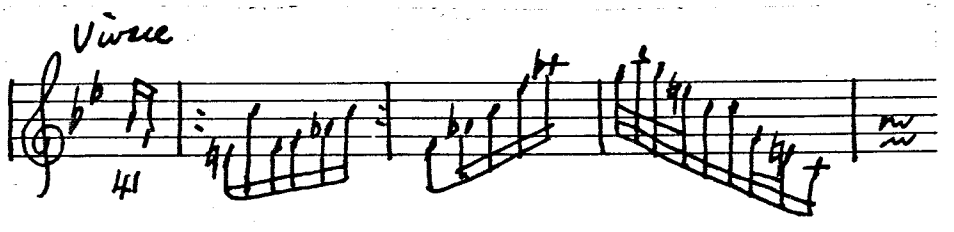
The resemblance of Richard Jones's harpsichord lessons (1732) to violin music[49] does not depend upon quotations from the standard repertoire of violin arpeggiations, though naturally these are present. It is rather that their melodic style is powerfully influenced by the contours suggested by the violin, as is the case with Geminiani's harpsichord music:

R. Jones, Fourth set of Lessons, Largo.

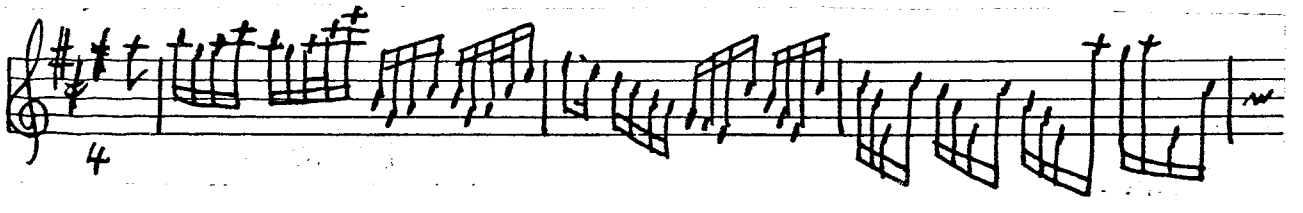


In some respects this melodic writing is not unlike that of John Freake, who published a set of "XII Solos for a Harpsichord, Violin or German Flute" (1747).

Freake, Sonata 1/iv



Freake, Sonata 2/ii

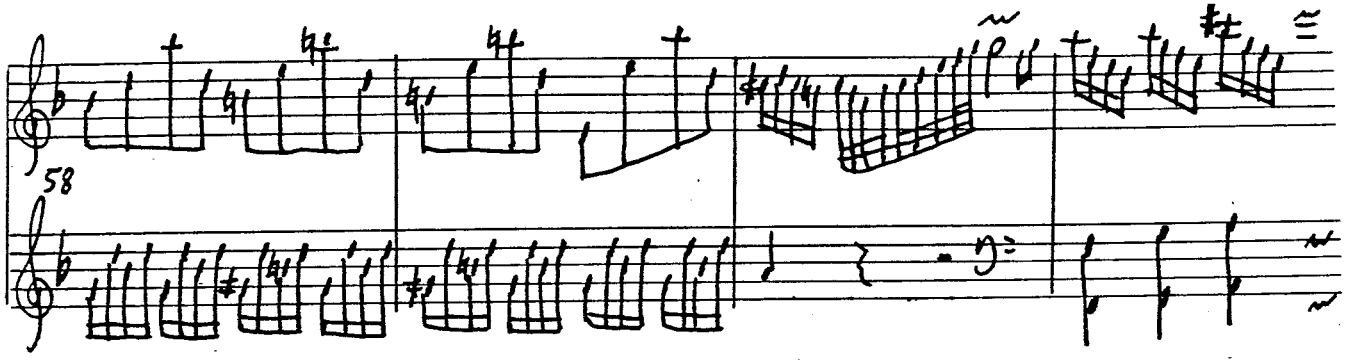


Note that the harpsichord is mentioned first, though the character of the music itself is conspicuously violinistic.

49. Remarked in the Preface to S. Lincoln's edition of these works, Paris, 1974.

Apart from the nature of Jones's lines, his textures also frequently recall those of string concerti. The high-lying interlocked hovering arpeggiations of the following example have an effect very similar to that of the intricate web of varied arpeggios in Vivaldi's Concerto 10/ii in B minor (Op.III), and contrast vividly with the "tutti" close.

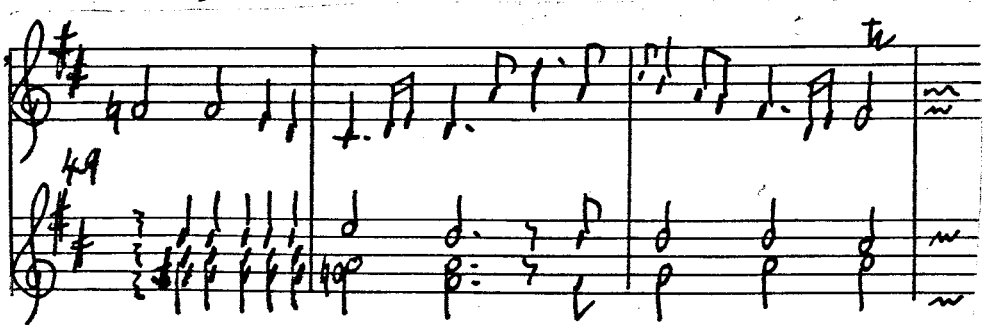
R. Jones, Lessons (1732), 1st set: Toccata.



A comparable effect is achieved in Worgan's Sonata no.2/i (bars 36-42). The high-lying passage-work is performed with the hands crossed, suggesting a greater intricacy of texture than is actually the case (see also Gladwin's Sonata no.6/ii.)

But in John Jones's "Brillante" in D major (Bk.II, 1761, p.28), where the entire movement is written with both parts in the treble clef, it is directed to be performed on two manuals, which enables him to attain a particularly close and involved disposition of the parts, akin to that of Richard Jones. This procedure is also adopted in J.Jones's Andantino in D major (Bk.II, p.53), where the melodic line is accompanied by chords at the same and higher pitch, recalling the delicate accompaniment of a solo violin by the upper strings of the orchestra (cf. Vivaldi's Concerto Op.III no.9/ii in D major).

J. Jones, Bk.II, p.53.



These sections are set in relief by the "tutti" statements which are represented by a reintroduction of the bass clef. Writing like this evokes the tutti/solo contrasts far more distinctly, because more imaginatively, than many published arrangements of concerti.

Apart from the conscious imitations of orchestral sound found in the works of John Jones, there is a subtler form of "orchestration" on the keyboard, which may perhaps be further described as characterisation of the material, in such a manner as we have noted in Geminiani's harpsichord music. But as has already been suggested, with Geminiani this seems to result from his need to provide an accompaniment, to realise the continuo part in works which are arrangements of violin sonatas. However, without this need, the harpsichord music of both J.C. Smith and Kelway frequently shares many of the same tendencies. Though stylistically very different, both are concerned to colour their phrases with a variety in texture and pitch. This is more obviously apparent in J.C. Smith's compositions, because of the distinct contrasts in the harmonic periods. Such variety is well illustrated in Lessons no.2/i*, 3/i* and 7/iv*, where the individual character of each harmonic statement is enhanced and intensified by the inventiveness of his changing textures. Sinuous figures like those in bars 25-31 of Lesson 7/iv are accompanied by strumming chords, in the manner of Scarlatti, and sumptuous low-pitched passages in thirds alternate with ebullient arpeggios (Lesson 2/i, bars 24-37).

Kelway, on the other hand, presents a constantly fluctuating texture and pitch, an ebb and flow of subtle gradations

of sound. Though there are themes of great force and decisiveness, like those from the Gigues to Sonatas 2 and 6, there are no violent contrasts, and the motion once started is rarely arrested. But there is nothing smooth about this music. The figurations are unpredictable in contour, like Geminiani's, and also like Geminiani, the sudden introduction of new parts makes these sonatas difficult for the player to negotiate. In this respect alone do they merit Burney's description of them as awkward. The freedom with which Kelway ranges over the entire keyboard, and the detailed manner in which he adds parts to colour and accentuate perhaps only a chord rather than a phrase, bespeaks a perfect command of the instrument and the requirements of its sound. What Kelway learned from Scarlatti and Geminiani is assimilated into his own individual language.

It is probably because of its complete dissimilarity to either keyboard or orchestral compositions of the mid-eighteenth century that Burney failed to respond to the colour and shading of this music. Burney's association of keyboard with orchestral music appeared to depend upon its specific resemblance to an orchestral type (eg. the Symphonies for keyboard by Schobert). Perhaps for this reason he seemed not to notice - or at least did not mention - how highly evocative of the idiom of stringed instruments and orchestral sound is the harpsichord music of Domenico Scarlatti. It is indeed difficult to imagine music so well suited to the sound of the harpsichord expressed in terms of any other instrument. However, this is precisely what Avison did, and we may acknowledge his imagination in envisaging and realising such a transformation, especially

since he was by no means indifferent to the question of idiomatic instrumental writing. The varied treatment which in his orchestrations he accords to the lines and textures of the Scarlatti sonatas bears witness to this preoccupation, besides providing a significant comment upon the nature of idiomatic harpsichord music as applied to Scarlatti.

Scarlatti's own feelings on the subject are at least partly revealed in his reputed reaction to Alberti's music:

> "...the music of Alberti, and several other modern composers, did not in the execution, want a harpsichord, as it might be equally well, or perhaps, better expressed by any other instrument."[50]

We may infer from this statement that Scarlatti considered his own writing to be entirely appropriate to the harpsichord. Yet in Alberti's terms, it is frequently unidiomatic in its almost perverse adoption of figurations which do not lie easily under the hands. Technically, the vivid contours of Scarlatti's lines are more akin to the idiom of stringed instruments, so their representation on these should not detract from their intrinsic effect. Clearly Avison thought so, hence his fairly literal transference of some particularly jagged Scarlattian lines. This man who considered the different properties of instruments so carefully may well have thought that in forming Scarlatti's sonatas into string concerti he was satisfying the requirements of both types of idiomatic writing. And indeed, there can be little doubt as to the suitability to the string orchestra of both the sound and the nature of the lines of the sonatas.

50. Burney, The Present State of Music in Germany...I, pp.253-4.

Like Geminiani, Scarlatti was not concerned so much with the appropriation of standard string figures but with a basic approach to contour and space. But in pursuing his ideal of harpsichord sound he was encouraged in the adoption of some highly idiomatic violin figurations - such as those which pervade the sonata K.23, the most conspicuously violinistic of the Essercizi (see especially the opening[51], and bars 8-13), and also K.13, K.15, K.33 and K.26. Also from this last sonata is an example of the kind of muscular, sinuous line so typical of Scarlatti, and easy to imagine in terms of violin sound (see K.26, bars 36-43, quoted above, Ch.II, p.109). Scarlatti's melodic lines are far removed from the customary keyboard imitations of violin figures, and they never found their way into common parlance, because they make no concessions to ease in performance on the harpsichord. This was virtuoso writing, and remains so, mirroring the wide freedom of movement so characteristic of Vivaldi's imaginative exploitation of the violin's registers.

Avison's orchestral vision of the sonatas was doubtless further aided by Scarlatti's structure, and by his methods of enhancing and characterising his varied material. Though these methods derive from his approach to the harpsichord, and may involve textural fluctuation for purposes of colour and dynamic variation, to describe them as Scarlatti's "orchestration" is possibly not inaccurate, even if it relies on a modern interpretation of the word. (Cf. J.C. Smith and Kelway; or Geminiani,

51. Basil Lam has pointed out that the opening of Handel's Concerto Op.VI, no.5/v is modelled on this motive. See Handel, A Symposium, ed. G. Abraham, London, O.U.P., 1954, p.205.

whose first book of harpsichord pieces came out just as Avison was embarking on his Scarlatti arrangements.) Such writing demands a particularly elaborate treatment of the orchestral forces, resulting in concerti grossi of the most advanced type. With the simpler concerti grossi, the distribution of tutti and solo is more often achieved by purely orchestral means, and does not derive from thematic contrasts[52]. In this respect, Scarlatti's harpsichord music encouraged a treatment more akin to the solo concerto[53] - but one where the soloist was a member of the same instrumental family. Scarlatti had no need to write harpsichord concerti: he had no need of the mixture of colours imposed from without. As Kirkpatrick states:

> "...the effects that are composed into the music are far more important in creating harpsichord color than the effects produced by addition or changes of stops. [Or, we might add, of varied instrumental tones.] Hence the apparent indifference of eighteenth-century harpsichord composers to questions of registration and their frequent willingness to use instruments with a limited number of stops."[54]

Avison's choice of a homogeneous instrumental medium for the realisation of Scarlatti's sonatas is of the same order as this. His own thoughts on the distribution of material, though written in 1752, reflect the decisions he made in his orchestrations of Scarlatti:

> "...a greater Variety of Expression will be found in the Construction of full Music: In this Case, the Composer hath the Advantage of throwing his tender and delicate Passages into the Solo, or those of a bolder Expression into the Chorus."[55]

52. Bukofzer, op.cit., p.224.
53. Bukofzer remarks, with reference to Vivaldi, that there is not always a strict division between concerti grossi of the advanced type and solo concerti.(Op.cit., p.229.) An examination of Handel's Grand Concerti Op.VI should endorse this view.
54. Kirkpatrick, Op.cit., Ch.IX, p.197. 55. Avison, Essay, p.767.

These views may have been influenced by his orchestration of Scarlatti, since they indicate that he was not concerned with textural differences alone, but, like Scarlatti, with expressing the drama and the variety inherent in the music itself. This resulted in a sympathetic and imaginative treatment of the orchestra, which compelled Avison to adopt a style in many ways opposed to his own, at once more delicate and more vivid - it encourages comparison with Vivaldi.

While the simpler and more conventional style of the early slow sonatas allowed Avison to orchestrate in a manner resembling his own concerti, he had not such a free hand with the Essercizi sonatas. The allocation of material to concertino or ripieno instruments is to a great extent dictated by Scarlatti, both in his own 'scoring' of the sonatas, and in his internal structures. The broad distinction which Avison made between the "tender and delicate" solo passages and "those of a bolder Expression" for the tutti ensemble is essentially adhered to, though with infinite variety of orchestral shadings suggested by Scarlatti and duly adopted by Avison. Some indeed are suggested only by the shape of the phrase, and realised fully in the orchestrations (see below, p.332).

The suitability of passages to solo performance is judged entirely by their musical character - not necessarily by pitch or texture. Not unexpectedly, into this category come phrases with melodic lines of expressive or unusual contour, which automatically includes the minor-mode sections in major-key sonatas. For example, passages such as those from K.24 (bars 25-30) and K.29 (bars 16-20), where an intense cantabile line is accompanied

by strumming chords becoming progressively more dissonant, is ready for literal transfer to the orchestra. The melodic line is taken by a solo violin, while the accompanying instruments from the orchestra creep in gradually, producing their own crescendo. (See those in K.24, Concerto I/ii, bars 39-44.) The accompaniment of repeated chords customarily attends the more expressive melodies and invariably invites the use of a solo instrument. (This illustrates the issue concerning textural indications of tutti and solo, for though these passages are texturally full, they are solo material in character, since the rich chords are accompanimental.)

If the textures of these solo sections require no additions, in other cases Avison is discouraged from making them by the character of the figurations and the harmonies. The strange lines at bars 17-28 of the sonata K.13 are transferred direct to the concertino instruments (Concerto II/ii, bars 39-49), while the wayward chromatic movement of bars 66-73 in K.28 is presented in an uncomplicated manner by solo violin and cello (Concerto XI/ii, bars 83-90). Not infrequently, the opening phrase of a movement is announced solo, in the case of Concerto III/iv (K.1) and Concerto VI/ii (K.29) probably for the sake of the contrast with the ensuing burst of tutti passage-work. Scarlatti also offers Avison the opportunity - in almost every sonata - for throwing the final cadences into relief by preceding them with solo (minor-mode) material.

While the solo passages present no challenge to Avison's ingenuity as an orchestrator, the same cannot be said of the tutti sections. Most of these are expressed by two very active

lines, so that Scarlatti's-and the harpsichord's-method of making a noise often requires some re-creation before a comparable effect can be achieved in orchestral terms. Again, the choice of tutti sections frequently depends upon the musical character of the material alone. For instance, the pitch of a phrase is not always a reliable indication of its suitability. The opening of Sonata K.19 is sufficiently forceful to merit the respacing of the chords employing the weight of the full ensemble. The final cadential sections of each half are obviously characteristic tutti material; apart from any other consideration, because of their position in the sonata's structure. The technical feats of the harmonically simple passages are matched by a virtuosity of scoring. Passages of a more pronounced harmonic than thematic interest are also rendered by the tutti ensemble. These include some of the harmonically busy middle sections, e.g. in K.31 and K.7 - though not in K.28, as we have mentioned above - and such oscillating harmonies as occur constantly in K.12.

On the whole, the keyboard writing is not consistently dense enough to provide all instruments with parts as often as required. However, a solution may often be found from within the existing figurations. The fully scored sections of Concerto II/ii illustrate Avison's general techniques of orchestration. Scarlatti's original (K.13) opens with the type of assertive harmonies and figurations well suited to the tutti sound (note the abrasive vigour of the repeated chords in bars 29-36 of the Concerto (7-14 of the sonata)). Avison's additions to the texture do no more than enhance the character of the original. The second violin's counterpoint (bars 25-28) is typical of Avison's

employment of this part throughout the concerti, where it is frequently introduced in thirds with the first violin, lending richness to a phrase in a manner often adopted by Scarlatti himself. Dominant pedals are skilfully handled, especially in the percussive use of double-stopped violins (bars 37-8), and broken snatches of figuration (bars 50-55) which accentuate the melodic line and the sharp continuo chords at the start of each bar. Rhythmically incisive orchestral interjections of this kind are found on many other occasions in the concerti (see Concerto I/ii, bars 27-31 and Concerto III/iv, bars 143-5). Here, Avison's additions clarify and heighten the intention of the original.

In the extended cadences at the close of each half, Scarlatti's figurations aid Avison in the creation of a full texture, since all involve some arpeggiated passage-work which provides both motion and harmony. For example, in bars 66-68, the bass line is dissected to provide more than one part. The accentuated contour of the broken sixths, so common in Scarlatti, is replaced by the less angular thirds, played by the violas, while the cellos take the lower line. The first violins' figuration incorporates both Scarlatti's treble lines while the seconds play the repeated quavers of the original top part, to ensure that the dissonances created by the upper pedal are retained.

Apart from figurations of this type, handcrossings can sometimes be relied upon to ease the orchestrator's task, since a bass and a treble are both supplied by a single line, played by one hand, and giving a greater sense of space than the economy of parts would suggest. (See in particular K.25, Concerto XI/iii and K.26, Concerto I/iv.)

Scarlatti is not always so accommodating in his figurations. There are some passages which, though powerfully suggestive of a tutti sound, are yet in need of re-creation because of the inappropriate nature of the keyboard writing. The sonata K.29 is full of them. Avison is understandably attracted to this work, to which he gives the evocative tempo indication "Con furia", and thus captures the whimsical imagination of Laurence Sterne in one of the craziest passages from Tristram Shandy[56]. Avison's version of K.29 provides an excellent example of his ability to transfer the effect of a piece from one medium to another. The problematic passages include the arpeggiated handcrossing sections (bars 10-13 and 33-41 in the sonata). Extensive arpeggios of this type are texturally too diffuse to allow for literal representation by the orchestra with anything like a comparable effect. (K.31 and K.37 also require substantial alteration for this reason.) It is interesting to note that it was with figurations of this type, and the hand-alternations described below that Scarlatti was most often imitated by English virtuoso harpsichordists. His violinistic tendencies (with the exception of repeated notes) were rarely reproduced by them. The shift, then, was to a more completely keyboard-orientated style in the English harpsichord works.

Avison's solution is in the devising of a variety of orchestral passages of effect, which meant a complete desertion of the style of his own orchestral writing. His direction "con furia" may be descriptive of his true regard for such extravagances. Among the figurations employed by Avison are rapid

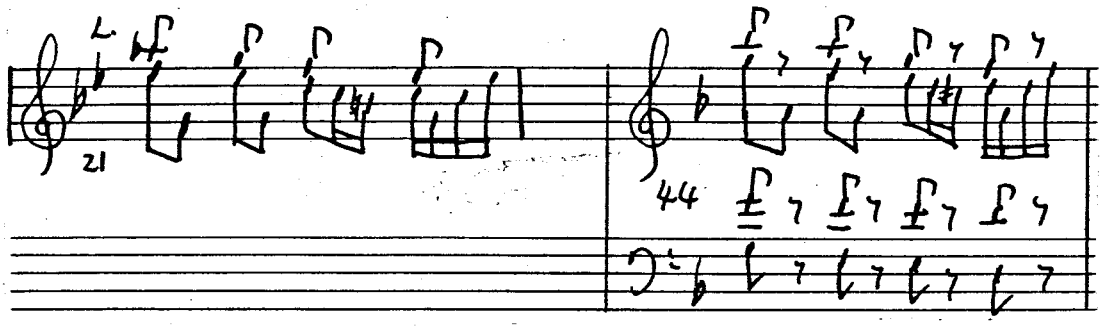
56. L.Sterne, The Life and Opinions of Tristram Shandy, London, 1759-67, III, Ch.V, pp.11-12.

repeated notes, very characteristic of the idiom of stringed instruments, and a device which Scarlatti appropriated for later use in some of his most wickedly difficult sonatas (e.g. K.141 in D minor, Worgan 41). Further difficulties are caused in K.29 by the brittle and fragmented hand-alternations at bars 20-24 (in the sonata), which Avison scores more heavily, making no attempt at a literal transfer of effect. (This he achieves, however, in the Concerto IX/ii (K.31), bars 104-112.)

Many of the foregoing examples show how Avison takes advantage of all Scarlatti's figurations from which more than one line could be realised. However, opportunities for the creation of new parts, are also occasionally offered in a less obvious, but equally positive manner. Familiarity of harmonic language appears to have encouraged in Avison an ease of invention. Sequences invariably invite elaboration. Taking the idea of imitation from the opening of K.1, Avison pursues it throughout the following sequential progressions, creating a profusion of running lines (Concerto III/iv, opening). This conventional treatment of the sequences alters the character of the piece, giving it a robust vigour absent from the rather delicate accompanimental writing of the original. Given Avison's scoring so far, Scarlatti's harmonies at bars 8-9 would certainly have destroyed his scheme. Perhaps Avison changed them in order to preserve the unity of his orchestral conception (see above, Ch.II, p.117). The floating sequential harmonies from K.9 (bars 5-7) are also transformed in character in the arrangement. Avison's dissonant counterpoint in the second violin imparts an asperity not present in the original (Concerto X/iii, bars 93-95).

On one occasion, Avison's orchestral doubling interferes with the harmonies of the original. In the sonata K.11, the following delicate two-part passage is not only rather heavily and inappropriately scored, but there is too much doubling to allow the true character of the harmony to emerge.

Scarlatti, K.11 Avison, Concerto V/ii (transposed)



The first chord is surely a ninth, which would have been more clearly expressed had there been less emphasis on the first quaver of the second violin's part.

By contrast, the rendering of the forceful cadential passage from K.15 (bars 44-51) as a solo seems curious, especially given Scarlatti's octaves in the bass. (Concerto VIII/iv, bars 183-86.) Though Avison's concept of weight distribution in sections of this work appears to be the reverse of Scarlatti's, the scoring of the dominant pedals for tutti ensemble is obviously done to enhance the character of the original. The haze of sound which Avison creates here considerably aids the hovering expectant harmonies (Concerto VIII/iv, bars 171-182). The undoubtedly Scarlattian spirit of this movement is equalled in many others, though nowhere is it more remarkably apparent than in the Concerti VIII/ii and XII/iv, in which the sonatas K.20 and K.33 are transferred almost note for note, with astonishing effect.

Avison's arrangements did not appear to achieve great popularity. As late as 1758 he wrote hopefully, "when once they have got access to the public". Perhaps they were after all too difficult for the generality of performers for whom they were intended. They are certainly easier in this form than in the originals, owing mainly to Avison's division of the difficulties, but in some cases to his removal of them. This could be a purely technical alteration, to curb the freedom of the bass line in Concerto XII/iv (bars 212-219), K.33, bars 55-62. Or they may be contained in passages to which he objected for various reasons. But perhaps Scarlatti's admirers did not want him shorn of his difficulties, or of the novelty of his musical language. The continued interest in successive publications of Scarlatti's sonatas is proof of their appeal, despite - or because of - their formidable technical demands.

The appeal was that of the virtuoso: "Everyone played, or tried to play Scarlatti's [music]"[57], Burney tells us. The distinction implied, between the attractions of such music and the successful performance of it only served to enhance its allure. Scarlatti's virtuosity was that of a composer and a performer. The two qualities are inseparable, as the following comments by Burney indicate;

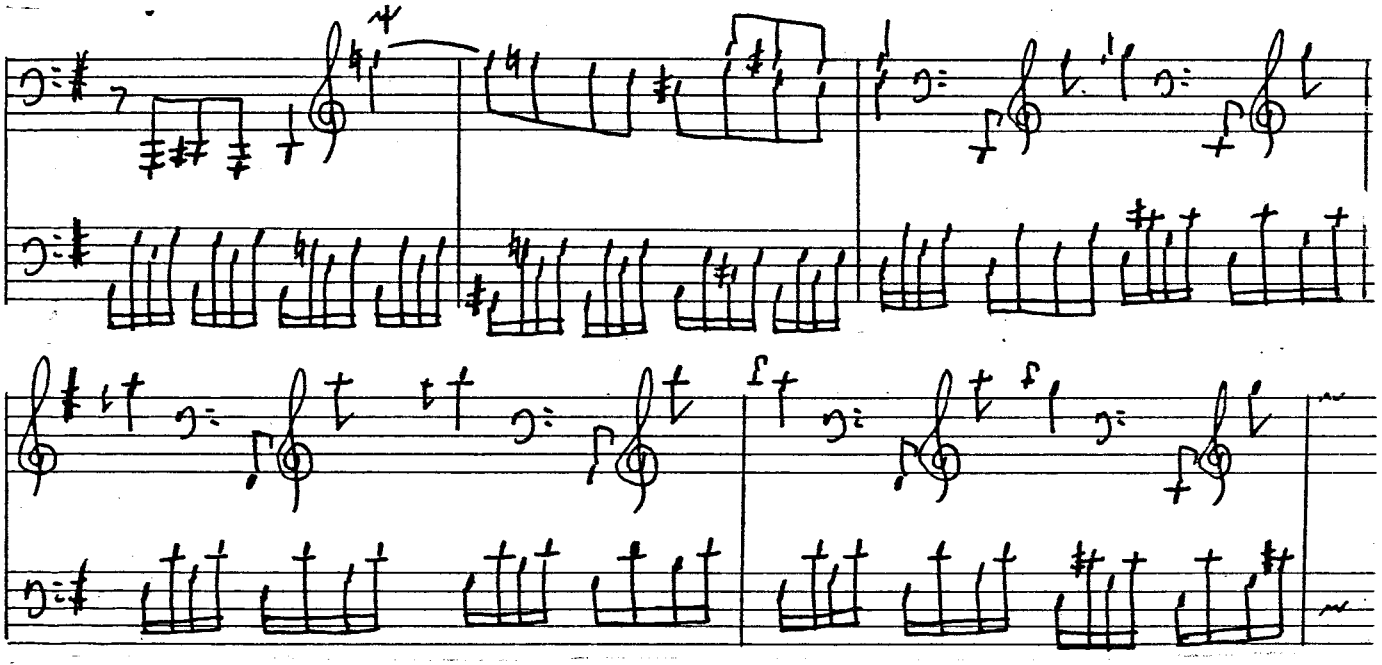
> "The Lessons of M. Scarlatti were in a style so new and brilliant, that no great or promising player acquired notice of the public so effectually by the performance of any other music."[58]

The spirit of this music communicated itself to English composers principally at the technical level. Scarlatti the

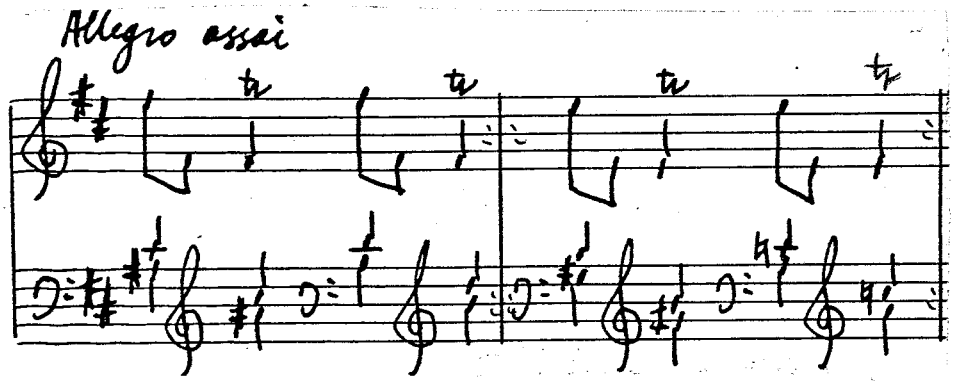
57. Burney, Article on Scarlatti in Rees's Cyclopaedia,
58. Ibid.

supreme showman was easier to imitate. The freedom of movement and the visual excitement entailed in the employment of hand-crossings ensured their immediate and universal adoption. Though composers like Burney, Worgan and Nares often introduced this device for the suggestion it gave of an addition to the texture (as in Scarlatti's K.25), and for the rhythmic verve it imparted to a piece, it is equally certain that the desire to perform a trick ensured some of its appearances.

Chilcot, Concerto V/i (1756).



Burney, Sonata no.6/i.



But English composers recognised that technical display was only part of the expression of Scarlatti's adventurous approach to music, revealed in a desire to astound and delight

by a complete exploitation of his instrumental and musical resources. Significantly, this approach is reflected in Scarlatti's structures, which allow for his irrepressible inventive powers in the realm of melodic figurations and harmonies alike. His form was stretched from inside to accommodate these requirements. Not only the overall structures, with their extended final cadence sections, but within these, the expanses of static material which are responsible for Scarlatti's unusual harmonic pace result from the play of his melodic invention. A purely tonal appraisal of Scarlatti's Essercizi misses an essential ingredient of his style. Similarly, the virtuoso is responsible for the tonal bewilderment in the middle sections of many later sonatas. In both, the element of improvisation is strong, as performance and improvisation were often synonymous. Avison points out that keyboard instruments "give Latitude for a full Display of the extempore Talent"[59]. It is not surprising to find that many of the most experimental spirits were keyboard players.

Both these aspects of Scarlatti's music found expression in the works of his English followers, in the adoption of the proportions of his sonatas for the purposes of exercising their technical powers (the fast movements of Chilcot's earlier set of harpsichord concerti, 1756, are structured like a Scarlatti sonata, with enlarged cadential sections devoted to technical display), and in some cases, in the inclusion of preludial middle sections. Even Avison was unable to resist the temptation to fill both hands with notes and "run like Wild-fire over the Keys"[60], and there is a noticeable difference between

59. Avison, Twelve Concertos...Opera Nona, London, 1766, Analogy between Musical Air and Grammar, p.3.

60. Avison, Essay, pp.133-134.

the style and harmonic pace of his orchestral music and his sonatas.

This is not to suggest that such writing was empty of effect. In the hands of Scarlatti and his most celebrated English followers - Burney, Nares, Worgan, J.C. Smith and Kelway - virtuosity was part of a modern spirit, which delighted in stretching the imagination beyond the expected, in creating harmonies, sonorities and figurations to excite and please. It was a spirit which fostered individuality, and on these terms, Scarlatti's exuberant invention, and the restless search for new and unusual effects of Geminiani are able to meet.

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AM---Acta Musicologica.

GSJ--Galpin Society Journal.

JAMS-Journal of the American Musicological Society.

ML---Music and Letters.

MMR--Monthly Musical Record.

MO---Musical Opinion.

MQ---Musical Quarterly.

MR---Music Review.

MT---Musical Times.

PRMA-Proceedings of the Royal Musical Association.

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