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ADAMO FALKENHAGEN SEGRETARIO-REGISTRATORE E LIVISTA
DELLA CAMERA DI S. A. S. MONSIGNORE IL MARGGRAVIO DI BAREYI etc.

In this Issue:

- ◆ Some 18th Century German Sources for Right Hand Placement and Fingering – *Robert Barto*
- ◆ Just How Secret Were Those Muses? – *Pat O'Brien*
- ◆ A Brief Introduction to Chamber Music for Baroque Lute – *Earl Christy*

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Portrait of Adam Falkenhagen (Falckenhagen) drawn and engraved from life by Johann Wilhelm Stör, Nuremberg, c.1742. Robert Spencer Collection, Royal Academy of Music, London, UK. Used with permission.

President and Editor's Messages

For members of the Lute Society of America, the summer of 2007 promises to be as busy as any summer we have had in recent memory. Our members have three exciting events to look forward to!

First, in June, the LSA is planning to have a big presence at this summer's Boston Early Music Festival. Along with all of the splendid early music concerts and other BEMF events, the LSA will have its own large booth at the BEMF Exhibit Hall promoting the Society with lutes on display and our CDs and publications to purchase. In addition, this year the LSA will co-sponsor, with the Schola Cantorum in Basel, a concert on Thursday, June 14th of the Schola group, Dulce Melos. This group features lute player, Mark Lewon. Details and ticket information for the concert can be found on page 46 of this Quarterly issue. Also at the Exhibit we plan to have information announcing a new Robert Lundberg Prize that will be awarded at LSA seminars. For questions concerning our summer 2007 BEMF experience, please contact our vice-president Dan Larson, (dan@DanielLarson.com).

Special Offer: Even if you cannot attend, please consider helping to sponsor this worthy effort! In order to provide financial support for our BEMF presence, the LSA is offering the new Venere Quartet Palestrina's Lute CD to members donating \$100 or more to the LSA to support our BEMF summer project. Donors of \$250 or more will also receive an autographed copy of Doug Smith's History of the Lute book! Please contact Ekko Jennings (ekkof@earthlink.net) for details if you are interested in helping our fund raising effort.

In addition to our BEMF experience, beginning in July, the LSA will sponsor two lute instruction weeks to be held in cooperation with partner early music organizations, the Amherst Early Music Festival and Vancouver Early Music.

The Amherst Early Music / Lute Society of America week will be held Sunday July 8 through Sunday July 15, 2007. The faculty will include Nigel North, the Professor of Lute at the Early Music Institute of Indiana University, Bloomington, and Venere Lute Quartet members Douglas Freundlich and Phillip Rukavina who are both known for teaching the lute ensemble class at past LSA Summer Seminars. Bring along your Italian pieces for solo lute (or any others you may have), and they will supply the rest. The lute ensemble will also take part in the opera production of La Calisto. The opera will be the centerpiece of an in-depth week long solo and ensemble lute experience. Any type of lute is just fine. You won't need to read figures in basso continuo to take part in the opera performance. All the music will be offered both in figured bass format and in French tablature versions. Phil Rukavina is your contact for this event and you can contact him with your questions (PRukavina@aol.com).

The Lute Workshop in Vancouver will be held Sunday July 29 through Friday August 3, 2007. Guy Smith, our workshop director, reports that the Vancouver week will have the following faculty: Robert Barto, Ronn McFarlane, Pat O'Brien, Paul O'Dette, and Grant Tomlinson. They have a great program planned and will conclude the week with the Sunday evening Dowland Project concert. Please contact Guy for more details (guy_and_liz@msn.com).

I am looking forward to all of these great LSA summer events. I hope to see you at one or all of them!

Dick Hoban, LSA President

And now for something completely different...

Most lute players that I've met have been tempted by the baroque lute at some point in their careers. The temptation is understandable: Beyond the visual and tonal beauty of the instrument, there is the chance to play some of the most sublime music ever to emerge from a plucked instrument - Weiss and Bach. But as soon as you give in to the temptation, there is a series of problems that you will have to solve.

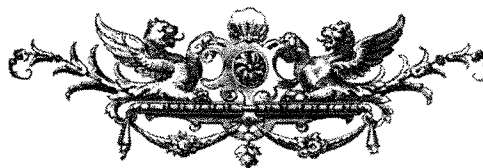
The initial problem is finding an instrument. Regrettably, we haven't yet come to the point where you can run down to the local Lutes-R-Us after work and pick up a baroque lute. Once you have an instrument and have played with it a bit, you will realize that, Monty Python jokes aside, the baroque lute really is something completely different. The tuning is different. It has lots of strings. (The line about tuning for twenty years is not a complete exaggeration.) The difference between eight courses and thirteen course is only five courses, but try telling that to your thumb. Finding the correct bass string is a source of immense frustration to most beginners and a source of many bad jokes about having your thumb surgically exchanged for one with a built-in GPS. The notation for baroque lute is French tablature and will be familiar to most lute players. But if you have played renaissance lute for a long time, your mind and fingers may initially rebel at the "strange" chords and melodies - "strange" looking because of the d-minor tuning.

Fingering and hand position are also issues. Most of the evidence indicates that baroque lute was played thumb out and fairly close to the bridge. If you play renaissance lute thumb under, you'll have to decide whether to try and adapt your technique to the baroque lute or to learn a new hand position for the instrument. The longer string length of a baroque lute can make the left hand idea of "one finger per fret" a painful impracticality. For the right hand, the frequent slurs and string crossings found in the music make repeating a finger inevitable. It is often difficult for beginners to figure out a reasonable pattern of right hand fingers. These problems are compounded if, like many, you don't live near an experienced baroque lute teacher.

As much as we'd like to, the Quarterly can't solve all your baroque lute problems. But we can help with some of the basic ones. In this issue Pat O'Brien shares the wisdom gained from years of teaching baroque lute in an article on fingering and then provides something every beginning baroque lute player should have - ten fully fingered, easy but still musical pieces. Robert Barto continues the exploration of right hand fingering and position with a discussion of the evidence found in several German manuscripts. Finally, Earl Christy takes us away from a focus on solo music with a survey of chamber music with baroque lute.

If you already play baroque lute, I hope you'll find something interesting or useful here. If you don't... well, what are you awaiting for?

Bob Clair, Quarterly Editor



Thanks to Daniel Heiman for his help proof reading this issue of the Quarterly.

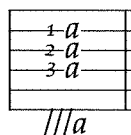
Some 18th Century German Sources for Right Hand Placement and Fingering

By Robert Barto

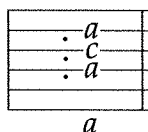
Although there are a few right hand fingerings in the main sources of Sylvius Weiss, he left us no specific instructions with his ideas on right hand technique. We know that the German and French lutenists of the 17th century played at the bridge using exclusively two fingers (*m* and *i*) with the thumb. In the extensively fingered French lute repertoire of the late 17th century, I know of no instances where the ring finger is indicated. There are the occasional ring finger signs in the theorbo music in the Saizenay MS(1699). In the German music of this time, although the pieces are generally not fingered, the instructions are quite clear not to use the ring finger. Chords with four or more voices would be played with a slip stroke, or some combination of sliding the fingers or thumb over several strings. Determining when and in what situations players began to make greater use of the ring finger can help us decide which fingering solutions might have been common in the music of Weiss. In this article I'd like look at several sources from the first half of the 18th century which may help shed some light on this subject.

Radolt (1701)

The earliest source for baroque lute that I'm familiar with which mentions using three fingers to execute four voice chords is a 1701 publication in Vienna by Wenzel Ludwig Edler von Radolt. He specifically recommends in his introduction that four voice chords be performed with three fingers (*a, m, i*) rather than a brushing motion, as this makes the "consonances or dissonances" of the middle voices clearer. However, after stating this, he still continues the tradition of brushing over the strings in some places. He differentiates, for the most part, between plucking with three fingers and brushing with one finger with the following signs:



for three fingers (although he uses the numbers 3,2, and 1, I assume that he intends *i, m* and *a*) and:



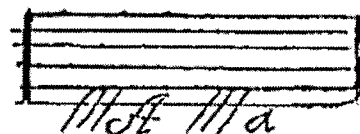
for brushing with the forefinger. (Radolt probably means brush toward the bass, although he does not actually specify in which direction).

The following comments are also of interest:

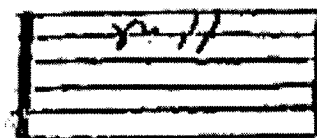
- One must not strike the notes all the same, but as if they were dotted [*inegalité*].
- One should not forget to alternate the fingers of the right-hand.
- One should do a rest stroke with the right hand thumb.
- One should hold the voices in the left hand.
- One should always trill from the note above the note upon which the trill is written and never from the note where the trill is written.

(My translation)

Radolt also uses two signs and customs rarely seen in German music. He often uses divided basses, differentiating between the fundamental and octave with the following signs



He also uses the sign:



to indicate an *etouffement*. (Stopping the note very quickly with another right hand finger.) One can consider how differently we might articulate the music of Weiss if he had used this sign. *

Radolt does not talk about hand position.

I have looked at the music of Radolt only in the context of fingering, but a more detailed study would certainly be of interest. His publication consists of nine suites (or *Parthien*) and several single movements which he says can be performed on solo lute. Many of the pieces have a second lute part (tuned a whole tone lower) and are arranged for several violins, gamba, and a bass. His first *Parthie* when performed as a "concerto" calls for three different size baroque lutes, two violins, viola (3rd violin) or gamba and a bass, but was first conceived as a solo, according to Radolt. I include here one short piece of his as a lute solo.



Sarabande in g minor

Baron (1727)

The two sources most contemporary with Weiss's adult life are Baron's comments in his "Study of the Lute" (1727) and an article about the lute in Majer's musical self-tutor (1732). (MAJER, J. F. B. C.: *Museum musicum*. Schwäbisch Hall 1732) Since Majer quotes Baron almost verbatim, I will just deal with Baron's comments here.



Baron states very clearly where one should place the right hand and why. He says, "As to the question of where to strike the strings of the lute so that the tone will be powerful enough, it will serve to know that this must be in the center of the space between the rose and the bridge, for there the contact will have the greatest effect. The further toward the fingerboard the strings are struck with the right hand, the softer and weaker will be the tone — it will lose power, so to speak. However the player can certainly also move back and forth, once he has the necessary skill, when he

wishes to change [the tone] and express something." (translation by D. A. Smith)

Unfortunately there is some confusion caused by another comment of Baron in the previous paragraph where he speaks about how to hold the lute. This is translated by Smith as follows: "the right little finger must be placed by the chanterelle or thinnest string behind the bridge where it is held slightly curved..." On a typical lute of the period it seems that it would be very uncomfortable to place the little finger behind the bridge and then play halfway between the rose and bridge. In addition, all the information we have from the middle of the 17th century onwards would indicate that "behind the bridge" was no longer recommended. I've discussed the original German text with several native speakers, and would like to suggest the following interpretation: What Baron actually says in German, translated as "slightly curved", is: "wo er in eine kleine Rundung zusammen schliesst". This should perhaps be interpreted as describing the place (the small niche formed by the bridge extensions) where one puts the finger, rather than the shape of the finger itself.

I include here the portrait from the frontispiece of Baron's "Study". Unfortunately, it is unclear where the bridge is in the picture, and he does seem to be closer to the bridge than halfway to the rose.

Baron does not talk about right hand fingering.

Wroclaw MS 2002 (also known as Kniebandl)

This MS can be found in a facsimile online with notes by Tim Crawford at:

<http://doc.gold.ac.uk/~mas01tc/Wroclaw2002/>

There is also some interesting background information on the MS at:

<http://www.tabulatura.de/Knieban/KNintro.htm>.

There is some controversy as to the dating of this manuscript. It contains a piece by Weiss dated with 1729 or 1739 as well as variants of some of the Kellner pieces which were published in 1747.

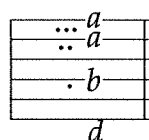
At the beginning of the MS the 17 points of instructions from Le Sage de Richée's 1695 "How beginners should proceed" are quoted in full with two additions for tuning the 12th and 13th courses and an explanation of the different keys. (These revised instructions in Wroclaw were reprinted in an article by Peter Daner and Doug Smith in the LSA Journal of 1976 ["How beginners ... should proceed": The lute instructions of Lesage de Richée, *JLSA* IX (1976), 87-94])

An English translation of these instructions. taken from this article can be found at:

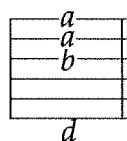
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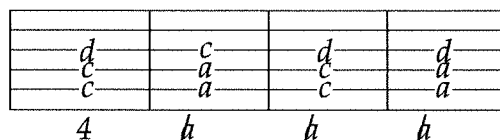
Following the Richée material are the new examples of fingering and execution of various chords and arpeggios. The first of the new instructions states: *Never brush this chord but play it with three fingers:*



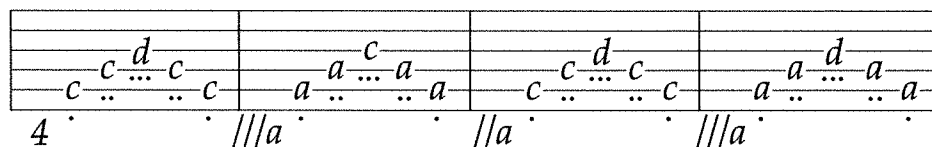
The chord should apparently be:



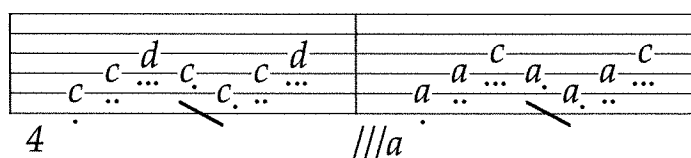
This is followed by arpeggio examples which include the ring finger. These chords:



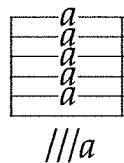
should be executed like this:



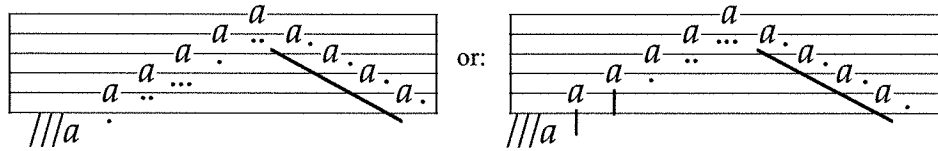
or:



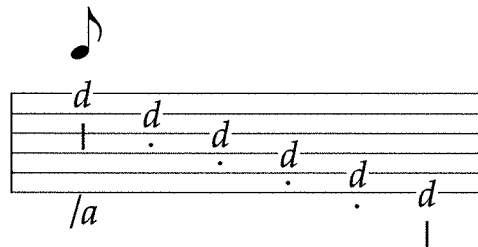
And this chord:



like this:

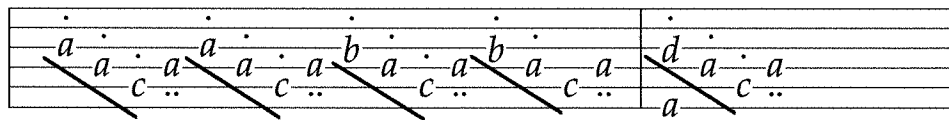


Please note how the author often chooses to slide the forefinger over the strings in the descending arpeggios. One finds similar fingerings in several Weiss pieces:



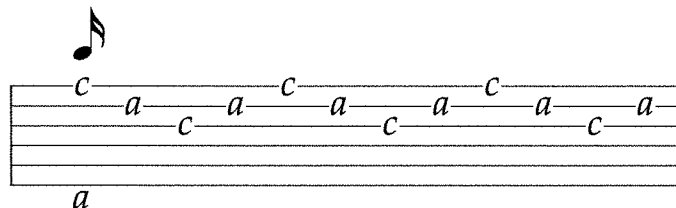
from Gigue, Sonata 21 in f minor, London MS, f. 105r

In conclusion, this very interesting example of what the author calls “good and proper” (Wohl und fuegig) fingering is offered:



One finds this specific fingering written out in several pieces in this MS, but I don’t know of any examples in other manuscripts. Here we see very clearly that at this time, although the ring finger was commonly used in arpeggios and four voice chords, certain “special effects” were in use which seem to have evolved from the two finger tradition.

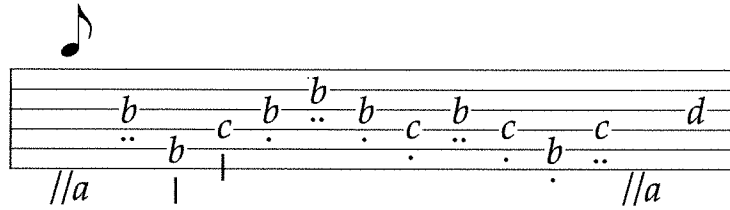
Is it too far a stretch of the imagination to think that Weiss would use this example of “good and proper” fingering as the basis of several of his pieces? One finds several passages similar to the above.



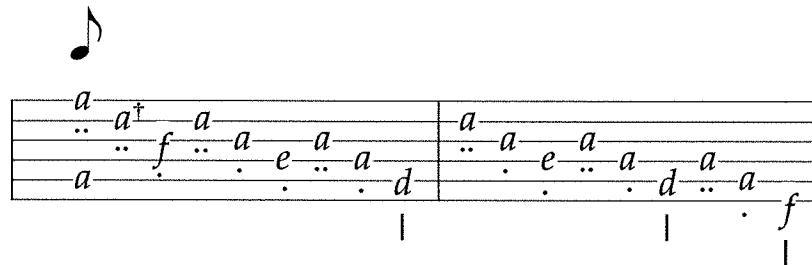
from Courante, Sonata 5 in G, London MS, f. 22v

Although Weiss provides no fingering for this piece, the pattern works well with exactly the same fingering as in the previous example.

There are several fingerings from Weiss which show that he used similar techniques (I am assuming Weiss oversaw the London collection and was responsible for the fingerings):



from Prelude in Eb, London MS, f. 145v



Gigue, Sonata 24 in C major, London MS, f. 121r

Warsaw 2004 (after 1728?)

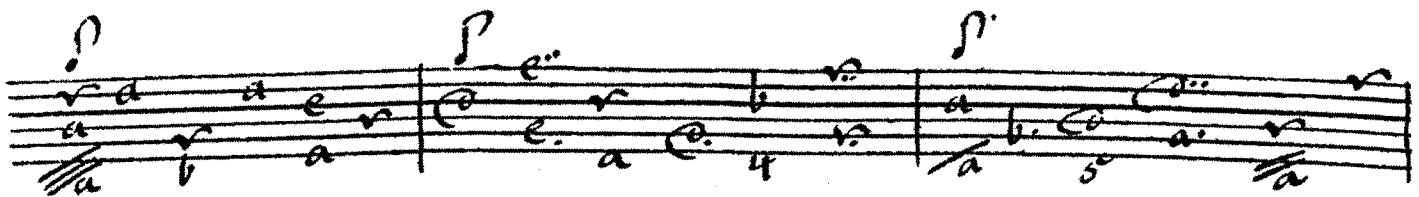
Another little known source is a set of instructions is included in the MS Warsaw 2004. This MS contains several major works of Weiss, including the Bb sonata #49, the Presto of which was published by Telemann in 1728. Other than this, and the fact that the instructions and pieces are intended for the 13c lute, it is difficult to date the MS. The author says:

*For the placement of the hand and use of the fingers:
One puts the little finger of the right hand in the corner or niche (Hoelung) of the bridge next to the Chantrelle... The thumb is only used for the basses. The ring finger (called here the third middle finger) is used between the courses for chords and elaborate passages*

(vollstim[m]igen Griefen). For running passages, the index finger is mostly used, and is helped out by the middle finger. The ring finger is only used in four voiced chords. (my translation)

An illustration of Falckenhagen (shown on the cover of this issue and on page 9) demonstrates this hand position exquisitely (he is playing a C chord with three RH fingers and even hitting the correct bass).

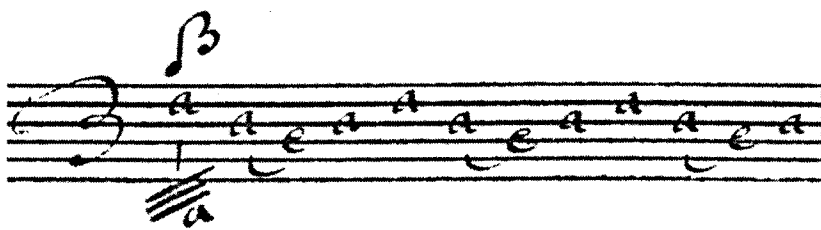
In this manuscript, as in London and Dresden, there are actually very few fingerings in the Weiss pieces. Here we see that great lengths (or stretches and leaps with the middle finger) are taken to avoid using the ring finger in a melodic passage.



Sarabande, Sonata 49 in g minor



This:



Courante, Sonata 2 in D major

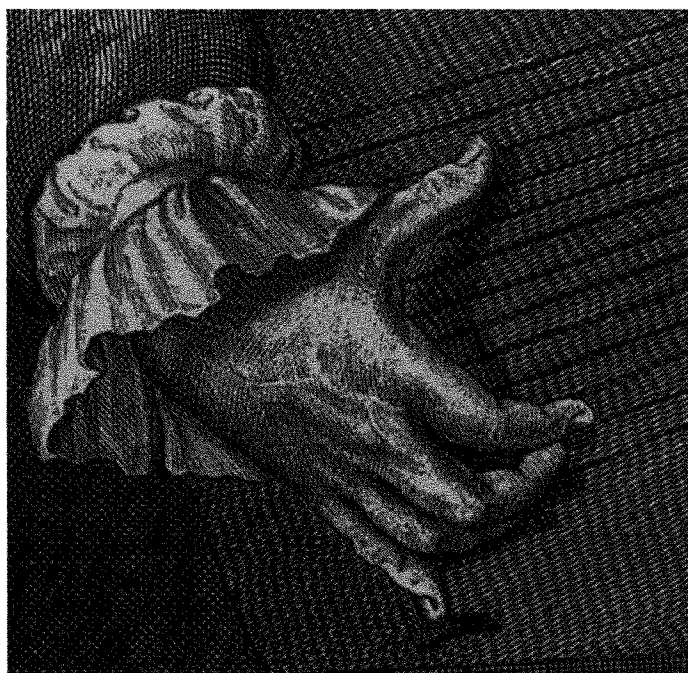
is another passage which seems constructed to be executed with the “good and proper” fingering suggested in Wroclaw 2002. Although no fingering is given here, the slur markings between the unisons on the third and fourth strings do indicate that some form of sliding the first finger was intended.

Conclusions

We can see from these sources that the general practice at the time was to do running passages with two fingers and save the ring finger for arpeggios and chords. In all of the 600 plus pages of the Dresden and London manuscripts, there are a handful (at the moment I can think of three) places where Weiss indicates use of the ring finger. There are many, many more passages where in large arpeggios and four voice chords we can assume that he used it in a similar manner to his contemporaries as discussed in this article. I have seen no fingerings that indicate that Weiss used the ring finger in melodic lines. However, his melodies are much more intricate than those of his contemporaries, and one must consider the possibility that he used the ring finger more often. There are often situations where it seems that there is no other solution.

For modern players, I don’t think the music of Weiss should become a huge puzzle that we have to try to solve with two fingers. This matter is also dependent on right hand spacing and hand size. I know of 13-course spacings ranging from 135 mm to 155 mm. Trying to play low basses while playing running passages on the top two strings with *i* and *m* on a large spacing could very quickly lead to injury, so I would certainly suggest a common sense approach. We should see how much is possible with two fingers and try to become fluent in some of the sliding finger techniques and see what advantages these bring. The ring finger should not be ignored as it is often required in chords and arpeggios. If one sees the need to use the ring finger in melodies, as an alternative or in addition to the middle finger, I wouldn’t worry about it very much, and just see that it is well prepared.

Baron’s recommendation to play halfway between the bridge and rose is not that far away from how most players play today. It does seem, however, that the general practice was somewhat closer to if not at the bridge. Trying this position on modern instruments can be problematic. There are many factors involved, primarily how bright the lute is, the type of strings, and the amount of tension. It requires a great deal of energy to experiment with these factors in trying to develop a technique which may seem foreign to us. Some modern lutes may just sound far too bright when played at the bridge. If you are lucky enough to have a lute



Falckenhagen detail

that sounds good when played closer to the bridge, it is perhaps worth trying to continually edge closer to the bridge while practicing, keeping in mind that it may take months to begin to get a satisfactory result, or it may not work at all. (After playing thumb under for 20 years on all lute type instruments, it took me several years and a very concentrated effort to feel comfortable playing thumb out, closer to the bridge. I still have to remind myself to stay further back or my hand edges forward.) The lute may feel very stiff near the bridge, so one may have to experiment with lighter tension, or different strings. Before one changes strings, tuning the lute lower can enable one to at least see how this position feels.

It is often said the sound ideal in the times where lutenists played closer to the bridge must have been different than ours. (This would encompass more or less 1600-1750 +) While this is undoubtedly so, I doubt that this ideal would have been anything that we consider really “ugly” today. Many modern players are experimenting playing closer to the bridge. Although this brighter, crisper sound result certainly has very little to do with the (potentially) full sweet sound of “thumb under” near the

rose on a Renaissance lute, there is no reason, other than our expectations, that it should. For someone interested in specializing in baroque lute, it is clear from the overwhelming evidence, that thumb out, somewhere near the bridge was the way they played, and is at least worth a try.

Acknowledgments

I would like to thank Gerd Soehne, Ulrich Warnecke and Markus Lutz for translation help. Dr. Frank Legl provided a version in modern German of the instructions in Warsaw 2004 as well as translation advice. Tim Crawford helped out as well providing the Radolt in modern German script, and a copy of the Majer article. Some of the sources used came from the library of the late Karl-Ernst Schroeder.

* Though rare, this sign occasionally appears in Austro-Bohemian MSS from around Radolt's time (e.g. Brno HAM 371, an important source of Weichenberger's music).

† The middle finger indication on the second note should perhaps be an index, but this is what is written. Although I have not seen any other examples of sliding the middle finger one could try it and see if it is possible.

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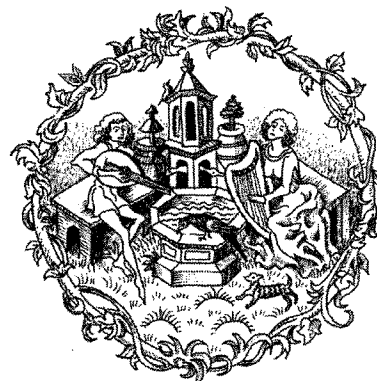
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Just How Secret Were Those Muses?

By Pat O'Brien

As one begins to study or teach the *dm*-tuned “baroque” or “French” lute, the lack of appropriate materials is immediately apparent. Where to begin? How does one choose? Students here in America are particularly vulnerable as they are often very far from an experienced teacher or a significant collection of facsimiles which might offer a choice.

“Which piece to begin withal”

It might appear that beginning chronologically is the best choice. Watching the style evolve from the elder Gautier’s first pieces in the new tuning onward seems logical and is the way a teacher might seek to begin, but French 17th century pieces which appear easy often require more stylistic information than a novice has. I have found that such pieces confuse beginners a great deal. True, the 11-course lute has fewer courses for the beginner to negotiate and the music’s texture may be thinner than 18th century music for the 13-course, but the notation of French ornaments and special articulations can be confusing to one still having difficulty finding the strings.

Modern methods often progress to difficult material too quickly for the average student. Progressing to J.S. Bach by the end of an introductory book can be unrealistic, however flattering or seductive it might appear to the novice. In writing a method we too often assume that beginners on baroque lute have already played renaissance lute or guitar. This is not always the case, and if true is sometimes more a hindrance than a help.

More accessible modern publications understandably center on famous composers and major works. Publishers and scholars have less interest in the easy pieces that are more useful during the formative period of the lutenist’s development. Also, there are not many original pieces aimed at pedagogy. In the 17th or 18th century, when the average student might have been expected to learn improvisation, very simple pieces might have been created and memorized immediately without being written down. (I prefer to teach improvisation this way myself.)

In two of this Newsletter’s 1985 issues Cathy Liddell chose some pieces from a Brussels Conservatory Manuscript, L. S. 15.132. I have chosen to revisit this source for a few easy pieces. (I must say as I began searching through old L.S.A. publications I was appalled that 20 years had passed since these were published!) These are little-known and unattributed but practical pieces that a novice will find useful. I have provided fingering that does not appear in the original and for two of the pieces I give detailed explanations of the fingering. Accomplished players rarely want to show this sort of speculative fingering in print because there is no one fingering system that

answers both practical and stylistic needs. Each player decides these things for himself upon consideration of many factors and no one system meets everyone’s needs. In teaching a student one often adjusts the fingering to fit the individual. For this reason I have supplied fingering of various kinds so the student might experiment and draw some of his own conclusions about what works for his physical situation and current conception of the music.

A modern guitarist I respect greatly recently wrote to say that she had seen a baroque lute concert and wanted to ask about our articulation practice. She had seen so much repetition of right hand fingers she was wondering if there had been a change in our recent research and pedagogy. Didn’t we still basically play strong beats with the middle finger and off beats with the index as she had learned was true of earlier lute music? Well, yes, I replied, but when one adds the need to span a large number of bass strings the rules one learns on renaissance lute have to be accommodated a bit to each player’s physical needs. It simply isn’t always practical to follow hard and fast rules in practice. On the other hand I too have often seen lutenists repeat their middle finger a dozen times such that no “swing” of varied articulation was apparent. What does one tell a student to do if the “rules” have so many exceptions?

Right Hand

The later 18th century music I have chosen here sounds more familiar stylistically to our modern ears than the earlier French literature. For many beginners this provides the easiest point of entry into the literature. Unfortunately, practical guides to right-hand fingering begin to disappear at this time. In Weiss, for instance, we don’t usually see the little dots under the off-beat notes that originally indicated they were to be played with the index finger. We often are left to rely on our knowledge of fingering traditions, but even in 17th century sources the little dots under notes may sometimes be more ceremonial than realistic. There was apparently some difference of opinion on this usage. For instance, many cadential passages marked thus in printed sources of 10 and 11 course lute music:



which we interpret to mean:



are marked as follows in original manuscript sources like the Robarts ms.:



which we interpret:



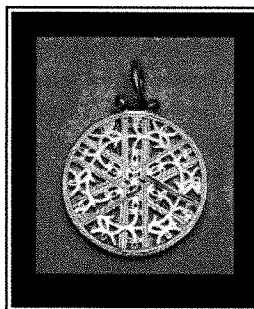
Discovering this discrepancy for the first time was a great shock to many of us who had worked long and hard to master the more unidiomatic printed fingering.

Manuscript sources which may have been intended for players not living near Paris, the center of the emerging baroque practice, were sometimes more carefully notated, with fingering and ornaments written out more explicitly than the printed Parisian sources. We are tempted to think that students living near the origins of the music wouldn't have needed such extensive notation. Perhaps they could watch the great players of their day perform and arrange lessons to learn the fine points of technique and style. On the other hand, a student from abroad whose family had arranged one or two expensive seasons in Paris for him to learn the finer points of a polite education had to reply on his memory after returning to England or Poland. He might have taxed his teachers to write out everything as clearly as possible so he would play in good style after returning home. Thus the Robarts manuscript or some of the Prague manuscripts have more carefully and perhaps realistically annotated fingering than Parisian Prints. In modern times we might automatically assign more importance to a printed source, and certainly to one published in Paris. The reverse may be true: some handwritten sources now found far from the site of composition are more informative on intimate details of fingering and ornamentation.

Again, even these guides disappear in later baroque sources where Weiss and his contemporaries often dispense with the offbeat dots under notes entirely. (Here I should refer you

to Bob Barto's informative article on this subject earlier in this issue. It may have been more common in later baroque lute music to notate the aberrations in fingering than the norms) Was this, as many suspect, because the right hand, when spread over many courses, could not effectively conform to the simple articulation rules as it had on lutes of no more than 10 or 11 courses in earlier times? Perhaps we shall never know for certain, but the average modern player finds a strict strong-weak alternation of middle and index fingers impractical in later baroque lute literature. I have seen baroque lute beginners come to grief trying to achieve strict rhythmic alternation. In theory one tries to play a pick-up or off-beat note with the index finger and a downbeat or strong beat with the middle. In practice one does what one can and often what one must. It is often necessary to break the modern guitarist's cardinal alternation rule and repeat a right hand finger in order to achieve a practical articulation pattern. I should point out that repeating fingers assumes that one relaxes each finger immediately after each pluck, as it may be necessary to use that same finger again on the very next note. Many injured modern guitarists I have worked with have suffered from the aftermath of having been taught to alternate absolutely strictly and hold each finger in the palm after plucking until the next finger began inward. All too often they have lost their proper sense that the default position of each finger when awaiting the next pluck should be relaxed, not held in. Their bodies forgot how to relax the fingers in proper succession, sometimes ending their careers. Thus learning early in the game to relax after each pluck seems essential to me.

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An example of a practical aberration from “normal” strong-weak alternation practice is playing an off-beat note with the middle finger on a treble string to facilitate the thumb’s placement on a low bass course (Brussels Menuet in F, m.10, b. 2):

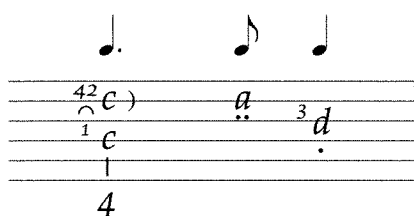


When the thumb is stretched out to the basses one facilitates a string crossing in the treble ([Brussels Sarabande in dm, m. 20, b. 2&3):

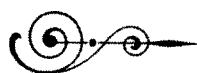
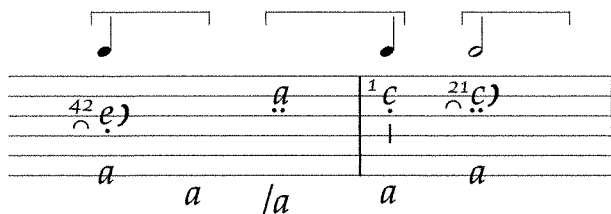


by using the right hand fingers that are closest to each string rather than those correct for the metrical position of the beat. Arpeggios of chords are made of all “good” notes in the sense of consonance, which begs the rules of fingering based on good and bad fingers for good and bad notes.

A stylistic aberration from normal practice might be finishing a phrase’s final strong downbeat note gently with the index finger (Brussels Aria in F, m. 20, b.3):



or articulating the right hand in accordance with an less apparent rhythmic scheme like a hemiola, (Brussel Menuet 2 in dm, m. 26-27):



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LSA Quarterly - February, 2007

13

(the feature of triple meters which spans two triple measures with a double-sized triple measure).

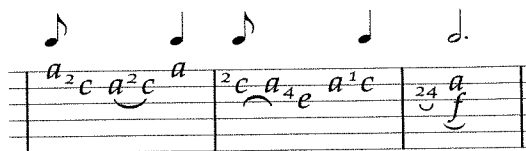
We should mention some of the highly individual choices each player might make depending on specific anatomy. For instance, there is often a difference in hand and finger sizes among students. Obviously people have different hand sizes. When the thumb is on the low basses, someone with a larger hand will reach the index finger out to the first string more easily and often than a small-handed person. More subtly, a person whose index finger is longer than their ring finger might also find the index a more frequent choice. Many people, (like myself), have an index finger considerably shorter than their ring, in which case they feel more comfortable reaching for a weak beat first string with their middle finger when the thumb is on a low bass.

There are also differences in string spacing from lute to lute. Some historical models of baroque lutes have barely 11 millimeters between the centers of the courses whereas some have in excess of 13. The relationship between the string spacing and the individual's hand size may determine many preferences in fingering.

Players choosing to play somewhat "thumb-under" on their baroque lutes often use the ring finger on the first string as it is closer than the middle finger in this hand posture. Former classical guitarists will sometimes find the ring finger easier to use as they have previous training to give them confidence in the use of that finger. Neither of these choices may reflect the most likely usage of early players or composers, but we each make these practical decisions for ourselves based on our individual situation. As we adjust our performances in myriad ways to accommodate our choices they become invisible to us. Students ask, "Why do you play it that way?" and we have forgotten when or why we adapted to a particular practice.

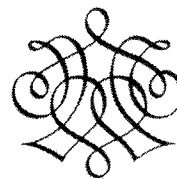
Left Hand

In modern pedagogy guitar students learn to use "one finger per fret." In practice this is too simplistic a plan on guitar and utterly fails to answer the needs of the baroque lute neck, which is often 5 to 10 centimeters longer than a guitar. Surviving original left hand fingering shows half steps are often played with 2nd and 4th fingers and whole tones with 1st and 4th. A study of the now almost invisible left-hand fingering in the Dresden manuscript's copy of the gigue of the most common Weiss d minor Sonata, which we all try to play in our first months on baroque lute, could save us a lot of trouble. The red ink has faded but with care one can make out the tiny fingering numbers. Bearing in mind that this is one of the suites in Weiss' own handwriting this evidence is very compelling. In this and other surviving fingering there is a marked preference for using non-adjacent pairs of fingers, (2-4, 1-3, 1-4), when playing legato slurs and ornaments. This might be because of the greater independence from one another of non-adjacent pairs.



Frequent use of the little finger, especially on the treble strings, encourages a more relaxed left shoulder and a more supine forearm than most modern players use. The longer third finger is used more on the basses, while the shorter fourth is more rarely used there. This is a very practical system with which to begin.

Here then are some of the thoughts one might have when attempting to finger the first "easy" pieces on dm-tuned lute. Remember, there is no absolutely, perfectly right way to play. There are many possibilities, and you must try them yourself, with your own hands, on your lute, with your technique and current musical sensibilities; don't expect to make all the same decisions when you return to this piece next year, as so many of these factors will and should change. Perhaps we can "chalk up" our various attempts "to experience." Each way one plays a phrase has different qualities, and none of our experiments goes to waste. Even something that doesn't sound good to us now might have its proper place somewhere else in the literature. (Experience, I tell my students, is usually what you get when you don't quite get what you want.)



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Notes: Brussels dm Aria

Measure 1; beats 1-2: The first treble note is a delayed melodic downbeat and is played with the middle or strong finger, and the next treble note is played with the index finger, as it is attached to the weaker second beat. b. 3-4: The third treble note is strong like the first, and the finishing note of the phraselet, on b. 4 is a soft landing on the index finger. Moreover, as the thumb moves on each beat in the bass, it is easier to take the treble notes on these fingers as they are normally positioned over these strings.

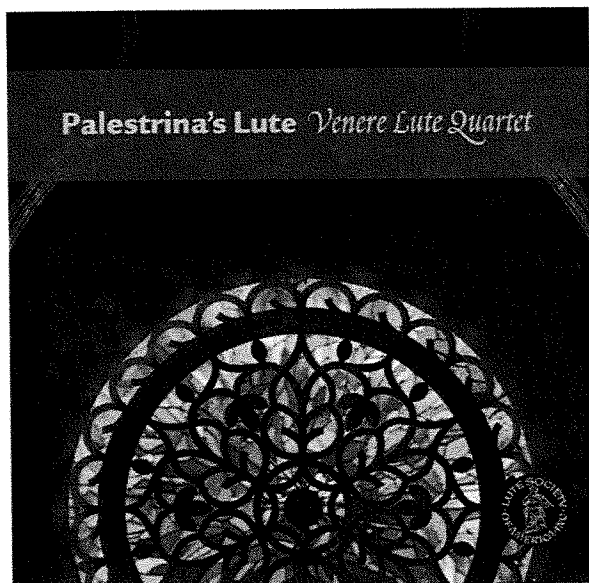
m. 2; b. 1 and 2: It makes for easier orientation of the right hand to play the trebles again, as they lay under the fingers. So far there is no strong pattern of dissonance resolving to consonance that demands a strong statement in articulation.

mm. 2-3: Note how the longer third finger of the left hand more often reaches for the bass strings and the shorter fourth plays the treble notes that are closer to the left hand. One does this whenever possible, and simple pieces often make it quite easy to use the natural disparity in finger lengths like this.

m. 4; b. 2: It is well worked out by the composer that the 4 to #3 resolution on the A chord is naturally fingered middle to index, placing the stress on the dissonance and the relaxation on the resolution. b.3: The last note of the phrase is played with the middle to facilitate the stretching of the thumb to the final bass.

m. 5; b. 4: With the thumb passing from the low C to D it is easier to play the last treble note with the middle finger.

m. 7: when stretching the left hand to the low basses it is easier to use the 2nd finger on the seventh course. The first might be used here but the novice player would be tempted to twist his arm and lift his shoulder to get it there, and find himself disoriented on the following beats.



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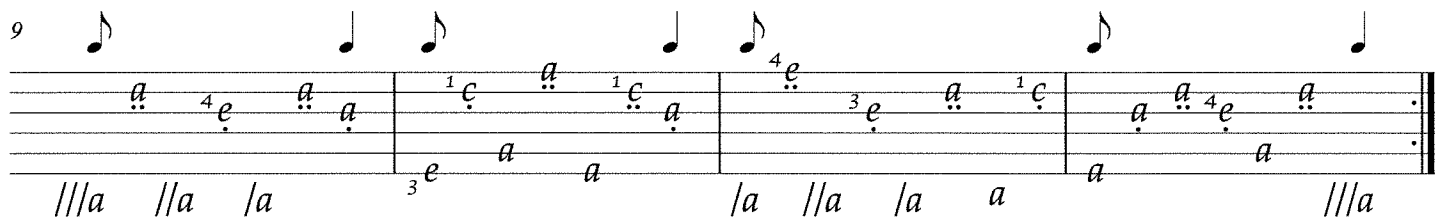
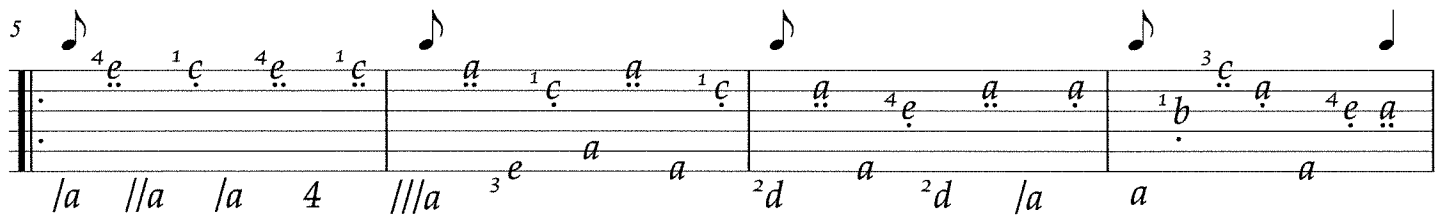
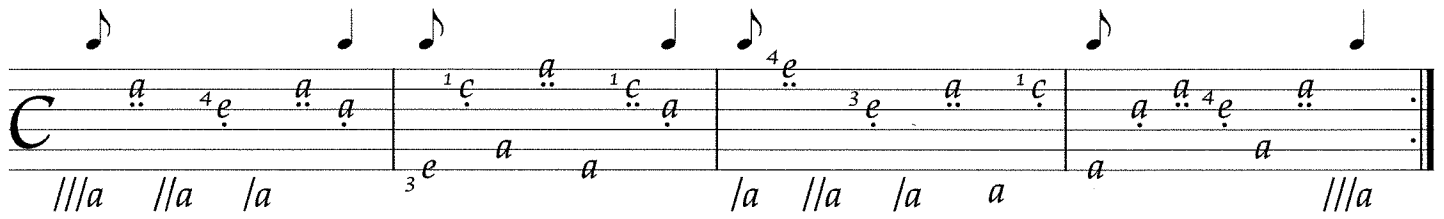
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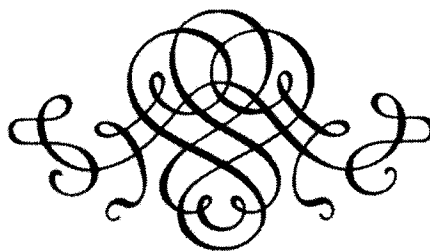
Aria

Brussels Conservatoire

Ms. L. S. 15.132, p. 4



<http://LuteSocietyofAmerica.org> Edited & Fingered by Pat O'Brien



Notes: Brussels Menuet in F

Measure 1, beats 2-3: Although one expects many triple meters to be fingered strong, weak, strong, or *m, i, m* – (Weiss usually begins his gigues this way) – repeating the index on the third string here eliminates awkward string crossing which often disorients the hand to little purpose. In addition, these two notes are not contrapuntally “good” and “bad.” Both are consonant. One might say, (as 19th century guitarists like Aguado often do), that the second beat must be weaker than the first, and the third must be weaker than the following downbeat. Thus both are of less value than downbeat notes around them and may act only as harmonically neutral “place markers,” delineating the rhythmic pulse until the appearance of the next melodically significant note. Also, many Menuets might be said to have only one strong pulse per measure.

m. 4, B. 3: The bracket is my symbol for a small or hinge bar of the first finger. This helps the player span the wide four fret stretch while keeping a relaxed shoulder and a supine forearm. Neither twisting the forearm nor raising the shoulder will make the average player more accurate with his left hand, nor keep the weight of his arm directly on the notes he’s playing. One might well place the bar on the downbeat of m. 4 or even of m. 3.

mm. 6-7: A hemiola in 3/2 time spans these two measures and one might well project this more easily by adjusting the right hand fingering in three strong-weak pairs of quarter notes across the two bars. One normally anticipates this common rhythmic feature in the penultimate and antepenultimate bars of any phrase in triple meter.

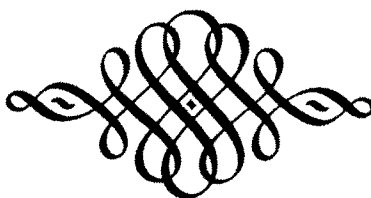
m.10: As the thumb progresses downward on each beat it may be easier to keep the middle and index fingers consistently over the same two strings, rather than organizing them in weak/strong pairs. If one can find the moving basses accurately while organizing the treble in an orthodox manner, by all means do it, but if you find yourself missing notes after a reasonable amount of practice, simplify!

mm. 14-15: The melody appears to approach a cadence from A to dm here in another 3/2 hemiola and one might finger it on the top strings as in mm. 6 and 7 although the bass part does not clearly agree. In a clear hemiola one expects to arrive on the A bass on b. 2 of m. 15. Is this, as some call it, a “semiola” where the two different triple rhythms of 3/4 and 3/2 playfully vie for the listeners’ attention or is the A bass on the third beat of Ms. 15 merely misplaced by the copyist? It is a player’s choice, but having no clear proof that it is wrong, we normally “play it as it lays.” One should examine other pieces in this source to see if this feature occurs elsewhere.

m. 22: Here one might expect to finger the top two strings *m, m, i* so as to make the calculation of the moving basses’ location easier; as in m. 10, but since the basses are no so far from the treble, it may not be necessary to forego the treble’s normal articulation scheme.

m. 23, b. 1: The extreme stretch from the treble to the bass strings suggests playing the first string with middle finger although it is not on an offbeat. b.2: While the bass is moving, it may again be safer to keep the index and middle fingers consistently on the same strings; the 4/3 dissonance of the trill should probably be played with the stronger finger if at all possible. One wants to stress the dissonance of the fourth and relax to the third. b.3: Playing the last note of the measure with index reminds the player that his thumb should already be in the air on the way to the low F, if it has not in fact already arrived there.

Considering just these few possibilities and weighing them against all the disparate personal factors of posture, hand and instrument size, etc., requires a great deal of thought, experimentation and careful listening for each of us to evolve a practice which works for us and the music.



Menuet

Brussels Conservatoire

Ms. L. S. 15.132, p.8

[illegible]

<http://LuteSocietyofAmerica.org>

Edited & Fingered by Pat O'Brien

Allemande

Brussels Conservatoire

Ms. L. S. 15.132, p. 2

5

24 2 24 1 14 1 14 1 2 2 20 2 24 7

a /*a* *a* //*a* /*a* //*a* /*a* 4 ///*a* 5 4 /*a*

[illegible]

<http://LuteSocietyofAmerica.org>

Edited & Fingere by Pat O'Brien

Courente

Brussels Conservatoire

Ms. L. S. 15.132, p. 3

3/4

1 2 3 4 5 6

//a //a /a a //a a /a //a //a

7

7 8 9 10 11

//a /a a a 5 4 3 d a /a

12

12 13 14 15 16

/a a a /a 2 d //a /a //a //a a /a

17

17 18 19 20 21

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22

22 23 24 25 26

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Spagnoletta

Brussels Conservatoire

Ms. L. S. 15.132, p. 5

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Menuet

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Ms. L. S. 15.132, p. 6

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5 *///a* *a* */a* *a* *a* *///a*

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Aria

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Ms. L. S. 15.132, p.7

1 *a* ^{0 2}*c* ³*d* *d* | ⁴*f**a* ⁴²*e* ¹*d* ³*f* *d* | ⁴*d* *a* *d* *d* | ⁴¹*b* ²*c* *a* 4 */a*

5 *a* ²*c* ⁴*d* | ¹*c* ²*c* *a* ²*c* | *a* ²⁰*a* ¹*c* ⁴*d* | ²⁴*d* ³*d* 4

9 ²*c* ¹*c* *c* ⁴*d* | ¹*b* ⁴*d* *a* *a* | *a* ²*c* *a* ²*c* *a* | ⁴²*e* ²*c* *a* 5 *a*

13 ⁴*e* *e* *a* [*e* *c*] | *a* ²*c* *a* *a* | ³*c* ⁴²*e* *a* | *a* *a* *a* */a* *//a*

17 *a* ²*c* ⁴*f**a* ⁴²*e* ³*f* *e* | *a* ⁴*f* ²*e* ³*f* *a* | ⁴²*c* *a* ³*d* 4

21 *a* *a* *d* | ⁴¹*b* *b* *a* *a* | ²*c* ⁴²*c* *a* | ²⁴*a* *d* */a*

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Marche

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Ms. L. S. 15.132, p.9

1 2 3 4 1 2 3 4

/a //a /a //a ///a 4

5 1 2 3 4 1 2 3 4

/a //a /a //a ///a 4

9 1 2 3 4 1 2 3 4

4 4 4 4

13 1 2 3 4 1 2 3 4

/a /a //a /a 4 /a

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Bouree

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First system of musical notation (measures 1-6). The staff shows a sequence of notes with various accidentals and fingerings. The bottom line contains the following text: *///a //a /a a /a //a /a //a //a*.

Second system of musical notation (measures 7-12). The staff shows a sequence of notes with various accidentals and fingerings. The bottom line contains the following text: *4 1b a a a /a a /a //a /a 4 2d /a*.

Third system of musical notation (measures 13-18). The staff shows a sequence of notes with various accidentals and fingerings. The bottom line contains the following text: */a a a 5 a a*.

Fourth system of musical notation (measures 19-24). The staff shows a sequence of notes with various accidentals and fingerings. The bottom line contains the following text: *a 4 a 1c 3e a*.

Fifth system of musical notation (measures 25-30). The staff shows a sequence of notes with various accidentals and fingerings. The bottom line contains the following text: *a a R /a //a /a a a ///a*. A large 'R' symbol is placed below the staff.

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Sarabande

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Ms. L. S. 15.132, p. 16

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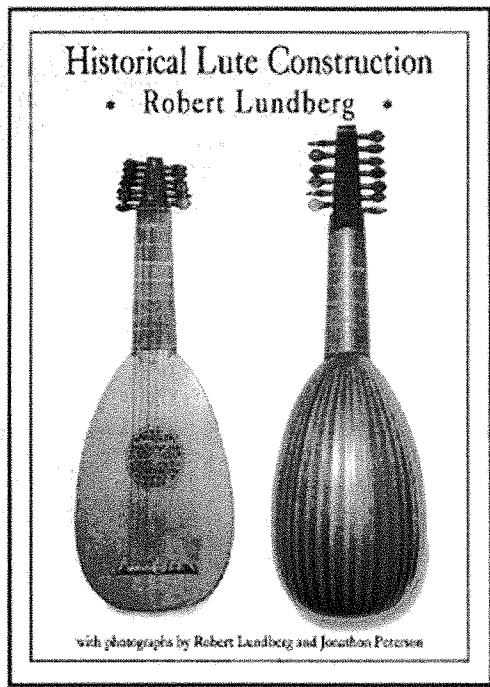
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A Brief Introduction to Chamber Music for the Baroque Lute

By Earl Christy

In the modern revival of the lute from an antique curiosity to a thriving instrument, some aspects of the lute's history and literature have been pushed to the forefront of academic research and concert programming, while other aspects have been largely ignored or given scant attention. Early in the twentieth century, music of the Elizabethan era was given a primary place in the modern lute renaissance. As the century progressed so did the broadening of interest in other periods and nationalities of the lute's heritage. From the great masters of the Italian *Cinquecento* to the French lute school and the lute music of Weiss and Bach, this reawakening has largely given long neglected music its rightful place in the Europe's musical history. Today, one can find books, CD's, and articles on a plethora of lutenists and their music. However, even now, as the interest in the lute has reached a greater level, one very important aspect of lute music is still left under-performed: Chamber music with lute obbligato.

In the baroque era music for lute and other instruments was plentiful and apparently in great demand. Today, some modern listeners still view the lute as a purely solo instrument in the late baroque. However to judge from surviving information, this view is very short sighted. Libraries in Brussels, Augsburg, Warsaw, and New York contain a vast amount of chamber music in the form of trios, concertos and divertimentos.

One surprising aspect of this genre is the sheer variety of forms and combinations found in surviving manuscripts.

From the Johann Michael Kuhnel *Concerto for Viola da Gamba, lute and basso* (Brussels Biblioteque Royale) to the larger concertos requiring 4 part strings and even horns, there is a wealth of wonderful music left mostly untouched by modern players.


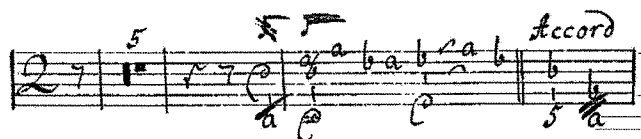
Even among pieces with the same instrumentation differing forms emerge: The two concertos by Johann Ludwig Krebs, an eminent organist of the period and one of Bach's students, are very much products of the Vivaldi school of the concertos. In both these concertos, housed in the Berlin Stadt Bibliothek, long solo passages are interspersed between thematically united *tutti* sections. In a *Concerto* in C Major, by the a Sig. Kleinknecht, and housed in Augsburg, one finds a concerto very much in the form of a string quintet. (There were three Kleinknecht brothers, all musicians, and it is not known to which of them the MS refers.) Whereas in the Krebs concertos the lute is given ample solo passages without string accompaniment, in the Kleinknecht *Concerto* the two violins and lute play almost continuously, forming a sort of dialogue. Only with the entrances of the viola and cello is one able to discern a true *tutti* section. The sense of a true chamber setting is readily apparent in the C Major concerto, whereas the Krebs concertos are very much vehicles for the lute itself. Of particular note in these five part concertos is the fact that a great many specify that the strings play *con sordini* or muted. It seems that the quiet nature of the lute was problematic even then and begs for the consideration of only one player to a part.

Various Forms in Lute Chamber Music

Instrumentation	Titles	Examples
Duo (Lute and Treble)	Duo – Concerto – Divertimento	PC Durant – Divirtimento in G minor (Brussels) Blohm – Concerto in C Major (Brussels) EG Baron – Sonata in G Major (Leipzig)
Trio (Lute, Treble, Bass)	Trio – Concerto – Sonata Divertimento	A Falckenhagen Op 4 BJ Hagen – Sonata a Tre C Major (Augsburg) J Kropffganss – Divertimento F major (Brussels)
Quartett (Lute, 3 Parts)	Sonata – Concerto – Cassation	Meusel – Sonata a 4 (Brussels) K Kohaut – Concerto in F Major (Brussels)
Quintet and Above	Concerto	Kleinknecht – Concerto in C Major (Augsburg) K Kohaut – Concerto in E Major (Berlin) JF Fasch – Concerto in D minor (Dresden)

Concerto
à 4.
Lute
Viola di Gamba,
Hautbois & vers Violino,
Violoncello
composto del
Sgr. Meusel.

G mol

Title Page Concerto a 4 - Sig. Meusel (Brussels)

One reason for the long neglect of these works is the relative anonymity of the composers involved. Unlike the solo literature, where there is a Dowland, a Weiss or a Milano to occupy a towering position and act as a central figure, in the chamber music there are no one such composers. Fair or not, it is often the case that much music is passed over in search of a well-known name. One wonders if Weiss would have been as easily resurrected had Bach's name not been so closely associated with the lute by early 20th century musicologists. But this should not lead us to dismiss such music out of hand. In the genre of chamber music for the lute Karl Kohaut (brief biography below) occupies a position of stature equal to that enjoyed by Weiss and Dowland in the solo domain. In fact, save for one solo in Augsburg, all of Kohaut's surviving works are in the chamber genre. From trios and divertimentos to full concertos, the amount of surviving work seems to illustrate the high regard in which he was held. His compositions, firmly in the Viennese *Galant* style, are a resource with which every Baroque lutenist should become acquainted.

Let us touch upon two of the basic issues concerning this genre, the lack of complete and accessible sources, and the difficulties involved in performing the works.

Lack of Complete Sources

One of the reasons for the lack of interest in this genre is that there are few thorough editions, either modern or in manuscript. Many surviving manuscripts or printed editions are incomplete. It is not surprising, considering their age and the frequent



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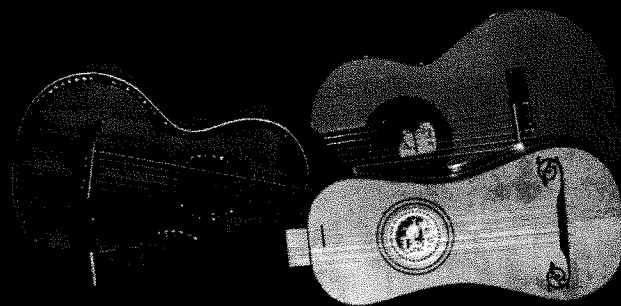


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Lute Part Concerto in A Major S.L. Weiss (Augsburg)

movement of many antique books, that at some point in the course of 200 years the part books would eventually be separated from one another. Perhaps the most famous examples are the ensemble works of Sylvius Leopold Weiss.

Until the recent rediscovery of a manuscript in Austria which contains a duet in C Major and an arrangement of *Sonata 44* in A Major for violin, lute and bass, it seemed that not a single chamber piece by Weiss had survived intact. The Dresden manuscripts, which contain a substantial part of Weiss's work, are missing one volume which leaves all of the duets and chamber works it contains incomplete. In fact, there is some confusion among modern lutenists as to whether certain solo pieces by Weiss may really be the sole surviving parts of duos or trios. If we take into account many of the anecdotes concerning Weiss, such as his playing trios with Johann Georg Pisendel on the viola d'amore or his journey to Prague along with Jan Dismas Zelenka and a small retinue of musicians from the Dresden Court, it becomes apparent that chamber music was not just a token part of Weiss' oeuvre, but a large part of it. Recent attempts by Richard Stone and the late Karl-Ernst Schröder to reconstruct Weiss duets and chamber pieces from surviving lute parts have been a most welcome addition to modern lute scholarship. However it is also important to realize that many trios or concertos which survive incomplete are not really concertos in the modern sense of the word. In the late 17th century many trios or concertos were really no more than lute solos expanded by giv-

ing the upper and lower parts of the lute to the violin and basso respectively. The idea of a concerto as a vehicle of virtuosity is a more modern development. In many cases, words such as trio, concerto or divertimento were nearly synonymous. The works of Franz Ignaz Hinterlithner, Johann Georg Weichenberger and Jacques St Luc are prime examples of the particular style.

During the beginning of the eighteenth century there was a marked increase in chamber compositions for the baroque lute. The so called "Salzburg Lautencodex" in Salzburg Austria contains an enormous number of lute parts belonging to various "Concertos". Many of these pieces function very well as solos and it is not that hard to imagine that many of them are in fact examples of this early concerto style.

The chamber music of the mid and later 18th century is in a very different vein. Whereas the earliest concertos are clearly descendants of the music language of the French lutenists, such as Gaultier and Du Fault, the concerted works of composers such as Weiss, Falckenhagen and Baron are deeply rooted in the idiom of the Italian sonata. As such, with the greater independence of the voices and the dialogue between the lute and treble, these incomplete sources are much more difficult to realize. If one were to imagine reconstructing an early string quartet or divertimento having in hand only the first violin part, the difficulty of the task at hand becomes very apparent. It is possible to use motivic ideas from the surviving lute part as a bridge to help reconstruct miss-



ing parts, but invariably there remain sections where recombination is the only reasonable alternative.

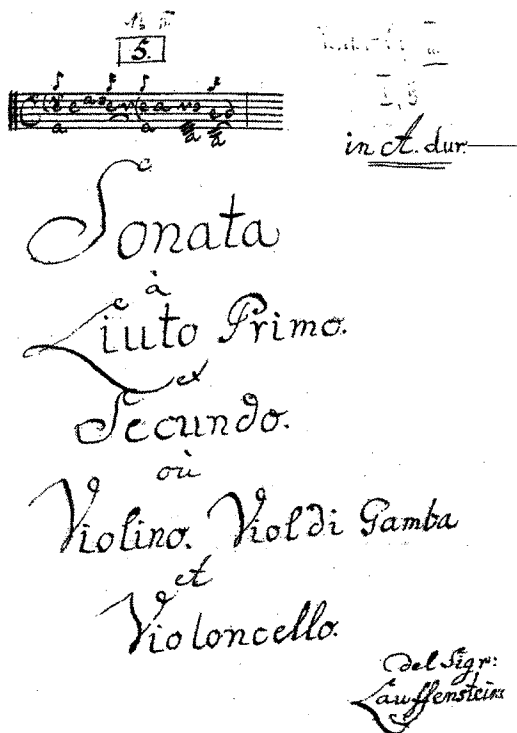
Difficulty in Performance

Beyond the incomplete sources, perhaps the most prominent reason that lute chamber music is little performed today is the inherent difficulty in realizing a performance. Whereas solo works are something that can be practiced and played alone, these concertos require additional musicians. For many amateur players finding a baroque violinist or a traverso player may be difficult. However, this should not be seen as an insurmountable obstacle. From examining the surviving chamber music, it is easy to see that many baroque players had no qualms about bending the music to fit their circumstances. Adam Falckenhagen's two books of concertos make this point obvious on the title page where along with "liuto" and "basso" one finds the treble part labeled for Violin, Traverso, or Oboe. Another interesting, though singular example of this practice is the surviving trios of the lutenist Josef Kohaut, (no relation to Karl Kohaut) who worked in the service of the prince of Conti, in Paris. In these chamber works, the title page lists the violin and cello as indispensable, but gives the musician the alternative of using either harpsichord, harp, or lute for the third part!

Perhaps an even clearer example is a duet in A major by Jakob Wolff Laufensteiner, the court lutenist at the Bavarian Court in Munich. There are two sets of lute parts which form a duet. However, in case there are not two lutenists, there exists a part for violin to substitute for the 2nd lute. If no violinist is available, there is a part for viola da gamba, written an octave

TRIO
POUR LE CLAVECIN,
la Harpe ou le Luth
Avec accompagnement d'un Violon et la Basse.
de la Composition
DE M.^r KOHAUT,
Ordinaire de la Musique de S. A. S. Monseigneur
le Prince de Conti.
Pour le 1.^{er} *Janvier 1767*
l'Année 1767
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somme de dix huit livres pour l'année, et neuf livres
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Titlepage — Trio by Josef Kohaut (Bibliotèque Nationale, Paris)



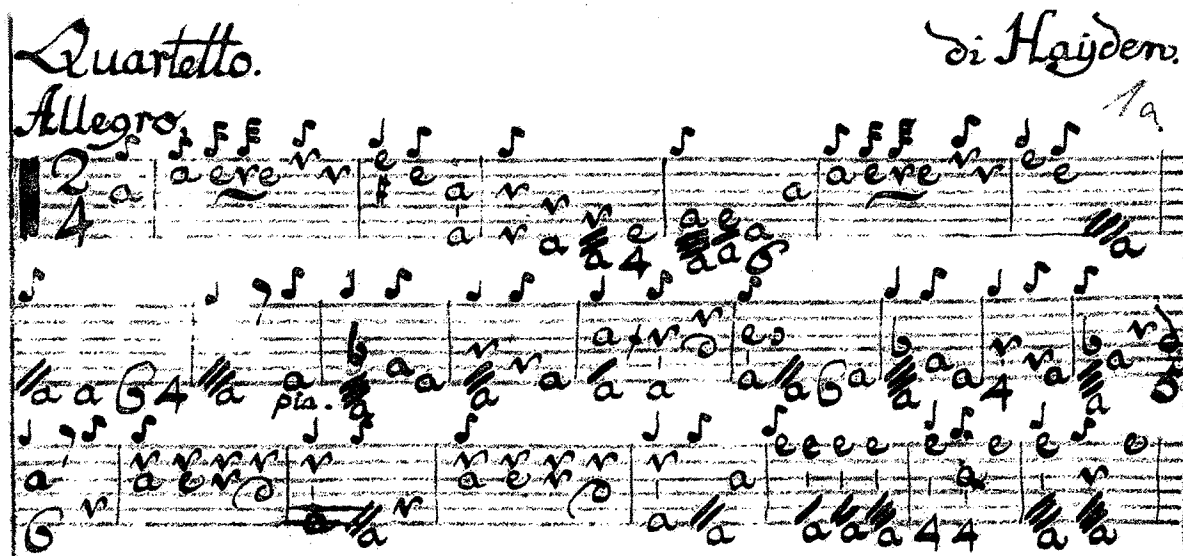
Sonata in A Dur - J.W. Lauffensteiner (Augsburg)

down, to take the violin part. The modern view that what appears on the title page is sacrosanct does not seem to be a correct perception. If modern players wish to perform some of these pieces, they should feel at liberty to make the instrumentation fit their circumstances and not necessarily vice-versa.

Beyond the instrumentation problems, perhaps the most serious obstacle concerning lute chamber music is the sheer difficulty of the music. For music of the *Gallant* era in particular, the concertos and trios truly exhibit the staggering virtuosity attained by the last generation of lutenists. Whereas the surviving

solo music from the *Gallant* era on finds an abundance of Minuets and short dances, the longer forms of the concertos require a player of enormous skill. These pieces are clearly conceived to illustrate the technical abilities of the lute player. The lute concerto by Karl Kohaut in E Major, which survives in the Prussian library in Berlin, makes this abundantly clear. From a purely technical standpoint, this concerto contains passages which go beyond the level of difficulty found even in the late sonatas of Weiss. From rapid *passagi* as high as the 14th fret to the sustained arpeggiation of complicated chord positions to an expert and frequent use of the low basses, this concerto illustrates an attempt to showcase the very limits of the lute in a classical idiom. Even some of the less difficult concertos, such as the two Falckenhagen concertos in g minor and F major, require a very assured technique that lies beyond that of much of the solo music of the era. In the Falckenhagen, in particular, it is very interesting to see that, even with complicated basses, an effort is always made to keep the lute bass in the lowest register and not at pitch on the finger board.

Some of the of the surviving lute chamber works are quite difficult because they were not originally lute music but are, in fact, transcriptions. Trying to fit the idiomatic capabilities of one instrument onto another can often lead to technical problems. A violin or traverso, for instance, can play rapid scale-like passagework with ease. On a lute, however, one finds arpeggiation much more idiomatic. The works by Franz Josef Haydn, Giuseppe Cambini, Baron Seckendorff and Anton Sollnitz, all composers who were highly popular in Europe at the time but not directly connected to the lute, are most assuredly transcribed from pieces originally composed for other instruments. Of particular note among these examples are the works of Franz Josef Haydn. In fact, the surviving *Quartetto* in the Augsburg Bibliothek is an arrangement of a *Quartet* from Haydn's Op.2. In this particular work the lute is actually given the part of the second violin while doubling the bass part. While this tenuous relationship does not verify Haydn's relationship with the lute, it does illustrate that his early works were popular enough to attract the interest of lutenists from the era.



Lute Part - Quartetto di Hayden (Augsburg)

Aside from these two main problems, much of the chamber music for the lute is exceeding beautiful and well crafted. For players who are attempting to elevate their playing, these pieces can be both richly rewarding and very challenging. Unlike solo sonatas, the trios, in particular, require a lutenist to be both a soloist and an accompanist. This distinction is something that performers can all too easily forget if they play only solo music. From both a technical and artistic perspective, performing these

the violinist Johann Pfeiffer and even the cembalist Anna Bon, the musical establishment in Bayreuth was much more under the influence of Berlin (with Franz Benda, CPE Bach and Johann Gottlieb Graun) than the court of Dresden (with Weiss, Johann Georg Pisendel, and Jan Dismas Zelenka).

In the trios of Opus 3, Falckenhagen showcases the abilities of the lute in an intimate chamber setting. Nearly all of the six trios follow the same basic outline in their construction, that be-



Lute Part from Concerto V (Op.4) Adam Falckenhagen

chamber works can be a great way for the modern player to advance his technical skill and become more assured in his playing. It is a genre of lute music that has been neglected for far too long.

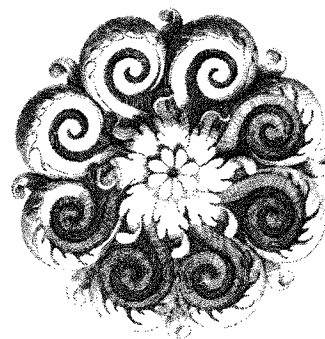
Two Major Composers of Chamber Works for the Baroque Lute

Adam Falckenhagen 1697-1761

Adam Falckenhagen is well known to most lutenists today as the composer of two books of lute sonatas. Both the Opus 1 (the more adventurous and progressive of the two) and the Opus 2 (musically much more inclined towards the amateur player) have both been published in facsimile by Minkoff and are gradually being heard more in concert. There are, however, a surviving set of six concertos (Opus 4 - they are actually trios in the manner described above) and two manuscript concertos (written for 4 part strings and lute) which shed a different light on this composer. Another set of six concertos, Opus 3, is incomplete - only the lute part survives. Though Falckenhagen studied with Weiss in his youth, his musical style is much more imbued with the language of the *Style Galant*. As the court lutenist to the Margrave of Bayreuth this should come as no surprise: With a kapelle that included the traverso Player Johann Friedrich Kleinknecht,

ing slow first movement, fast second movement, dance followed by another dance. In the opening movements the lute functions mostly as a continuo instrument, providing only brief melodic passages.

For the modern lutenist these rare examples can give us clues as to the use of the baroque lute as a continuo instrument. The construction of the fast 2nd movements offers something not frequently found in the chamber music of the period. It is not uncommon in Falckenhagen's trios for the lute to have a solo exposition of 20 to 30 bars before the treble and bass are allowed to enter. The dances in general are quite melodious and *Gallant*, though rather short. In examining the lute parts closely, one aspect that



jumps out is the frequency with which the lute is entrusted with arpeggios:



Second Movement Concerto V (Op.4)

The necessity of navigating the lower basses while playing fast arpeggios is another technical challenge which is found frequently in these pieces:



Tempo di Minuetto Concerto V (Op.4)

Most of these trios are written very much in the form of a dialogue between the treble part and the lute with the cello part doubling the lute bass nearly continuously. The music in itself is really quite charming and easily stands comparison to Falckenhagen's more famous solo sonatas.

The two surviving concertos for four part strings and lute are written in a very different style and with a much more apparent goal in mind. Whereas the trios of opus 3 are clearly *Tafelmusic* written for an intimate surrounding, these two concertos, in F major and g minor, are vehicles to showcase the lute

and the abilities of the lutenist. Unlike the *Gallant* language of the trios, these Concertos are firmly in the mold of the violin concertos of Antonio Vivaldi. *Tutti* sections are interspersed with long solos containing acrobatic arpeggios where the lute can be heard and the lutenist can show his skill:



Vivace - Concerto in F Major (Stadtbibliothek Augsburg)

Yet, even here, it is interesting to notice in the *tutti* sections how the lute functions as a continuo instrument, with particular emphasis on the bass:



Allegro - Concerto F Major (Augsburg)

These little known works, both the concertos and the trios, are a fascinating window into the abilities of the *Galant* lutenist and help afford us a keener insight into the abilities of Adam Falckenhagen.

Karl Kohaut 1726-1784

At a time when Joseph Haydn was just beginning to establish his reputation in the musical circles of Europe and a young Wolfgang Amadeus Mozart was captivating audiences as a child prodigy, the last in the line of great lutenists was working in Imperial Vienna. Karl Kohaut is a name that is probably unfamiliar to

most lutenists today, but in his own time he was well known as a lutenist and composer. In many respects the activities of Kohaut are unique in the history of the lute. Although famous as a lutenist, Kohaut was employed as the court secretary in Vienna. He was also an accomplished violinist who performed Haydn and Mozart in the chamber concerts of Baron von Sweiten. In addition to his lute compositions the monastery collections of Austria hold 7 masses, 13 symphonies, 3 trios, and one opera. Among all the music for lute, there exists only one singular solo, a *Sonata in D major* found in the Augsburg collection. The other compositions are all chamber works. His works are frequently encountered in the periodical Breitkopf catalogues of the time. Musically, Kohaut's works are firmly entrenched in the Viennese preclassical

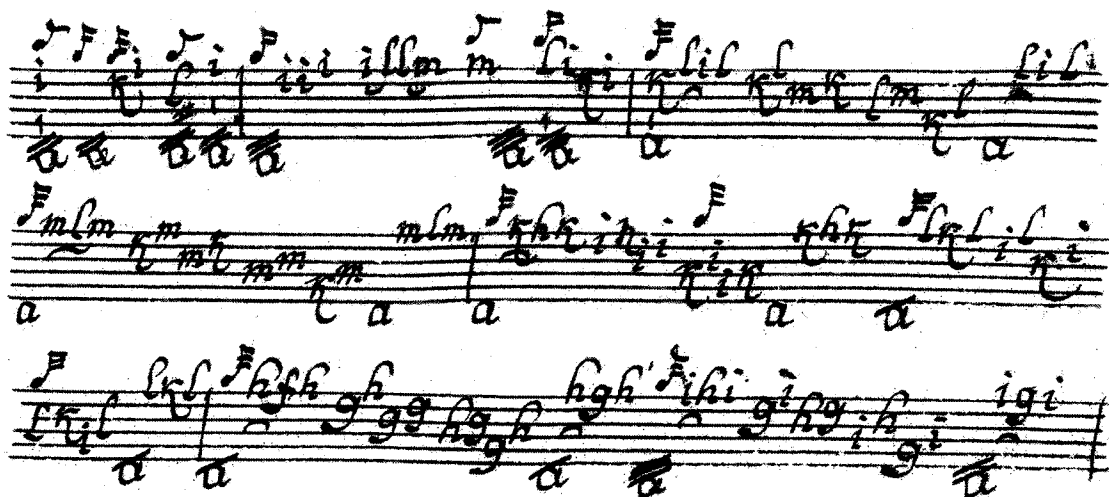
era. Like his near contemporaries Karl von Ordonez or Wenzel Raimund Johann Pirck, Kohaut's music is far removed from the baroque of Vivaldi and Bach yet has not quite yet evolved to the classicism of Haydn or Mozart. This transitional style is marked by a clear emphasis on melody and slow harmonic pacing, while at the same time not completely abandoning the contrapuntal devices of the baroque.

In looking at Kohaut's chamber pieces it is apparent, even without playing the music itself, that it is intended for a lutenist who has a total mastery of the instrument. All of the devices one associates with virtuosity are apparent in one form or another in the trios and concertos; complicated arpeggios:



Divertimento Primo (Augsburg)

frequent use of the highest range of the instrument:



Concerto E Major (Berlin)

sudden and drastic changes in position:



Concerto D Major (Berlin)

and a thorough understanding of the campanella effects of the d minor tuning.



Divertimento Prima (Augsburg)

From a technical standpoint, much of the chamber music is a challenge for even the most accomplished player. From a musical standpoint, the music of Kohaut is very much meant to please the ear. Despite the technical pyrotechnics, melody is always of paramount importance. Much like music for string trio, all the parts are of equal importance. Even though the lute might act as only an accompanist, it is always present. It is interesting to note also that in many of the concertos the viola part is dis-

pensed with, leaving a scoring of only two violins and cello. Perhaps this is an attempt to help make the lute more audible, as both the lute and the viola occupy roughly the same range. As one of the last lutenists, Kohaut has left behind a musical legacy which, though under explored, is well worth the interest and work of the modern player.

Reference: The New Grove Dictionary of Music and Musicians, second edition, edited by Stanley Sadie and John Tyrrell (London, 2001), Oxford University Press.

A Sampling of Lute Chamber Works Held European Libraries

Augsburg Stadt und Staatsbibliothek

Concerto in C major Sig Kleinknecht
 Concerto in Bb Major Johann Pfeffer
 Quartet in Bb Major Baron Seckendorff
 Sonata in Bb Major Sig Sollnitz
 duo in A major Wolf Lauffensteiner
 Conerto in F Major Sig Toeschi
 Concerto in Eb Major Sig Ruge
 Divertimento Primo in Bb Major Karl Kohaut
 Concerto in A Major Karl Kohaut
 Sonata in D Major Karl Kohaut
 Concerto in F Major Karl Kohaut
 Concerto in F Major Karl Kohaut
 Cassation in C Major Joseph Haydn
 Quartet in D Major Joseph Haydn
 Trio in F Major Joseph Haydn
 Duo in C minor Joachim Bernhard Hagen
 Sonata in G Major Joachim Bernhard Hagen
 Sonata Pastorella in A Major Joachim Bernhard Hagen
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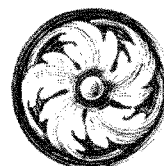
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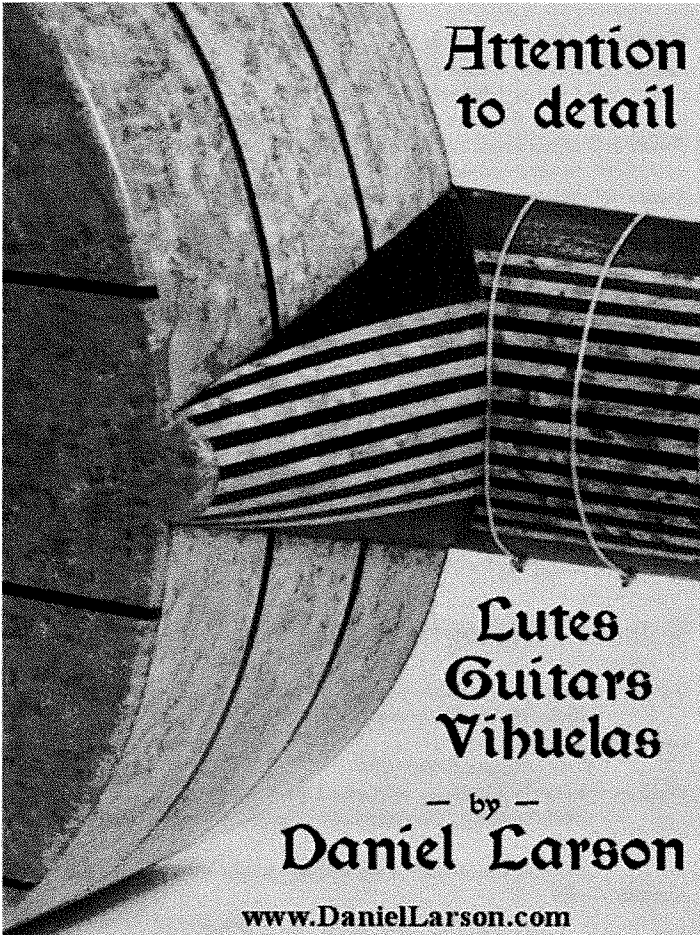
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 Jakob Lindberg / Drottningholm Baroque Ensemble, *Bis*
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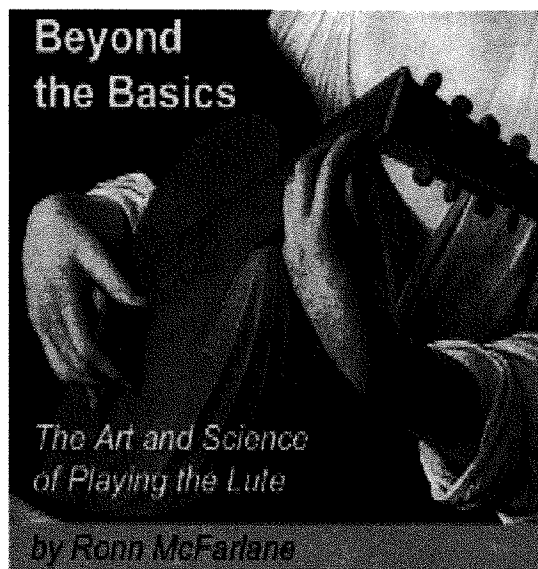
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How to Change a Habit, How to Change Your Playing

By Ronn McFarlane

Change your playing habits one at a time...
... by thinking about it all the time.

This is the only method of changing habits that has ever worked for me. You can't change all of your habits at once. If you try to work on too many things at once, you'll dilute your concentration and end up going nowhere, despite your good intentions.

Choose one thing you want to change about your playing and think about it all the time whenever the lute is in your hands. Perhaps you want to develop your playing posture, a specific hand position, a particular kind of finger movement, or a feeling of relaxation when you play. Whatever your goal, focus your mind and energy on the development of that particular habit at all times. From personal experience, I have found that it is not very effective to practice technical exercises, only to forget about them as soon as you begin to play music. The point of technical exercises must be carried through into the music, into your sight-reading and any time you are playing the lute.

As the saying goes:

If you fall in love, you are always thinking of your beloved
If you have a toothache, a part of you is always thinking of
that blasted tooth!

So must it be, to effectively replace a bad playing habit with a good one.

This method may seem a little extreme to some. Or it might sound like drudgery to always be "working" on your playing, and never get cut loose and just have fun with the lute. To this, I can only say that this method is the only way I have ever been able to really change my playing. If you want to just enjoy the lute for yourself, and you don't want to undergo the rigors of refining your playing, I have no problem with that. But I have found that getting better is fun. It is exciting to feel your playing getting better bit by bit. I have often made a game of working on my "one habit" - enjoying my secret focus on that one aspect of my playing every time

I practice, rehearse, perform or even just play for fun.

Stick with your focus on that "one habit" until it truly becomes a part of your playing. That is, until it becomes a good habit, and you automatically do it every time you play - even when you're not thinking about it. Then it's time to choose the next habit to work on...

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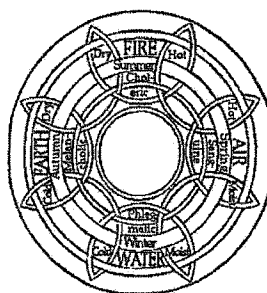
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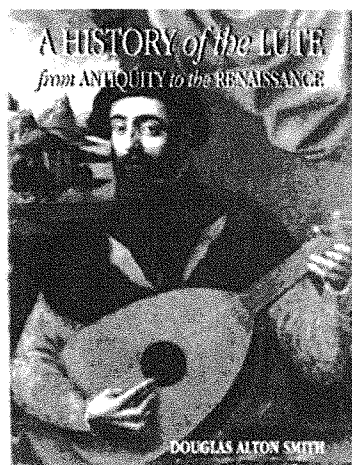
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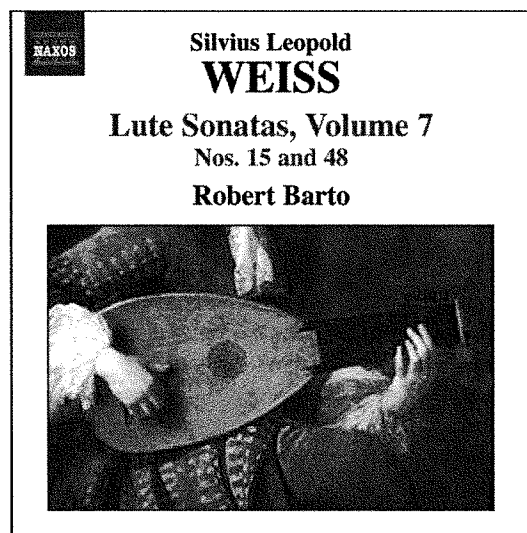
Sylvius Leopold Weiss: Lute Sonatas, Volume 7

Robert Barto, lute

Naxos 8.557806

The cover of this CD reproduces a detail of the lute in the well-known Francois de Troy portrait of Charles Mouton, which might seem, at first blush, an odd choice for a major recording of works by Weiss – but since when has Naxos been known to “get it right” as far as historically accurate painting images on its CD covers? But to lute players familiar with Barto’s teachings, performances, and relentless advocating for playing near the bridge with the little finger planted just in front of it – that the pose shown in the right hand of the Mouton portrait detail is perfectly apt here.

Volume 7 includes two very grand sonatas, No. 15 in B flat major (initially dating from around 1719, possibly revised in 1723 and then again recopied about 25 years later), and one of his last, most monumental sonatas, No. 48 in f sharp minor from the late 1740’s, his unique work in this key.



This recording is deeply satisfying on many levels with its lush, rich recorded sound and its seeming effortless quality of performance even in the most difficult of passages. Indeed, Barto’s performances transcend technical struggles on the lute, resulting in a purity of interpretation that leaves us breathless for more and a reverie that nearly makes us forget sometimes that we are hearing a 13-course lute. The long movements of the two sonatas – the *Courante* in No. 48 is over six minutes long and its presto nearly seven minutes – provide a grandeur difficult to surpass in Weiss’s oeuvre.

The *Sonata in B flat* begins with a dignified and grand *Allemande* six minutes long. Barto pulls off some effective crescen-

dos in some rising melodic motifs, where the notes seem to be effortlessly sculpted out of the fluid sound of his lute with some help from the recording space’s resonant acoustics and the comfortable microphone distance from the lute. The gestures are always clear and precise.

The tempi, although brisk at times, do not seem rushed at all. In the *Courante* of the *Sonata in B flat*, all the slurred passages are clearly articulated, and the basses support and give shape to the melodic and harmonic structure. Barto makes a nice contrast in mood as he shifts from the humorous, boisterous *paisane* to the more serious *sarabande*. In the *Menuet*, despite the denser texture of the moving bass line, he masterfully articulates with his use of staccato. Then again, in the *Gigue*, an easy relaxed tempo is maintained while the listener is dazzled by the perpetual motion of the musical lines.

The shift to F sharp minor in *Sonata no. 48*, and the flutey opening of the great opening *Allemande*, is like an aural fresh breeze from another direction. The movements which follow are all distinguished from each other in character, tempo and phrasing emphasis.

Tim Crawford’s booklet notes contain a choice eye- (and ear-) witness account by Weiss pupil Luise Gottsched that offers great insight into Weiss’s playing, and that by itself is worth the price of this marvelous CD.

- Kenneth Bé

Ennemond & Denis Gaultier:

“Livre de luth de Perrine”

Louis Pernot, lute

Ad Hoc Records 11

This recording’s value is in offering a performance of pieces in the 1680 Perrine lutebook, all written in mensural notation, complete with details of the ornamentation. Included are thirty-two pieces by Ennemond Gaultier and his younger cousin Denis. Most of pieces are in d minor, with a smaller set of a minor pieces and just two final works in c minor.

On the whole, however, this recording is a disappointment. The harsh, monaural recorded sound is akin to a home recording, lacking any sense of acoustic ambiance. The playing itself has a harsh, forced sound with a lack of hierarchy of emphasis given to some notes over others, and a lack of distinction in tempi and convincing phrasing to characterize the dance forms: the listener would find it challenging to immediately tell the difference between an *Allemande*, a *Gigue*, or *Courante*. The booklet notes (poorly translated into English) do little to illuminate the careers of the Gaultiers or shed interesting details about the Perrine lutebook itself.

- Kenneth Bé

Lute Concertos by Fasch, Haydn, Kohaut and Hagen

Hopkinson Smith, lute; with Chiara Banchini and David Plantier, violins; David Courvoisier, viola; and Roel Dieltiens, violoncello piccolo

Astree E 8641 Auvidis/Astrée E 8641

The four works on this disc represent four different approaches to concerted lute music. At one end of the spectrum, the Haydn *Cassation in C for lute, violin and cello* (Hob. III:6) is furthest removed from what we think of as concerto. A reworking of his *String Quartet opus 1, No. 6*, with the lute part taking over one of the violin parts and filling in the harmonies, it is fundamentally chamber music, a conversation among the instruments. The anonymous arranger (perhaps Karl Kohaut, perhaps Haydn himself, perhaps someone else), felt no need to make the lute the star, and the slow movement is an extended song for the violin, with a lute part that is little more than written-out continuo.

At the other end, the lute and string quartet rarely meet in the *Concerto in F* by Bernhard Joachim Hagen. Hagen was a violinist as well as a lutenist — surviving sources mention him as a violinist far more than as a lutenist — but he makes no effort to have his two instruments interact. The strings get out of the way — even stop playing altogether — when the lute solos. Perhaps Hagen didn't think much of the other violinists in his neighborhood.

Somewhere in the middle are the *Concerto in D minor for lute, two violins and continuo* by Johann Friedrich Fasch, a contemporary of Bach, and *Concerto in F for lute, two violins and cello* by Kohaut, a Viennese lutenist who would have known Haydn from the social and musical circles centering around Haydn's friend and collaborator Gottfried von Swieten. The Fasch *Concerto* is a reworking of an oboe *Concerto*. Claude Chavel's exasperatingly vague booklet notes point out that Fasch was in Dresden in 1727, and that it "was probably his acquaintance with Sylvius Leopold Weiss" that led to the arrangement, but leave it unclear whether the lute version actually dates from Fasch's time in Dresden.

Smith's playing is elegant and sprightly, and there are wonderful sounds contributed by his high-powered collaborators, including Swiss violinist Chiara Banchini, the founder and leader of Ensemble 415. The string sound is rich and warm, and the balance with the lute is always excellent. Even when she takes the lead, Banchini ornaments very little, as if thinking like an accompanist. The performances are intriguing and ingratiating.

-Howard Posner

Bach: Sonatas and Partitas

Hopkinson Smith, lute

Astree E 8678 Auvidis - Naïve E 8678

This two-CD set includes the six *Sonatas and Partitas for Unaccompanied violin*, BWV 1001-1006, in versions that do the usual sorts of things lutenists have done in adapting Bach's violin works since Bach's own time: adding basses, fleshing out harmo-

nies, occasionally connecting polyphonic dots. Smith says his F major version of BWV 1006 (originally in E) is based on Bach's own lute/lute keyboard version "with only the slightest changes," while the other adaptations are his own. Smith's approach to adaptation varies with the pieces, and produces a wide variety of colors and effects. For example, he adds very little to the *Fugue* from the *C major Sonata*, while added basses make its concluding allegro sound remarkably like Weiss.

There is a pervading sense of space and leisure in these performances that has little to do with the actual tempos, which can be fairly brisk but never hurried. The genteel effect is no accident, but very much part of Smith's conception of what it is to play Bach's violin on the lute. He writes in the CD booklet, with his characteristic penchant for poetic metaphors, that on the violin, "Often enough, passages with nothing in the way of musical violence about them take on elements of a raging sea beating against a rugged coastline in a storm. The lute, on the other hand, moves inland to a more pastoral landscape." He contrasts the lute's "generous resonance" with the violin's "occasional fury."

Listeners (myself, for example) who objected to the rhythmic vagueness of some of Smith's 1990s recordings will be pleasantly surprised by his playing here: steady, but subtle, inflected, and rhetorically purposeful. This is not wind-it-up-and-let-it-run Bach: the performances always seem to be going somewhere, or arriving somewhere, or making a point without getting pedantic about it. And it all sounds very, very good: the tone is warm and bright, captured with a truly generous resonance that makes the two-plus hours of this recording rather like drinking a very expensive wine in good company. This is major-league music-making.

-Howard Posner

Weiss: Lute Sonatas, Volume 8

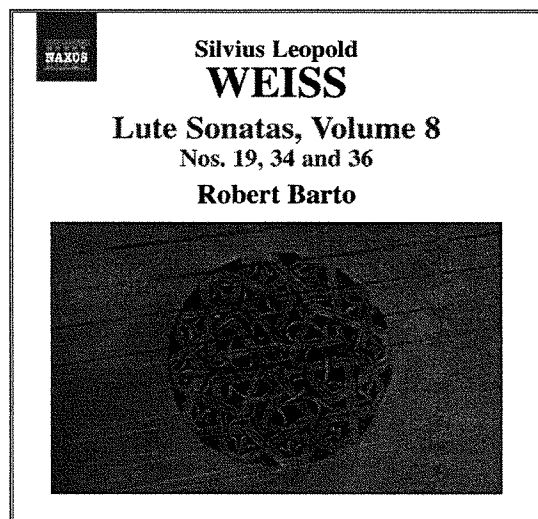
Robert Barto, lute

Naxos 8.570109

Number 8 in the Naxos series of Barto's Weiss recordings presents *Sonata number 36 in d minor, number 19 in F major and number 34 in d minor*. It is thus the first CD in the series that does not require retuning of the diapasons, although there is no practical reason for this, since these *Sonatas* were recorded in the same session as those in Volume 7. Since not all editions and recordings use the Smith-Crawford numbering system (and the booklet notes for this CD point out that volume 1 of the series has a *d minor Sonata* labeled 36 that should have been labeled #11), these suites can be found at the internet baroque lute music repository <http://perso.orange.fr/jdf.luth> as, respectively, *Dresden Suite #8* (volume 1, folios 51-57), *London #14* (folios 181-191) and *Dresden #5* (volume 1, folios 25-31). All three sonatas in this collection follow the conventional six dance movement form (*Allemande, Courante, Bouree, Menuet, Gigue/Allegro*) with an opening *Prelude* in the last two sonatas.

As we have come to expect from this series, Barto displays complete technical mastery and consummate interpretive skill. The key musical line, whether in the treble or bass, is always distinct. The longer thematic structure is always preserved. The

pulse in the bass always comes out, whether in a strict *Menuet* or in a freer unmeasured *Prelude*. Moments of harmonic tension receive just the right emphasis before resolution. Technical difficulty seldom if ever drives the interpretive choices. The movements range in difficulty from near beginner (#34 *Menuets*, #19 *Prelude*) to "not in this lifetime" (#36 *Allegro*, #19 *Gigue*), but a non-lutenist listener would be hard pressed to distinguish from the quality of playing which movements were the hardest.



The *Sonata* #36 in d minor displays the subtle complexity of Weiss' later works. The opening *Allemande*, while straightforward in structure, jumps all over the fingerboard and has the right thumb jumping to every bass course. In this movement and in the *Courante*, Barto lets the music speak for itself; repeats are played with slightly varying dynamics and emphasis, but with no additional ornamentation. Indeed it is not until over twelve minutes into the suite (in the *Sarabande* repeat) that the first prominent ornament is heard. The *Menuet* is kept light and playful. In the virtuosic *Allegro*, I was struck by how well the melodic line was kept tonally and rhythmically intact, even when jumping across octaves (bar 13) or crossing multiple courses (bars 43-45).

Number 19 in F major begins with a simple unmeasured *Prelude*, which in Barto's hands is a lesson in how very slight changes in emphasis and tempo can keep an unmeasured prelude free and yet not lose the pulse. The following movements are more heavily ornamented, in a variety of ways. In the *Saraband*, he plays some notes in a simplified way the first time through and then as written on the repeat (bar 4). By contrast, the beautiful concluding broken chords at bar 27 are fully drawn out in rich arpeggiation. The final *Gigue* is taken at a rapid tempo that still keeps the complex contrapuntal texture intact.

The *Sonata* #34 in d minor is probably the best known, most recorded and most played Weiss sonata, but Barto is up to the challenge of making the familiar extraordinary. In the *Prelude*, the Bach-like arpeggios are given just enough space and room to breathe to create musical phrases but not played so broadly as to lose the pulse. In a departure from usual practice, both *Menuets* are played after the *Saraband* (rather than flanking it) and the final

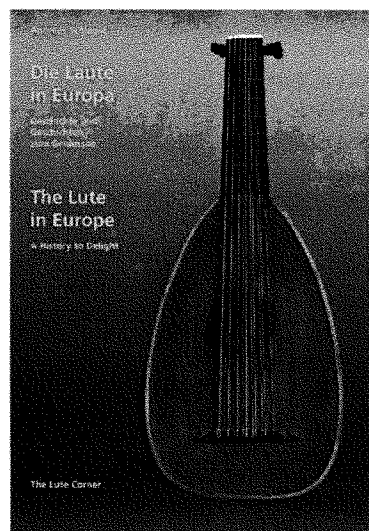
six-bar echo-like reprise of *Menuet* two is omitted. The *Gigue* is a testament to thumb control and tonal clarity.

As in previous recordings, Barto plays a 13-course lute by Andrew Rutherford. The sound is a bit brighter and more closely miked than in previous recordings, yet despite the synthetic strings, the sound is never harsh or overly guitar-like.

-Daniel Shoskes

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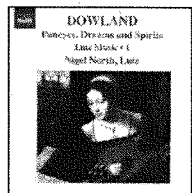
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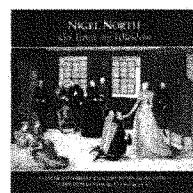
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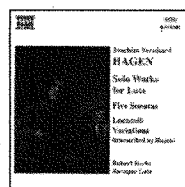
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