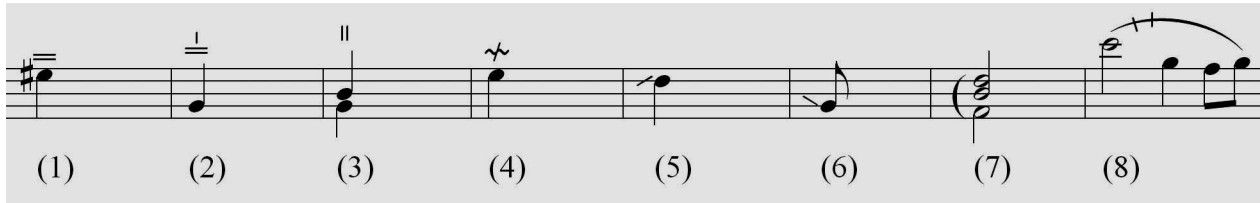


Unsere Ausgabe

Unsere Ausgabe basiert auf der Kopie von *Aires & Symphonys* in der Durham Cathedral Library (GB-DRc Printed Music C93). Unsere Übertragung folgt dem Original so weit wie möglich. Notenwerte und Balken sind erhalten. Im Gegensatz zur Vorlage, gelten unsere Vorzeichen jedoch für den ganzen Takt. Der Violinschlüssel, den die Vorlage für die meisten Stücke verwendet, wurde durch den heute eher gebräuchlichen Altschlüssel ersetzt. Unsere Zusätze und Änderungen sind wie üblich durch Fußnoten, Klammern oder gestrichelte Linien kenntlich gemacht.



Die Verzierungen und anderen Vortragsbezeichnungen des Originals haben wir übernommen. Weil sie heutigen Spielern ungewohnt sein werden, erklären wir sie im Folgenden. (1) ist ein gewöhnlicher „Triller, der mit der oberen Note beginnt, ein oder zwei Bünde entfernt und etwas vorbereitet, indem man den Finger auf der Saite festhält, bevor man trillert und ihn nach dem Triller oben lässt.“² (2) und (3) bezeichnen ebenfalls Triller. Das Zeichen (4) ist wahrscheinlich „ein *Beat*, der immer von der Note darunter ausgeht. Man beginnt mit erhobenem Finger, trillert und lässt den Finger dann auf der Saite. Bei einem *Forefall* (5) „geht man von einem Ganz- oder Halbton unter der Note aus und steigt zur Note auf“, während man bei einem *Backfall* (6) umgekehrt „von einem Ganz- oder Halbton über der Note ausgeht und zur Note hinabsteigt. Das *Arepigo* (7) ist wahrscheinlich nicht nur ein gebrochener Akkord (Arpeggio), sondern vielmehr eine mehrfache Auf- und Abwärtsbewegung. Der Bogen mit den zwei Strichen (8) bedeutet, dass die Töne, die die Striche umrahmen, mit zwei „bestimmten Bogenstrichen rückwärts“ gespielt werden sollen, also mit zwei Abstrichen hintereinander.

Wir danken Annette Otterstedt und Richard Sutcliffe für die Unterstützung beim Identifizieren obiger Zeichen, und wir danken Peter Holman für die Einführung.

Günter and Leonore von Zadow
Heidelberg, Juni 2012

Introduction

Aires & Symphonys for y^e Bass Viol is one of several collections published in London in the early eighteenth century that catered for the continuing interest in the bass viol among English amateur musicians. At the time the great and historic repertory of English fantasias, suites and divisions for viols was being replaced by arrangements of fashionable violin music or opera arias. Thus the third edition of Christopher Simpson's *Division-Violist* (London, 1712) was sold with an appendix containing arrangements of two of Corelli's op. 5 violin sonatas, while John Walsh described *Aires & Symphonys* on its title-page as being 'A Choice Collection of y^e most favorite Song tunes, Aires & Symphonys out of the late Operas, Curiously contriv'd & fitted to the Bass Viol by the best Masters'. Arrangements of this sort also survive in manuscript, including Italian cantatas with their obligato instrumental parts assigned to the bass viol, and solo viol arrangements of such things as tunes from Purcell's theatre music, movements from Nicola Matteis's *Ayres for the Violin*, and popular songs from Thomas D'Urfey's *Pills to Purge Melancholy*.

² Alle (von uns frei übersetzten) Zitate in diesem Absatz stammen aus *The Compleat Musick-Master: being Plain, Easie, and Familiar Rules for Singing, and playing on the most useful Instruments now in Vogue...*, London 1722, Seite 27.

The 15 arrangements of arias ‘out of the late Operas’ give us a clue to the publication’s date and to the identity of the arranger. They come from the following Italian operas, all produced in London between 1706 and 1710, as follows:

- p. 1³ [A] Thus with my thirst my soul expiring: Alessandro Scarlatti and Nicola Haym, *Pyrrhus and Demetrius* (14 December 1708)
- p. 1 [B] I love but dare not my flame discover: Giovanni Bononcini, *Camilla* (30 March 1706)
- p. 2 [C] Think not that I will always love ye: Francesco Conti, Alessandro Scarlatti and Giovanni Bononcini, *Clotilda* (2 March 1709)
- p. 2 [D] With female arts and flattery (Di lusinghar e fingere): attrib. Giovanni Bononcini, *Almahide* (10 January 1710)
- p. 3 [E] Cease cruel tyrannising: Bononcini, *Camilla*
- p. 3 [F] Too lovely cruel fair: Scarlatti and Haym, *Pyrrhus and Demetrius*
- p. 3 [G] Gentle sighs awhile relieve us: Scarlatti and Haym, *Pyrrhus and Demetrius*
- p. 4 [H] Vi farà pugnando strada: Francesco Mancini, *L’Idaspe fedele (Hydaspes)* (23 March 1710)
- p. 4 [I] Molto penasti ò core: Mancini, *L’Idaspe fedele (Hydaspes)*
- p. 5 [J] Bright charmer flying to thy arms receive me: Conti, Scarlatti and Bononcini, *Clotilda*
- p. 5 [K] Though sworn to despise me: Conti, Scarlatti and Bononcini, *Clotilda*
- p. 6 [L] E vano ogni pensiero: Mancini, *L’Idaspe fedele (Hydaspes)*
- p. 7 [M] Spare my sorrow rural pleasure: Carlo Cesarini, Giovannino del Violone, Francesco Gasparini and Charles Dieupart, *Love’s Triumph* (26 February 1708)
- p. 7 [N] Il timore di perdar chi s’amar: Mancini, *L’Idaspe fedele (Hydaspes)*
- p. 8 [O] Ungrateful cruel maid: Conti, Scarlatti and Bononcini, *Clotilda*

The latest pieces here are the four arias from Mancini’s *Hydaspes*, published by Walsh in a collection of extracts from the opera that was advertised on 30 May 1710. *Aires & Symphonys* is not dated and is not known to have been advertised, but was presumably published soon after.

The arrangements of the Italian opera arias are unimpressive at first sight, consisting mostly of the vocal lines or the top part of the instrumental passages, with a few chords added to make them effective on the bass viol. But they are surprisingly effective, and they are of interest because they were mostly printed in the treble clef, to be read an octave lower – a type of notation used by English viol players from about 1700 because it enabled them to play any music written for soprano voices or instruments without having to arrange it. Some of the arias have florid ornamentation added, presumably to suggest the style of the virtuoso Italian singers employed by the opera company at the Haymarket Theatre in London. It is likely, therefore, that the arranger was the Bolognese flute player and bassoonist Pietro Chaboud (*fl.* 1679–1719), a member of the Haymarket Theatre orchestra from 1707; he is recorded as playing the bass viol in concerts up to 7 May 1719, when he disappears from the record of London’s concert life. Walsh stated on the title-page that the arrangements were made ‘by the best Masters’, though it is likely that the plural was designed to imbue the publication with as much authority as possible and should not be taken literally. Chaboud was the only person associated with the opera company at the time who is known to have played the bass viol.

Walsh merely mentioned on the title-page that *Aires & Symphonys* also contains ‘some excellent Lessons made purpose for y^t instrument’, but in fact the rest of the collection divides into two dis-

³ The page numbers refer to the original print.

tinct sequences of dances. The first, pp. 8–12, consists of suites in G major (nos. 1–3), B flat major (nos. 4, 5), A minor (nos. 6–8), C major (nos. 9–12), and D major (nos. 13–15). They are notated mostly in the treble clef, and they are fairly simple in style, with textures similar to the aria arrangements and with several *moto perpetuo* jigs in the Italian style. They may be by Chaboud himself. The other sequence, pp. 12–14, consists of four-movement suites in D major (nos. 16–19) and D minor (nos. 20–23), followed by two movements in A minor (nos. 24, 25) and singletons in G minor (no. 26) and G major (no. 27). These pieces are notated in alto and bass clefs and are more elaborate than those in the first sequence, with more complex textures. The second A minor piece (no. 25), entitled ‘A Farewell’, belongs to the contemporary English genre of short elegiac instrumental piece used to commemorate musicians or public figures. It suggests that the composer was an Englishman, as do several other movements, including a Purcellian jig in D minor (no. 23) and a ‘Brisk Aire’ (no. 27) with some ‘Scotch snaps’ – the backward dotted figures associated with Scottish folk music. His identity is unclear, though a number of professional bass viol players were active in London around 1700, including Benjamin Hely (d. 1699), John Moss (d. 1707), Frederick William Steffkins (d. 1709), William Gorton (d. 1711) and Christian Leopold Steffkins (d. 1714).

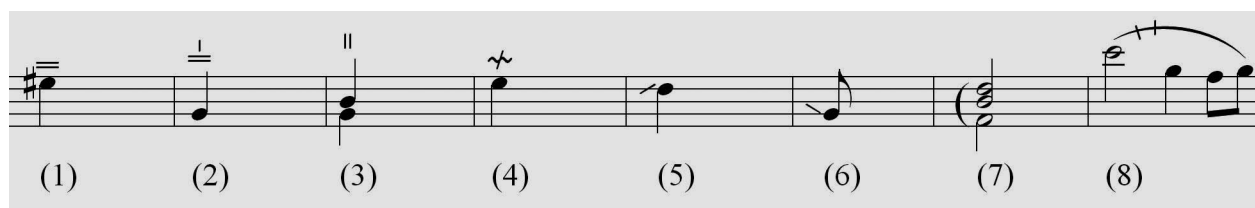
Further reading

- William C. Smith, *A Bibliography of the Musical Works Published by John Walsh during the Years 1695–1720* (London, 2/1968).
- Roger Fiske, *English Theatre Music in the Eighteenth Century* (Oxford, 2/1986).
- Eric Walter White, *A Register of First Performances of English Operas and Semi-Operas from the Sixteenth Century to 1980* (London, 1983).
- David Hunter, *Opera and Song Books Published in England 1703–1723*, a Descriptive Bibliography (London, 1997).
- Richard L. Hardie, ‘“Curiously Fitted and Contriv’d”: Production Strategies Employed by John Walsh from 1695 to 1712, with a Descriptive Catalogue of his Instrumental Publications’, Ph.D. thesis (University of Western Ontario, 2000).
- Peter Holman, ‘Continuity and Change in English Bass Viol Music: the Case of Fitzwilliam MU. MS 647’, *The Viola da Gamba Society Journal*, 1 (2007), pp. 20-50.
- Peter Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010).

Peter Holman
Colchester, June 2012

Our Edition

Our edition is based on the Durham Cathedral Library’s copy of *Aires & Symphonys* (**GB-DRc Printed Music C93**). Our transcription follows the original as closely as possible. Note values and beams are preserved. In contrast to the original, accidentals are valid for the whole measure. The treble clef, which the original uses for most pieces, has been replaced by the alto clef. Our editorial additions and modifications are indicated by footnotes, brackets or dotted lines.



We have reproduced the ornaments and other markings of the original. As they may be unusual for today's players they are explained here. (1) is a common trill or "Shake, and must be shaken from the Note above, be it the distance of one or two Frets a little prepare'd by holding the Finger down before you Shake and leaving it up afterwards"⁴. (2) and (3) mark trills as well. The marking (4) is probably a "Beat and is always from the Note below, beginning with you Finger up and then leaving it down on the note". The forefall (5) "must be expressed from the Note or half Note below, ascending to the Note", while the backfall (6) "is expressed from the Note or half Note above descending to the note". The "Arepigo" (7). is probably not just a broken chord but rather an up and down movement. The tie with two strokes (8) means that the notes surrounding the strokes shall get "two distinct Bows backward".

We thank Annette Otterstedt and Richard Sutcliffe for their help with the identifying of these markings, and we thank Peter Holman for his introduction.

Günter and Leonore von Zadow
Heidelberg, June 2012

Die letzte Arie und das erste Unterrichtsstück im Originaldruck. Abdruck mit Genehmigung der Bibliothek in Durham.
The last aria and the first lesson piece in the original print. Printed by permission of the Chapter of the Durham Cathedral.

⁴ All quotations in this paragraph are from *The Compleat Musick-Master: being Plain, Easie, and Familiar Rules for Singing, and playing on the most useful Instruments now in Vogue...*, London 1722, page 27.