MCGILL UNIVERSITY

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Carlo Ambrogio Lonati (ca. 1642 – ca. 1712) & Arcangelo Corelli (1653 – 1713):

A Comparative Analysis of their Published Church Sonatas for Solo Violin with Basso Continuo

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ABSTRACT

My paper compares Carlo Ambrogio Lonati's church sonatas for solo violin with basso continuo of 1701 with Arcangelo Corelli's Op.5 church sonatas for solo violin with basso continuo of 1700. My research shows that the musical styles in Lonati's and Corelli's church violin sonatas are different. On the one hand, the 17th-century *stylus phantasticus* was preferred by Lonati and, on the other hand, Corelli preferred the lyrical and expressive music style, as defined by middle to late 17th-century Bolognese musicians. Therefore, the purpose of my thesis is (1) to define the musical styles in question, (2) to identify and compare the different compositional and performance techniques that are related to each musical style through the lenses of Lonati, Corelli, and their respective older contemporaries, and (3) to show that Lonati and Corelli evolved the violin idiom in the solo church violin sonata from their predecessors. This research approach is a new one since recent musicological research has thoroughly discussed the sonatas for keyboard and multiple string instruments that were composed during the middle to late 17th-century. This is surprising, since the violin idioms in trio sonatas for example, largely differ from those idioms in solo church violin sonatas. In fact, the violin idiom in the solo church sonata was much more difficult in comparison, as it was a means to exhibit the composer's maximum abilities as a creator of music and as a violin virtuoso. In addition to this new kind of methodology, my accompanying recital adds a necessary sonic component to my research. It musically demonstrates the origins of and the subsequent developments to both musical styles in the violin sonata. The church sonatas of Lonati and Corelli conclude both halves of the performance, in order to show that both composers wrote similar violin sonatas to their respective contemporaries and evolved some of their predecessors' compositional and performance techniques.

ABSTRAIT

Mon article compare les sonates pour violon seul d'église avec basse continue de Carlo Ambrogio Lonati de 1701 avec les sonates pour violon seul d'église Op.5 d'Arcangelo Corelli avec basse continue de 1700. Mes recherches montrent que les styles musicaux qui définissent les sonates pour violon d'église de Lonati et de Corelli sont différents. D'une part, le *stylus phantasticus* du XVIIe siècle était préféré par Lonati et, d'autre part, Corelli préférait le style de musique lyrique et expressif, tel que défini par les musiciens bolonais du milieu à la fin du XVIIe siècle. Par conséquent, le but de ma thèse est (1) de définir les styles musicaux en question; (2) d'identifier et de comparer les différentes techniques de composition et d'interprétation qui sont liées à chaque style musical à travers les lentilles de Lonati, Corelli, et leurs contemporains plus âgés, et (3) pour montrer que Lonati et Corelli ont fait évoluer l'idiome du violon dans la sonate pour violon solo d'église à partir de leurs prédécesseurs. Cette approche de recherche est nouvelle puisque des recherches musicologiques récentes ont examiné en profondeur les sonates pour clavier et plusieurs instruments à cordes qui ont été composés entre le milieu et la fin du XVIIe siècle. C'est surprenant, puisque les idiomes pour violon dans les sonates en trio, par exemple, diffèrent largement de ceux des sonates pour violon d'église solo. En fait, l'idiome du violon dans la sonate d'église solo était beaucoup plus difficile en comparaison, car c'était un moyen de montrer les capacités maximales du compositeur en tant que créateur de musique et en tant que virtuose du violon. En plus de ce nouveau type de méthodologie, mon récital d'accompagnement a ajouté une composante sonore nécessaire à ma recherche. Il a démontré musicalement les origines et les développements ultérieurs des deux styles musicaux dans la sonate pour violon. Les sonates d'église de Lonati et Corelli ont conclu les deux moitiés de l'interprétation, afin de montrer que les deux compositeurs ont écrit des sonates pour violon similaires à leurs contemporains respectifs et ont fait évoluer certaines des techniques de composition et d'interprétation de leurs prédécesseurs.

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From the middle to the late 17th-century in Italy and Germany, the *stylus phantasticus* was the preferred musical style of string music, particularly in the solo violin sonata with basso continuo accompaniment. Elaborate counterpoint, virtuosic idioms, and unpredictable harmonies are a few characteristics that defined this sound. The arrangement of movements in the *stylus phantasticus* violin sonata was also unpredictable, usually totalling six or more unrelated sections that followed no particular order. However, when violin virtuoso Arcangelo Corelli (1653–1713) published his *chef-d'oeuvre* in Rome at the turn of the century (the Opus 5 violin sonatas of 1700), a more balanced musical style was transnationally disseminated and widely accepted thereafter. It was defined by lyrical and expressive melodies over standard tonal harmonies. Moreover, the violin idiom appears less virtuosic. Its limitation to solely three positions, conservative bow articulations, and the absence of widespread virtuosity seem to take precedence. The sonata structure was also defined by balance, as it seems to be limited to only four or five movements instead of numerous sections. These movements usually followed an accepted order. However, Carlo Ambrogio Lonati (ca. 1645-ca. 1712), a violin virtuoso in his own right and a contemporary of Corelli's, published his own *chef-d'oeuvre* one year later, also a collection of solo violin sonatas. Interestingly, though, it exhibits a combination of the *stylus phantasticus* and the lyrical and expressive style. At this point, a few questions arise. What were the musical philosophies of the period that inspired such musical styles? What types of sonatas were prominent during the period in question? What impact did the two traditions have on the solo violin idioms and relevant performance techniques of the period? And which composers prior to Corelli and Lonati were generally regarded as major proponents of each tradition? Finding out these answers will help us ascertain the ways in which Lonati and Corelli embodied the two musical schools of thought that coexisted for a brief time in the early 18th-century.

Current research has thoroughly examined the *stylus phantasticus* musical philosophies and styles through the lenses of 17th-century music theorists. In 2005, Paul Collins suggested that one of the first major 17th-century music theorists to define the *stylus phantasticus* philosophy and sound as we perceive it, was Athanasius Kircher (1602–1680) in 1650 with the publication of his compendium of universal musical thought, *Misurgua universalis*.[1] Collins then identified the origins of the *stylus phantasticus* and placed it into

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[1] *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque.* Tim Collins (New York: Routledge Press, 2016): 1:11-18, 19-28.

cultural context.[2] In 2010, however, Charles E. Brewer examined the *phantasticus* musical philosophy from Kircher's perspective.[3] He likewise analysed the *stylus phantasticus* from the lens of the aforementioned German virtuoso violinists but did not thoroughly examine their solo violin sonatas. Instead, he prioritised analysing their church and chamber sonatas for multiple stringed instruments with basso continuo. However, in 1996 Peter Allsop focused on a few *stylus phantasticus* violin sonatas and included Lonati in his discussion.[4] He also compared Lonati's violin sonatas to some of his German and Italian counterparts, and in doing so, identified similarities between them. However, the comparisons focused strictly on elements of style and did not include an analysis of the sonata's form or descriptions of the different performance techniques of the period from primary sources.

The lyrical and expressive musical philosophy and style have likewise been the subject of much research. In 1987, David D. Boyden (1910-1986) suggested that Corelli's Opus 5 was an influential work that inspired the next generation of baroque composers.[5] He also stated that the collection shared similar stylistic qualities to the sonatas written by mid-17th century Bolognese composers, particularly those who were members of the *Accademia Filarmonica* in Bologna.[6] Composers of interest include Giovanni Battista Vitali (bap. 1632-1692) and Pietro degli Antonii (1639–1720). Anne Schnoebelen likewise defined the lyrical and expressive style, but by first identifying its origins.[7] She also affirmed that the composer's Opus 18 publication of string trio sonatas during the year 1659 began a new trend for a more lyrical and expressive musical style, something that she claims "codif[ied] many characteristics of the mature Baroque sonata".[8]

A comparative analysis between the musical styles and performance techniques in the violin sonatas of Lonati and Corelli are not thorough enough. To my knowledge, Allsop and Boyden were a few of those musicologists to do so, as opposed to Collins, Brewer and

[2] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque,* 1-10.

[3] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries* (New York: Routledge Press, 2016), 1:10-36.

[4] Peter Allsop, "*Violinistic Virtuosity in the Seventeenth Century: Italian Supremacy or Austro-German Hegemony*", *Il Saggiatore musicale* 3 (1996): 240-258.

[5] *The History of Violin Playing from Its Origins To 1761*, David. D. Boyden (Oxford & New York: Oxford University Press, 1990), 6:221-222.

[6] Boyden, *The History of Violin Playing from Its Origins To 1761,* 221.

[7] Schnoebelen, Anne. "Cazzati, Maurizio." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005230.

[8] Schnoebelen, Anne. "Cazzati, Maurizio." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005230.

Schobelen and others who spent most of their efforts examining the impact of the sonatas for keyboard and multiple string instruments. This is surprising, since the violin idioms in trio sonatas for example, largely differ from those idioms in solo violin sonatas. In fact, the violin idiom in the solo sonata was much more difficult in comparison, as it was a means to exhibit the composer's maximum abilities as a creator of music and as a violin virtuoso. Therefore, I believe that finding more collections of violin sonatas that were published by Lonati's and Corelli's older contemporaries is essential to (1) understanding how both composers embodied their respective musical traditions and (2) ascertaining why Corelli's *magnum opus* was better known than Lonati's. To round off the current research, answering the questions that I posed earlier in my introduction is necessary. And to do so, my paper will be divided into four chapters: (1) An Historical Comparison of the Musical Philosophies and Styles; (2) An Analysis of Lonati's Church Violin Sonatas; (3) An Analysis of Corelli's Church Violin Sonatas, and (4) Final Evaluations of the Analyses. In the first chapter, I will compare and define both musical philosophies and musical styles, in addition to identifying their points of origin by examining period treatises and pertinent secondary sources. I will also address the differences between the sonatas of period. All of this will lead to a critical evaluation of the sources used, which will provide the context necessary to better understand the different traditions that Lonati and Corelli embodied. In the second chapter, I will summarise secondary sources that discuss Lonati's biography. I will also discuss the general musical attributes of his trio sonatas and his violin sonatas. This will lead to an analysis of Lonati's 1701 solo violin sonatas with basso continuo, whereby I will compare the musical attributes of his collection with the solo violin sonatas of his older German, Austrian, and Italian contemporaries. The solo violin idiom, articulations, ornamentation, and the roles of basso continuo will be topics of particular interest. Examining phrase structures, the arrangement of movements, and the different tempo and time signature designations will also be incorporated into my analysis. In the third chapter, I will summarise the primary and secondary sources that discuss Corelli's biography. I will also discuss the general musical attributes of his trio sonatas and his Op.5 solo violin sonatas of 1700. This will lead to a detailed analysis of Corelli's Op.5, whereby I will compare the musical attributes of his collection with the solo violin sonatas of his Bolognese contemporaries. Moreover, my analysis will outline the same musical parameters that were discussed in chapter 2, such as examining the phrasal structures, the arrangement of movements, the violin idiom, and et cetera. And in the fourth chapter, I will provide final evaluations on the comparative analyses discussed in chapters 2 and 3 of this paper. It will also bring the material discussed in chapter 1 to bear. I will also

address the different reasons I believe Corelli's Op.5 collection was more influential and enduring from Lonati's 1701 violin sonatas. In addition to this paper, a recital will musically demonstrate the origins of and the subsequent developments to both musical styles in the violin sonata. The church sonatas of Lonati and Corelli will conclude both halves of the performance, in order to show that Lonati was the last of his generation and that Corelli was the zenith figure of his own generation. It was a reputation that eventually led Corelli to being recognised by the next generation as the father of the 18th-century Baroque violin sonata.

It is my hope that this paper and recital will add more layers of musicological research to the subject, and that it will show performers the alternative ways in which to interpret Corelli's and Lonati's violin sonatas by taking their respective musical philosophies into consideration.

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CHAPTER I:

A Comparison of Musical Philosophies & Musical Styles

In this chapter, I will identify the origins of the *stylus phantasticus* and the lyrical and expressive musical style by discussing relevant primary and secondary sources. I will also identify the musical philosophies that inspired their creation. This will provide (among other things) the necessary context to show how Corelli, Lonati and their contemporaries embodied these musical philosophies and styles in their violin sonatas. All of this will lead to a critical evaluation of the sources used, which will provide the context necessary to better understand the different traditions that Lonati and Corelli embodied.

I. *STYLUS PHANTASTICUS*

CONTEXT

The 17th-century Italian baroque soundscape was defined by many musical styles. In 1646, music composer and theorist, Marco Scacchi (ca. 1600-1662) was one of the major figures that classified the different musical styles and accompanying genres of the period, which can be found in a manuscript letter written in 1640 to a fellow music theorist, Christoph Werner (1617/18–1650), and in his published discourses on the subject of modern

music, titled *Breve discorso sopra la musica moderna.*[9] In these documents, Scacchi "delineates a threefold stylistic scheme"[10], which Paul Collins organised into a concise table (Tab. 1). Collins stated that this table was based on the research by musicologists Claude Palisca (1921–2001) and Lorenzo Bianconi.[11]

Tab. 1[12]

Stylus Ecclesiasticus (Church)	Stylus Cubicularis (Chamber)	Stylus Scenicus seu Theatralis (Stage or Theatre)
1. Masses, motets, etc., for 4 to 8 voices, without organ 2. Polychoral with organ 3. *In concerto* (with various instruments) 4. Motets and *concerti* in modern style in *stile misto* or *recitativo imbastardio* (recitative with *passaggi* and arias)	1. *a capella* madrigals *da tavolino* (i.e. sung around a table. 2. Madrigals with basso continuo 3. Compositions for voices and instruments	1. *Stile semplice recitativo* (without gestures) 2. *Stile recitativo* (with gestures)

Collins continued to say that Scacchi's classification system is derived from a version that was introduced by Claudio Monteverdi (1567–1643) in his 1638 preface to his eighth book of madrigals titled, *Madrigali guerrieri et amorosi*.[13] Collins adds that "the diverse musical styles found in this volume […] reflects the very proliferation and multiplicity of styles characteristic of the first half of the seventeenth century itself".[14] Collins also provides a table (Tab. 2) that describes Monteverdi's classifications of musical styles and genres, which were derived from the *stile moderno* (or *seconda prattica*)[15], a style and musical practise that defined the early to middle 17th-century Italian soundscape. And again, Collins states that Tab. 2 is based on research by Palisca.[16]

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[9] *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque.* Tim Collins (New York: Routledge Press, 2016): 1:5-6.

[10] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque,* 5-6.

[11] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 6.

[12] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 6.

[13] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 3.

[14] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 3.

[15] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 3.

[16] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 3.

Tab. 2[17]

Manner of Performance	oratorical	harmonic	rhythmic
Genre of Composition	theatre	chamber	*da ballo*
Category of Madrigal	*guerriero* (warlike)	*amoroso* (amorous)	*rappresentativo* (representational)

Collins is among those few musicologists (Palisca and Bianconi included) that discussed style classification in their research. Moreover, Collins in particular provided primary source evidence to show how and why Scacchi and Monteverdi classified musical styles in the way they did. Indeed, the intention of Sccachi and Monteverdi classifying musical styles and genres was to encourage a 'stylistic plurality' musical philosophy, a phrase coined by Collins.[18] It was a school of thought that embraced all of the different musical styles and genres of the period as a means to evolve musical thought and compositional and performance techniques.[19]

ORIGINS OF THE *STYLUS PHANTASTICUS*

At this point, you may be wondering how the *stylus phantasticus* applies to the discussion of style classification during the early to middle 17th-century, since the style in question has not been mentioned. However, the 'stylistic plurality' phrase that Collins ascribed to the attitudes of Monteverdi and Sccachi forms the context of the *stylus phantasticus* musical philosophy and the 17th-century soundscapes. Indeed, the *stylus phantasticus* has its origins in Italian roots, a statement that will be brought to bear throughout the proceeding discussion.

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[17] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 3.
[18] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 5.
[19] Tim Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, 7.

Athanasius Kircher & His Classification of Musical Styles

According to Collins and fellow *stylus phantasticus* musicologist Charles Brewer, 17th-century German music theorist Athanasius Kircher (1602–1680) was one of the first individuals to define the style in explicit terms.[20] In Kircher's musical discourses of 1650 titled, *Musicalis Universalis,* he not only embraced 'stylistic plurality', but he elaborated on Scacchi's and Monteverdi's classification systems. He also added a few musical styles that were prominent around the year 1650. In chapter 5 of the seventh book, Kircher listed eight different musical styles. One of them was the *stylus phantasticus,* and Kircher's definition of it is provided here in English:

> "[Chapter 5. Concerning the varying harmonic styles […] The fantastic style [*stylus phantasticus*] belongs only to instruments, since the composer allows only his art and the delicacy of the musical phrases to be heard. [5.][21]

Kircher's classification of musical styles also includes Scacchi's *stylus ecclesiasticus* and *stylus dramaticus sive recitativus,* in addition to Monteverdi's *stylus madrigalescus.* However, it appears that Kircher eliminated the motet genre from Scacchi's *stylus ecclesiasticus* and designated it to a separate style altogether (e.g., the *motecticus stylus*). A few newer stylistic designations are the *stylus melismatius*, the *stylus hyporchematicus,* and the *stylus symphoniacus.* Among these newer classifications, we find the style of which part of this paper is based, the *stylus phantasticus.* Kircher described it as a 'fantastic style' that 'belongs only to instruments, since the composer allows only his art and the delicacy of the musical phrases to be heard'.[22] Shortly after these definitions of the different styles that characterised the middle 17th-century soundscapes, Brewer states that "Kircher emphasised that each of these styles was capable of inciting differing responses in the listener".[23] Kircher's elaborations are included here, again by Brewer:

> "[Certainly, it must be noted that every one of these examined styles is appropriate to exciting now this one, now that one of the affections. In this way, the *Ecclesiastical Style*, filled with majesty, wonderfully leads the spirit to divine, grave, and serious matters, impressing its motion on the spirit, which the spirit itself reproduces. *The*

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[20] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries* (New York: Routledge Press, 2016), 1:23. Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque,* 11-13.

[21] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 23-24

[22] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 23-24.

[23] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 24.

Motet Style, since it flourishes with a distinctive variety, therefore also causes an exciting of various affects. *The Madrigal Style* is chiefly appropriate to ravishing the soul with love, compassion, and other softer affections. The *Choreographic Style* (*stylus hyporchematicus*) is useful through a certain singular manner to exciting in the spirt delights and dances, and wantonness and dissolution if it would be more aroused. Finally, the *Recitative Style*, considering the subject matter, incites in those listeners that which the affect {of the music and text} causes]".[24]

Kircher's Definitions of the *Stylus phantasticus*

At this point, Brewer made an interesting discovery. He stated that "of the three styles particularly related to instrumental music – the *stylus phantasticus*, the *stylus hyporchematicus*, and the *stylus symphoniacus* – only the choreographic style is explicitly mentioned in relation to affect".[25] He then asks an indirect question to the reader: "Why the other two are missing from this list can be understood from a closer examination of Kircher's text".[26] Brewer answered by showing that Kircher provided a different kind of description when he discussed the *stylus phantasticus,* one that Brewer believes had been generally misinterpreted by many leading 20th- and 21st-century musicologists. Here is Kircher's detailed description in English:

> "The *Stylus phantasticus* is appropriate to instruments. It is the most free and unfettered method of composition, bound to nothing, neither to words, nor to a harmonious subject. It is organized with regard to manifest invention, the hidden reason of harmony, and an ingenious, skilled connection of harmonic phrases and fugues. And it is divided into those pieces which are commonly called *Phantasias*, *Ricercatas, Toccatas*, and *Sonatas*."[27]

Brewer then stated that in order to fully understand Kircher's definition of the *stylus phantasticus* and how he perceived it, we must first ascertain what musical philosophy was behind this style and how meaning was derived from it, information that will certainly contextualise and add more layers to the *stylus phantasticus* history and origins.

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[24] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 24-25.
[25] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 25.
[26] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 25.
[27] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 25.

To achieve this, Brewer indicated that Kircher attached a Platonic / Hermetic philosophy to the *stylus phantasticus*.[28] First, Brewer stated that Kircher (in the tenth book and second volume of the *Musica Universalis*), showed that he understood analogical music in a two-fold manner. First, music represented Plato's view that "the harmonic relations between the four elements (e.g., earth, air, fire, and water), and the planetary system […],[29] leads to resonances between the planets and the angelic orders, and finally between everything in creation"[30], particularly through the attribution of consonant and dissonant chords to certain planets that when contrasted reveals different human affects that contribute to a perfect harmony of the cosmos.[31] And second, music represented Hermes's view that it is a means to ascertain the order of all things pertaining to the world and the cosmos, which in turn "helps mankind approach closer to God".[32] Brewer believes that this two-fold philosophy is also evident in the contrapuntal musical example that Kircher associated with the *stylus phantasticus*, which is the Johann Jakob Froberger's (1616–1667) hexachord *fantasia*, FbWV 201. Here is Kircher's commentary on the piece:

> "[Most of the harmonious compositions of this type are called *præludia,* the Italians call them *Toccatas*, *Sonatas*, and *Ricercatas*. Here we exhibit one of this type, which Lord Johann Jacob Froberger, Imperial Organist, formerly a disciple of the most celebrated organist Girolamo Frescobaldi, on *Ut, re, mi, fa, sol, la*, which he presented embellished by his skill, so that if you observed acutely the most perfect method of composition and the order of the fugue sections by themselves, certainly nothing would seem to be missing. And indeed, we regarded that work as fit to be offered to all organists because, as it were, it imitates the most perfect specimen in this genre of composition]".[33] For Brewer, the "final phrase of this excerpt clearly indicates Kircher's Platonic / Hermetic outlook, in that the work by Froberger is an imitation of 'the most perfect specimen in this genre of composition' that resides in the mind of God and is a sonorous symbol that 'music is nothing other than to know the order of all things'".[34]

[28] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 28.
[29] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 14.
[30] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 17.
[31] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 14.
[32] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 14, 20.
[33] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 28.
[34] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 28.

Phantasy & Imagination

Brewer then stated that Kircher's description of the *stylus phantasticus* is similar to how German musical theorist, Johann Mattheson (1681–1764) described the style in his 1739 musical handbook titled, *Der vollkommene Capellmeister.*[35] Indeed, Mattheson considered it to "pertain to things proceeding from the imagination with a strong connotation of freedom", and that it was a "performance style".[36] Here is Mattheson's quote in full: " [It actually consists not so much in the writing or composing with the pen, as in the singing and playing that occurs spontaneously, or as is said, extempore]".[37] However, Brewer stated that Kircher's usage of the term *phantasticus* "is also derived from a different concept".[38] He argued that "in most seventeenth-century Latin–English dictionaries the word 'phantasticus' is glossed as 'Phantastical' or most frequently 'Imaginery'.[39] He also stated that "according to the citations from the seventeenth century in the Oxford English Dictionary, it would appear that Kircher's meaning more closely approaches the following definition of 'phantastic' [:] 'Of or pertaining to phantasy, in its various psychological senses as denoting either the faculty (and act) of apprehending sensible objects, or that of imagination'".[40] Brewer then supported his argument with providing the definition of "phantasy" that was again taken from the Oxford English Dictionary: "'Imagination; the process or the faculty of forming mental representations of things not actually present'".[41] Brewer concluded that Kircher was "describing the ordered development of instrumental composition from the fantasy of the composer as part of an intellectual process" and that it not only represented " a sense of 'genius or 'a clever person,' [but] […] the meaning of 'natural capacity, talents, abilities'".[42]

When evaluating Kircher's definitions and descriptions of the *stylus phantasticus*, it can be argued that Kircher's perception of the style only pertained to professional composers who were also virtuoso (e.g. master) performers, that the style could not be appreciated by experts in music, and that exhibiting highly virtuosic compositional techniques defined this style, such as intricate counterpoint, elaborate written-out ornamentation, clever improvisation, harmonies of any kind, special effects, and a combination of free melodic

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[35] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 26.
[36] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 26.
[37] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 26.
[38] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 26.
[39] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 27.
[40] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 27.
[41] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 27.
[42] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 27.

lyricism with widespread difficult virtuosity. In essence, it was an 'anything goes' approach. Moreover for Kircher, those techniques must be perfect and therefore achieved with ease, and as a result, music written in this style would be the pinnacle in human musical achievement that reflected God's perfect nature. Indeed, if music performance and composition are perfected, then exhibiting it publicly will be achieved with ease, and in turn, it will showcase God's genius through humanity. From a purely musical perspective (as opposed to a divine one), renowned historical keyboardist, composer, and conductor Ton Koopman interpreted this definition in the following way: "It wants to keep the listener awake by special effects, astonishment, irregular voice leadings, dissonances, variations in rhythm and imitation. It is a free, improvisational style which forces the audience to listen full of astonishment while wondering, 'how is this possible'".[43] This description certainly applies to Kircher's example of Froberger's hexachord *fantasia,* and it can also be applied to any kind of instrumental *fantasia, ricercar,* and *sonata,* as indicated by Kircher. With Koopman's quote in mind, it is clear that the *stylus phantasticus* was a distinct style. However, it was nevertheless based on diverse musical approaches and was derived from a stylistic plural soundscape (*vis a vis* Kircher's style classifications of the mid 17th-century). As a result, the composer's intelligence, brilliance, and their perfected art would be exposed for everyone to see. Considering this, even though Kircher suggested that the *stylus phantasticus* can only be utilised by experts and appreciated by them, it also can be beneficial to amateurs and students of music. Indeed, *stylus phantasticus* music can serve as a pedagogical tool toward learning how to perfect virtuosic and diverse performance and compositional techniques, something that will be discussed below.

Affects & The Sonata

Brewer provided a considerable amount of primary source evidence to support his arguments at ascertaining the true meaning behind Kircher's definition of the *stylus phantasticus* and at exposing a thorough understanding of the musical philosophy behind it. Indeed, his implementation of literary criticism on Kircher's *Musica universalis* led to a more holistic view of Kircher's terms and phrases from what else is out there in terms of research ascertaining the *phantasticus* musical philosophy. However, there were a few statements in his book that he did not expound on, which was on the subject of affects and how they are

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[43] Terence Charleston, "'Now swift, now hesitating: The Stylus Phantasticus and the art of fantasy," *Musica Antiqua Magazine* (2012): 32.

related to this *phantasticus* style. He stated that "this phantasy of approach probably also meant that works in the *stylus phantasticus* could not be limited to a single type of affect but could freely move the listener as the composer's phantasy directed […] This could explain why it is impossible to define a single type of sonata in the late seventeenth century, since each was the unique creation of an individual composer's genius".[44] Earlier on in his research, Brewer showed that (1) the style in question was usually harnessed within the *fantasia, ricercar,* and the *sonata*; (2) that the musical contents in them contrasted different affects (as a means to imitate the Platonic and Hermetic philosophical ideals), and (3) that it was a philosophy to display a composer's ingeniousness. However, he did not explain why he specifically exposed the 'sonata' in his aforementioned statement (e.g. 'this could explain why it is impossible to define a single type of sonata in the late seventeenth century […]'), and how affects are structurally organised within them. Therefore, I believe a small look into this is necessary. Rebecca Cypess stated that when Kircher listened to instrumental music, it conjured up many different affects for him:

> "[As the performers] descended through the octave from high to low they became gradually more [gently], thus affecting the senses of the listeners with similar languor … sometimes, with low sounds of sorrowful disdain, they drew forth a mood of melancholy and sorrow, as if engaged in a tragic event … Little by little, they began to pass into more rapid and urgent figurations, joyful and dancing, until I was close to becoming overwhelmed with the violence of my mood … excited by thoughts of combat and battle. And finally, with a slackened impulse, I was brought to a calmer frame of mind inclined to compassion, divine love, and denial of worldly things".[45]

With this in mind, it could explain why Brewer distinguished the sonata from the other two genres that Kircher mentioned, the *fantasia* and *ricercar*. Indeed, during the early to mid-17th-century, the sonata was a multi-sectional work (e.g. eight to nine small sections) that combined all instrumental genres, gestures, and compositional techniques into one (e.g. *fantasia*, *ricercar*, *toccata*, *canzona*, dances, tonality, basso continuo*,* and et cetera), much like the 17th-century opera and its *recitatives*, *arias*, choruses, dances, *sinfonias*, and *ritornellos*.[46] This indicates that all of composer-performer's virtuosic abilities are on display

[44] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 27.

[45] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology* 27, no.2 (2010): 184-185, 193.

[46] Elements of the *canzona, ricercar, fantasia*, dances, and other genres comprised of the sonata's structure. *Music In The Seventeenth Century,* Lorenzo Bianconi (Cambridge: Cambridge University Press, 1987), 14:92-93. Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-

in the sonata, since it incorporates many different genres and techniques into a singular mould. And Cypess stated that the purpose of purely instrumental genres (like the sonata and its innumerably short different sections/movements) were to showcase portrayals (or representations) of contrasting human affects in quick succession of each other through tonal-centred virtuosity, which would arouse the emotions (or the *affetti)* of the listeners in order to change their *ethos.*[47] In essence, music was equated to being a rhetorical art form that alternated between bold affects (difficult virtuosity) and tempered affects (lyrical and expressive melodies) to impart relevant meaning. This description certainly falls in line with Kircher's assessment of listening to instrumental music. His disposition (or *ethos*) changed from showing languor, joy, and warlike emotions to being calm, compassionate, and complacent, all in very quick succession of each other. Moreover, this style of music also falls in line with Monteverdi's and Scacchi's style classification system, whereby representational music is part of the chamber grouping, especially madrigal composition. However, it is clear that this style was not confined to just the madrigal since the music in the sonata and in the other genres mentioned prior were also representational based.[48] Cypess attributed this musical philosophy to the late *stile moderno* period during the 1620s and 30s, whereby a combination of widespread virtuosity and lyricism was utilised in order to assist with affect-based emotion arousal. As a result, she seemed to suggest that the *stylus phantasticus* was based on music written during late *stile moderno* period.[49] In conclusion to this thought, the *phantasticus* sonata therefore embraced different kinds of styles, compositional techniques, and genres in order to (1) impart relevant meaning, (2) to show off the composer-performer's perfected abilities, and (3) to evolve musical thought.

Giovanni Battista Doni & The Violin

Since the purpose of *this* paper is to compare the violin sonata collections of two 17th-century virtuoso violinists, I believe it is imperative that I discuss how the violin fits into the 17th-century *phantasticus* musical philosophy and style. Period Italian music theorist

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oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191. Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 185-191.

[47] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 184-185, 191, 193.

[48] Composers transferred vocal musical methods and philosophies to instruments, particularly the violin. For more on this, please refer to the *Giovanni Battista Doni & The Violin* section of this chapter.

[49] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 187.

Giovanni Battista Doni (1595–1647) described the different ways a virtuoso violinist can arouse the *affetti*, a description that is found in his 1640 compendium of musical discourses titled, *Annotazioni sopra il compendio.* And according to the research of John Edward Fletcher (1940-1992), Kircher occasionally corresponded to Doni during the 1640s, as a few of his letters were discovered decades ago.[50] In fact, Fletcher stated that Kircher thought very highly of Doni, to the extent that he promised to mention Doni in his *Musica Universalis* as one of his influences, a promise that he did indeed keep.[51] Therefore, it can be argued that Kircher was certainly aware of Doni's *Annotazioni* and perhaps studied it, just as Fletcher mentions he did with another of Doni's treatises, the *De praestantia musicae veteris* (1647).[52] With this in mind, Doni's quote concerning the violin virtuoso is included here in the English language:

> "Of all the musical instruments how truly marvellous is the nature of the violin: for none other, with such a small body, and so few strings, contains such a great diversity of sounds, harmonies, and melodic ornaments; and [none other] better expresses the human voice, not only in song (in which some wind instruments may also succeed) but in speech itself; this one imitates so well in those quick accents, when it [the violin] is managed by an adept hand, that it is a thing of wonder…".[53]

In commenting on this quote, Cypess stated that "[…] in the 1620s in particular [e.g. the late *stile moderno* period], composers began to explore [such] technical, sonic, and expressive possibilities of the instrument, embracing its capacity for affective animation, and in some cases exploiting its physical construction in unusual, even awkward manners to expand the instrument's dramatic potential".[54] This was a school of thought that she suggested laid the groundwork for later violin sonatas written in the *stylus phantasticus*.[55]She continued to say that the maximum capabilities of the violin were usually showcased by virtuosos (e.g. 'an adept hand' by Doni's consideration'), especially in the solo instrumental music, such as the

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[50] *A Study of the Life and Works of Athanasius Kircher, Germanus Incredibilis,* John Edward Fletcher (Leiden, The Netherlands: Koninklijke Brill NV, 2011): 15:425-426.

[51] Fletcher, *A Study of the Life and Works of Athanasius Kircher, Germanus Incredibilis,* 426.

[52] Fletcher, *A Study of the Life and Works of Athanasius Kircher, Germanus Incredibilis,* 426.

[53] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 181.

[54] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 181.

[55] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 181.

sonata with *basso continuo* accompaniment. [56] With this in mind, she exemplified the solo sonatas written by *stile moderno* virtuoso violinist and composer, Dario Castello (bap. 1602–1631). Cypess stated that Castello's dedication letter (in his second volume of sonatas published in 1629), indicated that he considered the *stile moderno* expression as a way for performers "to play in the manner of a virtuoso".[57] She also said that Castello "encourage [d] purchasers of his book not to be discouraged if his works appear too difficult, but rather [they should] repeat the passage work […] until they […] perfected it".[58] However, Cypess added that Castello may not have had only technical virtuosity in mind. She argues that the "shift from an oral to a printed tradition causes music to become fixed and replicable in a way that was not possible earlier".[59] This means that Castello's music contains "'glimpses of an unwritten tradition'—and indeed this is true of much of the music of the *stile moderno*".[60] She continued to say that virtuosity, "[…] so essential to both the vocal and instrumental repertoires of this period, may capture performance practices that had their origins in improvisation".[61] Cypess also stated that the written out ornamentation "embraces stylistic diversity and a sense of immediacy in its shifts from one character to another".[62] In this way, the altering of affects (or the characters) of a piece will "infuse the music with a rhetoric of invention—a sense that the music come[s] to [him or her] in the moment of performance".[63] Castello's letter itself also indicated that "the didactic nature of [the music] […] relates not only to technical prowess, but also to facility with a quasi-improvisatory style".[64] Cypess concluded by saying that "for players [who wanted to] learn […] the arts of ornamentation and improvisation, printed music offered a prefabricated repertoire that was infused with an air of immediacy and spontaneity; it educated players in the new idiom while also building

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[56] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 183.

[57] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology*, 186.

[58] Cypess adds that "as a teacher might chide a student, Castello pushes his reader to practice until he masters the *stile moderno*". Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 186.

[59] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 186.

[60] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 186-187.

[61] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 187.

[62] Rebecca Cypess, "'Esprimere la voce humaa': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 188.

[63] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 188.

[64] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 188.

their confidence, perhaps with the expectation that they would one day graduate to truly improvised performances".[65]

Cypess's argument that music written during the late *stile moderno* period formed the basis of the *stylus phantasticus* expression, is reasonable. Castello's virtuoso violinist and composer contemporaries Biagio Marini (1594–1663) and Carlo Farina (ca. 1600 – ca. 1640) wrote similar virtuosic, improvisatory, and affect-oriented music that was infused with pedagogical implications. For example, in the Op. 8 solo violin sonatas of Marini and in the Op. 2 sonatas of Castello (which were published during the years 1626 and 1629 respectively), Thomas D. Dunn stated that a "bizarre and unpredictable" stylistic quality and violin idiom took precedence, which was achieved by exposing all of the instrument's capabilities.[66] Some of the compositional and idiomatic techniques that defined this sound were the eccentric juxtaposition of highly syncopated melodies and outlandish virtuosity, such as the inclusions of chordal stopping (at times in an unrelenting and uncomfortable manner), high positions above the third, difficult bowing techniques, and complex *passaggi*.[67]

Later on in Doni's *Annotazioni*, he expounded on his earlier quote concerning the violin and virtuosity. He suggested that all of the instruments in existence, only the violin can imitate the tonal, textural, and the sonic characteristics of any instrument:

> "In sum, in the hand of a skilful player, the violin represents the sweetness of the lute, the suavity of the viol, the majesty of the harp, the force of the trumpet, the vivacity of the fife, the pathetic quality of the cornett, as if every variety, as in the great edifice of the organ, is heard with marvellous artifice".[68]

With this statement, Doni does not only show that every instrument was associated with a certain affect, but that the virtuoso violinist composer was able to produce a vast array of affects in quick succession of each other, including lyrical based affects. Moreover, it can also be argued that Doni was describing a sonata of sorts that was similar in musical characteristics to Castello's and Kircher's sonata descriptions, whereby one movement or section quickly transitioned to another among the innumerable others. Indeed, since the sonata in general terms incorporated many different genres and compositional techniques of

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[65] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology*, 188.

[66] *Giovanni Battista Fontana: Sonatas for One, Two, and Three Parts with Basso Continuo*, Thomas D. Dunn (Madison, Wisconsin: A-R Editions, Inc., 2000), preface: viii-ix.

[67] Dunn, *Giovanni Battista Fontana: Sonatas for One, Two, and Three Parts with Basso Continuo*, viii-ix.

[68] *The History of Violin Playing from its Origins to 1761*. 2nd ed. David D. Boyden (Oxford: Oxford University Press, 1990), 6:121.

the period into unity, each section or movement of the sonata possessed a certain affective quality. Virtuoso performer composers would then choose instruments that could animate those affects, as per their tonal and textual characteristics (e.g. Doni's list above). And it can therefore be argued that the solo violin sonata for Doni aptly showcased the virtuoso composer's ability to alter the tonal characteristics of the violin quickly and freely, which would result in a highly affective and tumultuous narrative that could create the same kind of unstable emotional response indicated by Kircher[69]. As a result, the ingeniousness, intellect, imagination, and phantasy of the composer would be on display without reservation. The middle to late 17th-century violin sonatas of Johann Heinrich Schmelzer (ca. 1620-1680), Heinrich Biber (1644-1704), Ignazio Albertini (ca. 1644-1685), and Lonati are in the *phantasticus* style, virtuoso violin composers that will be discussed in chapter 2 of this paper.

II. THE LYRICAL AND EXPRESSIVE MUSICAL STYLE

Unlike the *stylus phantasticus*, the lyrical and expressive style does not have a period term or phrase attached to it (as far as I know). As a result, it is more difficult to pinpoint this style's musical philosophy and origins. However, the terms 'lyrical' and 'expressive' have been used by many leading 20th-and 21st-century musicologists to describe this music and the context behind it. Therefore, I have decided to use those two terms in my paper. With this in mind, I argue that this musical style first had its roots in mid-17th century Bolognese instrumental music.

CONTEXT & ORIGINS

Maurizio Cazzati & Sonata Reform

A reformation of musical style in the sonata can be seen during the year 1659 when Italian composer and keyboard virtuoso, Maurizio Cazzati (1616–1678) published a collection of church trio sonatas with basso continuo titled, *Sonate a due violini e* basso continuo*, Opera XVIII*. This work was first disseminated while he was the *maestro di cappella* of *San Petronio* basilica.[70] In fact, Schnoebelen stated in her article, *Cazzati vs.*

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[69] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology,* 182.

[70] Schnoebelen, Anne. "Cazzati, Maurizio." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005230.

Bologna, 1657–1671 that the composer's fame began when he was appointed as the *maestro di cappella* of that basilica in 1657.[71] She continued to say that "under his direction the liturgical music at *San Petronio* assumed the brilliant, dramatic qualities that characterised it in the next century – music that added much to the *spettacolo* of the North Italian worship".[72] However, it was the aforementioned Op.18 collection of string trio sonatas that, for Schnoebelen, was one of his most influential contributions to instrumental music.[73] In her 2001 Grove article, *Maurizio Cazzati, 1616–1678*, she stated that the Op.18 sonatas "codif[ied] many characteristics of the mature Baroque sonata, hinted at in earlier collections: clear formal design in separated movements, thematic expansion, incorporation of dance rhythms and greater use of homophony".[74] Schnoebelen continued to say that his "sonatas progressed from modal ambiguity to tonal clarity and functional harmony, often through the use of bass patterns, but his choice of tonal centres and harmonic palette remained conservative […] His string writing became increasingly idiomatic, and his interest lay in establishing formal concepts, often with interesting musical ideas and treatments of themes and motives".[75] In 2010, musicologist and baroque virtuoso violinist Enrico Gatti added that the melodies in Cazzati's Op.55 collection of church violin sonatas and trio sonatas for strings with basso continuo (published in 1670) are in the "lyrical, *cantabile*" style.[76] And Gatti believes that this stylistic approach was first introduced by Cazzati, which contrasted with the style written by his predecessors, Marini, Castello, and Farina.[77] It appears that Cazzati indirectly transferred such concepts to instrumental music in both his Op. 18 and Op.55 church sonata collections. Indeed, when analysing the sonatas, Cazzati shows that he not only organised church sonata form into a clear and formal four or five contrasting movement structure (different from the innumerable sections that defined the *stylus phantasticus* sonatas)[78], but each movement was associated with an abstract lyrical and

[71] Anne Schnoebelen, "Cazzati vs. Bologna, 1657-1671", *The Music Quarterly* 57 (1971): 26-28.

[72] Schnoebelen, "Cazzati vs. Bologna, 1657-1671", *The Music Quarterly,* 26.

[73] Schnoebelen, Anne. "Cazzati, Maurizio." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005230.

[74] Schnoebelen, Anne. "Cazzati, Maurizio." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005230.

[75] Schnoebelen, Anne. "Cazzati, Maurizio." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005230.

[76] *L'arte del violino in Italia, c. 1650-1700,* Enrico Gatti (Spain: MusiContact GmbH Glossa, 2011): 15.

[77] Gatti, *L'arte del violino in Italia, c. 1650-1700,* 15.

[78] *Italian Violin Music of the Seventeenth Century*, Willi Apel (Bloomington & Indianapolis: Indiana University Press, 1990): 27:127-128.

expressive based affect, a suitable tonality, genre (e.g. *canzona*, *ricercare,* and et cetera) and tempo[79]. And Schnoebelen seemed to suggest that *stylus phantasticus* virtuosity and ornamentation were not present in his Op. 18 publication, since 'formal concepts' and conservatism generally defined it. Indeed, the melodies and harmonies are absent of written out *phantasticus* virtuosity and written out ornamentation. Moreover, the basso continuo lines usually harmonically accentuate the string melodies on top. However, this is not always the case, particularly when a *canzona* movement is present. Therefore, it can be argued that Cazzati was one of the first major composers to reform the musical style in the church sonata from (1) the unhindered and free *phantasticus* style, and from (2) the style that defined the late *stile moderno* period during the 1620s and 1630s. At this point, I must reiterate that the sonatas written in the *stile moderno*/*stylus phantasticus* also included moments of lyricism and expressivity. However, those stylistic traits did not define the sonatas. As mentioned in part one, *phantasticus* sonatas were based on contrasting affects that occurred in quick succession of each other, and as Kircher described, there *were* moments in sonatas that while he was listening to them, he experienced feelings of expressivity and et cetera. However, Cazzati has shown that in most of his sonatas, lyricism and expressivity were common musical stylistic traits. And when discussing his Op.18 and Op.55 trio sonatas in particular, each of the four movements was organised and was defined by an affective quality. And more often than not, those affects were lyrical and expressive.

Accademia Filarmonica

Cazzati's role as the musical director of *San Petronio* basilica helped form a Bolognese centred musical academy named, *Accademia Filamornica.* It was this academy that brought his sonata reforms to maturity. Allsop stated that when Cazzati accepted the role of *maestro di cappela* of the basilica in 1657, he was responsible for bringing in many elite instrumentalists to the city.[80] As a result, he reformed the church ensemble known as the *capella musicale.* In particular, the ensemble consisted of a number of virtuoso violinists that were fundamental at developing Cazzati's musical style and then applying it to the solo violin sonata with basso continuo. Schnoebelen mentioned that such persons included, "Giovanni Battista Vitali (1632-1692), Giovanni Benvenuti and Leornardo Brugnoli (both teachers of

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[79] Apel, *Italian Violin Music of the Seventeenth Century,* 127-128.
[80] *Arcangelo Corelli: New Orpheus of Our Times*, 1st ed. Peter Allsop (Oxford & New York: Oxford University Press, 1999), 2:17.

Corelli), and Pietro degli Antonii (1639-1720)".[81] Nine years later in the year 1666, these members formed the core professorship of the *Accademia Filarmonica'*s string and violin departments. And according to Schnoebelen, this academy consisted of only elite professionals in their respective musical disciplines. Indeed, she quoted the academy's manifesto verbatim on who should be admitted into the academy, either for pedagogical purposes or professorships: "None ought to be admitted who practise some mechanical art other than music, that is to say one not refined, desiring that all the academicians be actual professionals".[82] Unfortunately, Cazzati was not involved in the creation of the actual academy, even though he was the musical director of the *San Petronio* basilica. Indeed, there was an apparent controversy between him and fellow Bolognese composer, Giulio Cesare Arresti (1619–1701), whereby the latter composer (in 1659) heavily criticised the talents and compositional methods of Cazzati, particularly in some of his liturgical music for *San Petronio*. As a result, Schnoebelen stated that there has been some speculation that "one of the reasons for founding the *Accademia Filarmonica* in 1666 was to form a league of Bolognese musicians in opposition to Cazzati, by now regarded as an unpopular intruder".[83] Therefore, Cazzati formed two music academies of his own, which interestingly were financially supported by the *Filarmonica*. This indicated for Schnoebelen that clearly some musicians in the *Filarmonica* showed support for Cazzati and his compositional methods.[84]

Aside from the Cazzati-Arresti controversy, the official purpose of the *Filarmonica*'s existence "[…] was to patronise, stimulate, and consolidate all musical activities […] [in addition to] provid[ing] both theoretical and practical training for their members", information that was given to us by Elvidio Surian and Graziano Ballerini.[85] Moreover, they stated that the academy was divided into three different orders: composers, singers, and instrumentalists.[86] Later on in their article, Surian and Ballerini mentioned that certain musicians also held administrative offices, which comprised of the *principe*, two *consiglieri* and two *censori dei conti* or auditors.[87] They continued to say that "the executive committee

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[81] Schnoebelen, "Cazzati vs. Bologna, 1657-1671", *The Music Quarterly,* 36.
[82] Schnoebelen, "Cazzati vs. Bologna, 1657-1671", *The Music Quarterly,* 37.
[83] Schnoebelen, "Cazzati vs. Bologna, 1657-1671", *The Music Quarterly,* 35.
[84] Schnoebelen, "Cazzati vs. Bologna, 1657-1671", *The Music Quarterly,* 36.
[85] Surian, Elvidio, and Graziano, Ballerini. "Bologna." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.03453

[86] Surian, Elvidio, and Graziano, Ballerini. "Bologna." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.03453

[87] Surian, Elvidio, and Graziano, Ballerini. "Bologna." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.03453

consisted of the president (elected each year from the composers residing at Bologna), the secretary and the advisers".[88] Surian and Ballerini then stated that "among the activities of the academy were the *esercizi* for composer members and the *conferenze* for the performing members […] The *esercizi* were held twice a week, on Mondays and Thursdays, while the *conferenze* took place on Thursday evenings".[89] Surian and Abllerini concluded by outlining the purpose of the *conferenze*:

> "[It] was to provide opportunities for discussing theoretical works and for the performance of members' new works to be introduced and then analysed by the academicians […] The academy was, therefore, in a strong position to determine taste and to exercise control over its members, thus helping to codify an acceptable and proper musical style".[90]

And such codifications at the academy did occur, which unofficially began with Cazzati's Op.18 collection of string trio sonatas published in 1659 (as discussed earlier). In an official sense, Cazzati's *cappella musicale* members (who formed the core string department at the *Filarmonica* during the late 1660s) helped with codifying the lyrical and expressive musical style in the solo and trio sonatas with basso continuo accompaniment, particularly for strings. Giovanni Battista Vitali and Pietro degli Antonii in particular were a few of those members to achieve this, perhaps due to the fact that they were the most prominent and the most influential *Filarmonica*-based violin virtuosos, composers, and academicians during the 1660s to 1690s.

David D. Boyden stated that Vitali was "the most talented pupil of Cazzati, […] [and] is one of the most interesting of the *Bolognesi*".[91] He continued to say that "among his works are trio and solo sonatas and a large number of dances in trio settings".[92] William S. Newman also stated that Vitali, "[…] was highly esteemed by his contemporaries both for his violin and cello playing, and for his composing".[93] He continued to say that Vitali "devoted himself almost exclusively to the 'trio' sonata, since out of 38 of his sonatas, only two are for a solo

[88] Surian, Elvidio, and Graziano, Ballerini. "Bologna." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.03453

[89] Surian, Elvidio, and Graziano, Ballerini. "Bologna." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.03453

[90] Surian, Elvidio, and Graziano, Ballerini. "Bologna." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.03453

[91] *The History of Violin Playing from Its Origins To 1761*, David. D. Boyden (Oxford & New York: Oxford University Press, 1990), 6:218.

[92] Boyden, *The History of Violin Playing from Its Origins To 1761,* 218.

[93] *The Sonata in the Baroque Era*, 1st ed. William Newman (New York: W.W. Norton & Company, 1972), 8:135.

part with *continuo.*[94] According to John G. Suess, Vitali's early trio sonatas (Opp. 2 to 5) were *da chiesa,* and were in the same style as his teacher's (e.g., Cazzati),[95] whereby the basic types of movements consisted of "the fast fugal movement in duple metre; the fast pseudo-contrapuntal movement in triple metre with frequent use of dance rhythms; and the slow homophonic movement in duple metre with affective harmony".[96] He continued to say that he experimented with this model, which included "the linking of movements through harmonic formulae, the application of dance rhythms to all movements, the abbreviation and fragmentation of thematic materials, the use of variation technique and an increased use of functional harmony, particularly through the use of bass patterns".[97] Suess concluded by saying that Vitali' s Op. 9 collection of church trio sonatas for strings is what truly codified baroque sonata composition and style for the next generation, which was an approach that was based on Cazzati's.[98] Here is his quote in full:

> "He continued and codified these experiments in his later *Sonate da chiesa op.9,* which also illustrate his main contribution to the Baroque ensemble sonata: the creation of a more unified style for an entire work through the use of a common contrapuntal foundation for the various movements without losing the individual character of each movement; and the intensive application of the principle of variation to all the movements of a sonata to provide diversity within the general stylistic unity".[99]

Boyden and Newman identified the same musical characteristics in Vitali's church sonatas. However Boyden added that the Bologna School of string composition in general (which originated with Cazzati and Vitali) "[…] is marked by restraint in technical demands, by

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[94] Newman, *The Sonata in the Baroque Era,* 135-136.

[95] Suess, John G. "Vitali family." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029523.

[96] Suess, John G. "Vitali family." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029523.

[97] Suess, John G. "Vitali family." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029523.

[98] Suess, John G. "Vitali family." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029523.

[99] Suess, John G. "Vitali family." Grove Music Online. 2001; Accessed 29 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029523.

increased clarity of form, and by expressive melody and harmony", particularly in the solo violin church and chamber sonatas of the *Filarmonica*.[100]

At this point, I must mention that the differences between church and chamber sonatas in the *oeuvres* of Cazzati, Vitali, and their contemporaries are easily discernible. With the church sonatas, Sandra Mangsen quoted period music theorist Sébastian de Brossard's (1655-1730) treatise, *Dictionaire de musique* (1703) whereby he stated that the "church (as opposed to chamber) sonatas 'are what they [the Italians] properly call *Sonatas*'"[101], and that they are sonatas "'proper for the church'".[102] Moreover, Mangsen believed that up until the year 1700, the main musical characteristic of the church sonata was seriousness through abstract ideas and motifs (such as the *canzone* and fugues), as opposed to the chamber variety, which for her was a "special case".[103] Allsop titled them as 'free sonatas', indicating that the musical content in them were not usually based on a preconceived theme, but such music *was* "conceived primarily as church music by virtue of their [abstract] content".[104] Mangsen concluded by saying that "the 17th-century title pages often used the term 'sonata' generically to cover all the instrumental pieces in a volume"[105], and that it was not until the mid to late part of the century that the distinction between a church and chamber sonata was documented.[106] In fact, Mangsen was more specific later on in her article, saying that "the label 'da chiesa' appears in only about 20% of the volumes containing abstract instrumental works printed between 1650 and 1689".[107] Allsop added to discussion by saying that "the

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[100] Boyden, *The History of Violin Playing from Its Origins To 1761,* 220. Newman, *The Sonata in the Baroque Era,* 135-138.

[101] Mangsen, Sandra. "Sonata da chiesa." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026196.

[102] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[103] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[104] Peter Allsop, "Sonata da Chiesa—A Case of Mistaken Identity?," *The Consort* 53 (1997): 6.

[105] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[106] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[107] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

expression 'sonata da chiesa' was rarely used in Italy before the last decade of the seventeenth century, and its later application to an earlier repertory must therefore rely to some extent on *post hoc* criteria […] It seems that in this respect northern Europeans were privileged with a special insight which invested them with the right to change the titles of Italian publications if they did not comply with their preconceptions."[108] Much like Mangsen and Allsop, Gregory Barnett also believed that "the sonata used by itself connotes churchly music", although he wondered "how the term *sonate di chiesa* came to be used as an independent designation […]".[109] For Barnett, Allsop's belief that the dissemination of the term, *sonata di chiesa* can be attributed to the misrepresentations by northern Europeans starting with Brossard (*vis a vis* Mangsen), is incorrect.[110] Instead, Barnett argues "on the contrary, that its use came about as part of a terminological reform on the part of Italians themselves—in particular, Bolognese music publishers".[111] He continued to say that "the *post hoc* revision of titles claimed by Allsop in fact occurs prior to Brossard in the catalogues of the Bolognese music seller and publisher, Marino Silvani (d. 1711), illustrate the renaming of the works of Andrea Grossi (died late 17th-century), Giovanni Battista Bassani (ca. 1650 – 1716), and […] Vitali between the inventory catalogues of Giacomo Monti (1682) and Marino Silvani (1698–99), in which the unmarked designation 'sonata' is changed to 'sonata da chiesa' simultaneously, listings of individual dances are replaced by the collective title 'sonata da camera'".[112] Barnett also stated that "the *Catalogo degli Aggregati della Accademia Filarmonica* attributed to Giovanni Battista Martini (1706-1784) again, closely [follows] similar listings for the original publications and Monti's 1682 catalogue.[113] He concluded by saying that this new discovery suggests a likely next step in the dissemination of the revised terminology: publisher's titles were copied by music historians and lexicographers who consulted such catalogues in their research"; a trend that he notes was also occurring from Modena to Venice during the same period.[114]

With this in mind, it is clear that composers in Italy and elsewhere during the late 17th-century were making strides at distinguishing the differences between what constituted

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[108] Peter Allsop. "The Italian sonata and the concept of the 'churchly,'" *Barocco padano I: atti del Ix Convegno Internazionale sulla Musica Sacra nei Secoli xVII–xVII*I, Como, 16–18 luglio 1999, ed. alberto colzani, andrea luppi, and Maurizio Padoan (como: antiquae musicae Italicae studiosi, 2002): 239.

[109] *Bolognese Instrumental Music, 1660-1710.* Gregory Barnett (Aldershot: Ashgate, 2008), 4:174.

[110] Barnett, *Bolognese Instrumental Music, 1660-1710,* 174-175.

[111] Barnett, *Bolognese Instrumental Music, 1660-1710,* 175.

[112] Barnett, *Bolognese Instrumental Music, 1660-1710,* 175.

[113] Barnett, *Bolognese Instrumental Music, 1660-1710,* 177.

[114] Barnett, *Bolognese Instrumental Music, 1660-1710,* 177-178.

as a church and chamber sonata. Considering this, chamber sonatas during the period showcased the different dances of baroque Europe, which are opposite to the 'free' and abstract-based church sonatas. Indeed, Mangsen quoted Brossard saying that chamber sonatas "'are actually suites of several small pieces suitable for dancing, and [are] all in the same mode or key […] This type of sonata usually begins with a Prelude, or a small Sonata, which serves as an introduction for all the others'".[115] She also noted that when Brossard published the third edition of his *Dictionaire musique* in 1715, he "cited Corelli's sonatas as exemplary".[116] With all of this in mind, it can be noted that Vitali's trio sonatas in particular (whether church or chamber based) were similarly marked. Indeed, Newman stated that Vitali published eleven chamber (dance-based) string trio sonatas and were all "[…] outstanding for their fetching tunes, distinct phrases, straightforward homophony, and purposeful, tonal harmony".[117] All things considered, it is clear through the research of Newmann, Boyden, and Suess, that Vitali developed and codified Cazzati's trio sonata form and the lyrical and expressive musical style. However, Vitali hardly wrote any solo violin sonatas.[118] Indeed, Newman stated that he only wrote two of them, however, they were nevertheless defined by lyrical melodies suitable for the violin and expressive accompanying harmonies.[119] Although, we must look to the *oeuvre* of P. Antonii in order to ascertain the full extent of the lyrical and expressive style through the lens of the violin in the *Filarmonica* solo sonata with basso continuo.

Newman and Apel stated that Antonii lived and worked as a virtuoso violinist, composer, and academician in Bologna for his entire life, particularly as a charter member of the *Accademia Filarmonica* in 1666.[120] Apel added that he was elected its president in 1676 and several times in later years.[121] He continued to say that Antonii, his brother Giovanni Battista, and Giovanni Battista Vitali represent the second generation of the Bolognese school, which was founded by Cazzati.[122] Boyden made a special mention that Antonii was one of the founding members of the Bolognese school, and that he "made the 'solo' sonata

[115] Mangsen, Sandra. "Sonata da camera." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026195.
[116] Mangsen, Sandra. "Sonata da camera." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026195.
[117] Newman, *The Sonata in the Baroque Era,* 137-138.
[118] Boyden, *The History of Violin Playing from Its Origins To 1761,* 220.
[119] Newman, *The Sonata in the Baroque Era,* 135-136.
[120] Apel, *Italian Violin Music of the Seventeenth Century*, 208. Newman, *The Sonata in the Baroque Era,* 138.
[121] Apel, *Italian Violin Music of the Seventeenth Century*, 208.
[122] Apel, *Italian Violin Music of the Seventeenth Century*, 208.

his principal field of activity".[123] Neal W. La Monaco follows Boyden's lead by stating that out of Antonii's nine opuses and numerous compositions for voice (such as oratorios, masses, and et cetera), his Opp. 4 and 5 collections of solo violin sonatas with basso continuo accompaniment "are his most innovatory".[124] Indeed, La Monaco affirmed that they reflect "his experience as a composer of vocal music",[125] an assessment that likewise appeared in Apel's research.[126] More specifically, Apel and La Monaco agree that Antonii (in the two aforementioned collections) clearly favoured slow vocal-based tempos over faster tempos, indicated by the persistent usage of the terms, "*Adagio, Lento, Largo,*[…] *Aria grave* and *Aria posata".*[127] And according to La Monaco, many of those slow movements "are instrumental *recitatives* or *ariosos* […] For example, in the *Adagio* of op.4 no.11 the violin evokes a declamatory setting through short irregular motifs which end in appoggiaturas over a sustained pedal".[128] Newman wrote similarly of Antonii's musical style in the Op.4 and Op.5 publications, but in greater detail.

> "He was an excellent melodist in the noble style of the late 17th-century, roughly a decade ahead of his friend Corelli. He was a master of the finely drawn line, whether continuous or broken up into short utterances in the manner of a recitative. Naturally, an important factor in the affective quality of his lines is the compelling harmony, including such chromatic chords as the Neapolitan 6th and the dominant with flatted 5ths. His predilection for the lyrical and affective is also evident both in the preponderance of slow movements […] and in their variety as distinguished by nicely differentiated terms – 'Adagio, affettuoso, Grave…. […]".[129]

What is most notable in the musicological descriptions of Antonii's violin sonatas are his remarkable lyrical, expressive, and affective melodies in the slow movements, which are

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[123] Boyden, *The History of Violin Playing from Its Origins To 1761,* 218.

[124] Monaco, Neal W. La. "Degli Antoni [Antonii], Pietro." Grove Music Online. 2001; Accessed 1 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007403.

[125] Monaco, Neal W. La. "Degli Antoni [Antonii], Pietro." Grove Music Online. 2001; Accessed 1 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007403.

[126] Apel, *Italian Violin Music of the Seventeenth Century*, 209.

[127] Apel, *Italian Violin Music of the Seventeenth Century*, 209. Monaco, Neal W. La. "Degli Antoni [Antonii], Pietro." Grove Music Online. 2001; Accessed 1 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007403.

[128] Monaco, Neal W. La. "Degli Antoni [Antonii], Pietro." Grove Music Online. 2001; Accessed 1 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007403.

[129] Newman, *The Sonata in the Baroque Era,* 139.

written in the manner of a vocal recitative and aria. Concerning the sonata structure, Newman only stated that Antonii's solo violin sonatas follow the church sonata model of four contrasting movements, similar to Cazzati: S-F-S-F.[130] Although, he did not divulge any explicit opinions. Apel, on the other hand, did mention his opinion, but in a rather hasty fashion. He stated that Antonii's violin sonatas "differ strikingly from those of his predecessor Cazzati […] [particularly] in their lack of structural clarity".[131] He also said that Antonii's fast movements "especially those written in imitative style or in the manner of duets – are not particularly remarkable […] His slower movements, on the other hand, are among the most beautiful compositions in the violin literature of the late seventeenth century".[132]Boyden, on the other hand, believed that Antonii's violin sonatas not only were structurally clear (as suggested by Newman), but his fast movements were likewise highly melodic and contrapuntally creative.[133] He concluded by saying that Antonii's lyrical and expressive melodies and accompanying harmonies that defined most of his violin sonatas "is a style of music that Corelli inherited from the Bologna School [e.g. the *Accademia Filarmonica*]".[134]

Considering what has been discussed so far about Antonii's musical style in the solo violin sonatas with continuo, he may have not necessarily developed sonata form (unlike his colleague Vitali), but he certainly developed the violin idiom toward a more lyrical and *cantabile* melodic structure with expressive accompanying harmonies. And by examining those published sonatas (one of which will be discussed in chapter 3 of this paper), what is most apparent is the absence of written out ornamentation and a different approach to virtuosity when compared to the works of Marini and Castello for example, which is perhaps why the aforementioned musicologists did not discuss it. However, we know that virtuosity and ornamentation was always an essential part of period baroque performance and composition since they were used as a means to accentuate affects. With this in mind, it can be argued that the type of virtuosity and ornaments that Antonii had in mind were ones that accentuated the lyrical, expressive, and *cantabile* affects. In essence, only virtuosity and ornaments that did not convolute the integrity of the lyrical melody and its affect were

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[130] Newman, *The Sonata in the Baroque Era,*139.

[131] Apel, *Italian Violin Music of the Seventeenth Century,* 209.

[132] Apel, *Italian Violin Music of the Seventeenth Century,* 209.

[133] Boyden, *The History of Violin Playing from Its Origins To 1761,* 220.

[134] Boyden, *The History of Violin Playing from Its Origins To 1761,* 220.

permissible. In fact, Boyden defined middle to late 17th-century Italian virtuosity and ornamentation in this way:

> "In Italy few specific ornaments were indicated by signs, the performance of the unadorned notes being left mainly to prevailing tradition and the discretion of the performer. Trills, for instance, were conventionally inserted at cadences, and vibrato on long notes. […] The Italians seldom indicated the specific ornaments they played, and as a rule, they improvised additions to the written notes in the slow movements".[135]

With all of this in mind, it is in my opinion that the musical philosophy introduced by Cazzati and developed thereafter by his Bolognese *Filarmonica* disciples defined the lyrical and expressive musical style. As Boyden stated, it was characterised by order in form, lyricism in melody, and "restraint in technical demands".[136] It can be argued that the music and performance practises exuded verisimilitude, ease, and naturalness. Therefore, their music exhibited a 'less means more' approach, and for them, music written in that way would arouse the emotions more vividly, as opposed to otherwise.

Overall Evaluation

At this point, the reader of this paper may assume that G.B. Vitali and P. Antonii did not possess sufficient technical abilities to perform in the manner of a virtuoso by *stylus phantasticus* standards. However, I argue that they could have, particularly since the members of the *Filarmonica* were all elite professionals (as mentioned by Schnoebelen). In fact, Boyden alluded to this by saying that the Bolognese string composers during mid-17th-century showed restraint when it came to virtuosity, indicating that they could have exhibited difficult virtuosic tendencies, but they chose not to. However, Boyden also mentioned later on in his research that the German and Austrian violin virtuoso composers that were active during the lives of G.B. Vitali and P. Antonii, did not show restraint in their published violin sonatas.[137] Allsop provided us with his answer by saying that 17th-century Italian violinists in general could indeed perform in the manner of a virtuoso, like the Austrians and Germans for example. However, he stated that the Italian printing presses and printing techniques of the

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[135] Boyden, *The History of Violin Playing from Its Origins To 1761,* 285.

[136] Boyden, *The History of Violin Playing from Its Origins To 1761,* 220.

[137] Boyden, *The History of Violin Playing From Its Origins to 1761*, 220.

1650s to 1670s were not able to notate such elaborate and intricate virtuosic passage work, unlike the German and Austrian printing presses, which is why the published violin sonatas of the Italians contained no difficult virtuosity.[138] He continued to say that the virtuosic violin music of Lonati for example was disseminated in manuscript form,[139] which were usually passed down by teacher to student. Although Allsop gives us a seemingly reasonable answer to the aforementioned question, I believe there is more to it. It is clear that the *stylus phantasticus* and the lyrical and expressive musical style coexisted in Europe during the mid-17th-century, particularly in Italy and Germany-Austria. However, most of the musicological research that I have read hardly mentions this observation, Allsop included. Indeed, in his aforementioned article, he does not address the Bolognese-*Filarmonica* musical philosophy and style. And as a result, he does not entertain the idea that perhaps those composers who were writing in that style were purposefully going against the grain in order to promote a kind of virtuosity that only emphasised the creation and performance of lyrical and cantabile violin melodies. Instead, Allsop proved at great lengths that a few Italian violinists of the period were composing violin sonatas at the same difficult virtuosic level and in the same musical style as German and Austrian violin composers (e.g. Biber, Walther, and et cetera). And then he suggested that the majority of Italian violinist composers were doing the same. I believe this gives us a skewed and inaccurate assessment of the mid-17th-century Italian, German, and Austrian soundscapes, even though his statement concerning printing presses may be accurate.

Gatti, however, did address the aforementioned style coexistence, which can be found in the liner notes to his 2005 award-winning record album, *L'arte del violino in Italia, c. 1650–1700:*

> "The style first embraced by […] composers Marini, Rossi and Farina (whose works are characterised by a high degree of virtuosity, as also by a particular preference for variation forms in which the various effective and 'affective' possibilities of the violin find ample room for illustration) was further developed by these composers in the course of their journeys throughout Europe, above all in German-speaking regions (in particular, Rosenmüller, Johann Jakob Walther, Biber, Johann Paul von Westhoff and

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[138] Peter Allsop, "*Violinistic Virtuosity in the Seventeenth Century: Italian Supremacy or Austro-German Hegemony*", *Il Saggiatore musicale* 3 (1996): 246-247, 257. This can also be found in Allsop's book, *Arcangelo Corelli: New Orpheus of Our Times*, 1st ed. Peter Allsop (Oxford & New York: Oxford University Press, 1999), 8:123-124.

[139] Allsop, "*Violinistic Virtuosity in the Seventeenth Century: Italian Supremacy or Austro-German Hegemony*", *Il Saggiatore musicale,* 246.

Schmelzer are the heirs to this tradition). On the contrary, the Emilia [or Bolognese] school developed its own, quite separate style".[140]

In essence, Gatti pointed out that the late *stile moderno* violin sonatas of Biagio Marini (1594-1663), Dario Castello (bap. 1602-1631), and et cetera helped create what is now known as the *stylus phantasticus*. And he mentions a few German violinist composers who published violin sonatas in that style. However, he also argued that the Emilia musical style (*vis-à-vis* the 'lyrical' and 'expressive' style) was clearly a distinct and dissimilar style in comparison, which was developed while the *stylus phantasticus* was being utilised in Germany. However, what he does not mention is that a few mid-17th-century Italian violinist composers also wrote violin sonatas in the *phantasicus* style, such as Albertini and Lonati, information that Allsop did include in his article. Taking what Gatti and Allsop said (and what they did not say) into consideration, it can be concluded that 17th-century Italy was defined by a stylistically plural soundscape for instrumental music. And the reason that *Filarmonica* based violinist composers wrote in the lyrical and expressive style (as opposed to the *phantasticus* style) had to do with their choice to reform musical style in the sonata. And it was not because they were not virtuosos of their instrument, or that the printing techniques prevented them from showing off their violin skills (even though that the latter case may be true).

Indeed, the published violin sonatas and the trio sonatas of the *Filarmonica* indicate a different musical style and different performance techniques from the published sonatas written in the *stylus phantasticus* during the same period. In the published works of *phantasticus* sonatas published during the 1650s to 1670s, intricate ornamentation and difficult compositional and performance techniques were written out in great detail, since the musical philosophy of the *stylus phantasticus* was to exhibit the composer performer's 'ingeniousness', imagination, and phantasy. But, in the sonatas of *Filarmonica* composers published during the same period (e.g. Antonii and the others), ornamentation and difficult virtuosity that comprised of many different performance techniques were not written out, indicating that the musical philosophical ideals that defined this musical style were verisimilitude, ease, and naturalness *vis-à-vis* lyrical, expressive, and *cantabile* melodies and suitable harmonies. This can also be said about the sonata structure. The *phantasticus* sonata was characterised by innumerable contrasting sections/movements without a unified and

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[140] Gatti, *L'arte del violino in Italia, c. 1650-1700,* 12-13.

accepted structure. Whereas the *Filarmonica* sonata was characterised by either four or five lengthy movements that were assigned different affective qualities, which were usually lyrical and expressive based. This was a structure that became the standard for the next generation of composers.

When discussing the 'lyrical and expressive' musical philosophy and style in particular, it can be argued that it was an inclusive approach. Both amateurs and virtuosos could benefit from its application in the composing and performing processes. For virtuosos (like the members of the *Filarmonica*), they could add as much ornamentation and virtuosic passage work as desired, which, of course, would have been within reason and good judgement as to not compromise verisimilitude, ease, and naturalness in composition and performance. And amateurs could easily learn the principles of composition, performance, and ornamentation by studying the sonata scores of *Filarmonica* composers. As a result, they would eventually become virtuosos of any kind of performance technique. In summary, both musical philosophies and styles had pedagogical intentions, but their points of view came in at different angles, similar to the intentions of both philosophies and styles. Indeed, both musical schools of thought sought to arouse the emotions of the listeners in order to alter their *ethos*. But they achieved that in different ways. And since music is an art form, then some people would prefer one approach over the other, similar to Kircher, Biber, and Lonati idealising the *stylus phantasticus* in the violin sonata and Cazzati, Antonii, and Corelli favouring the lyrical and expressive style. But such is the beautiful nature of art, it is refreshingly, subjective. As a result, musical philosophies and styles will always be in a state of flux. And for Sccachi and Monteverdi, this showed that nothing will hinder the progress of music, due to music being stylistically plural by nature.

CHAPTER II:

Carlo Ambrogio Lonati's Church Violin Sonatas of 1701 (Nos. 1-6)

In this chapter, I will briefly discuss Lonati's biography by summarising pertinent secondary sources. I will then discuss the general musical attributes of his trio sonatas and his violin sonatas. This will lead to an analysis of Lonati's 1701 solo violin sonatas with basso continuo, whereby I will compare the musical attributes of his collection with the solo violin sonatas of some of his older German, Austrian, and Italian contemporaries, such as Johann Heinrich Schmelzer, Heinrich Ignaz Franz von Biber, and Ignazio Albertini.

Biography: Carlo Ambrogio Lonati (ca.1645-ca.1712)

Lonati was a professional singer, a virtuoso violinist, composer, and academician from the middle 17th-century to the early part of the 18th-century. He was born sometime around the year 1645 in the city of Milan.[141] Unfortunately, there is no information available concerning his early life, his musical education, or his formative career. However, the thorough research of Robert Dubowy showed that Lonati "is first heard of during the period 1665–7 as a [twenty year old] violinist of the royal chapel in Naples.[142] Musicologist and 21st-century baroque violinist, Christoph Timpe stated (in his notes to the facsimile of Lonati's 1701 violin sonata collection), that beginning in 1673, Lonati became a member of the unofficial *Accademia degli Arcadi* in Rome, and as a result, he began to serve under his patron, Queen Christina of Sweden.[143] He also stated that Lonati was made concertmaster of

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[141] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900

[142] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

[143] *Sonate a violino e basso, Carlo Ambrogio Lonati,* Christoph Timpe (Florence: Monumenta Musicae Revocata 32, Studio Per Edizioni Scelte, 2005), preface: 7. Timpe's research was written in Italian and German. I did my best to translate it into English. Please refer to the source for the original languages. Howard Meyer Brown and Iain Fenlon stated that the *Accademia degli Arcadi* was officially formed during the year 1689. However, the research of John Bergsagel showed that it was actually created in an unofficial capacity in 1656 by Christina Queen I of Sweden (1626–1689). Bergsagel, John. "Christina [Christina Alexandra], Queen of Sweden." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline.com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005711. Brown, Howard Mayer, and Iain Fenlon. "Academy." Grove Music Online. 2001; Accessed 28 Nov. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000084.

Christina's string orchestra during the same year and remained in that position until 1677.[144] Both Dubowy and Timpe tell us that during Lonati's time in the queen's service, he "acquired the sobriquet '*Il gobbo della regina*' ('the queen's hunchback'), by which he became widely known" (he was given this nickname due to his hunched back).[145] During Lonati's time in Rome, Timpe's research showed that he became friends with Alessandro Stradella (1639–1682), Bernardo Pasquini (1637-1710), Lelio Colista (1629-1680), and Carlo Mannelli (1640-1697), all of whom were members of the *Arcadi* and in the service of Queen Christina.[146] Timpe then stated that in 1677, Lonati left Rome for Genoa, along with Stradella.[147] In the city, Lonati "began to work at *Falcone* theatre as a singer, composer, librettist, and impresario, […and] often conducted [alongside] Stradella".[148] During the 1690s to his death in 1712, both musicologists believed that Lonati returned to his native city of Milan; however, Dubowy noted that he may have had some contact with Vienna during his later years.[149] Indeed, he mentioned that his only collection of violin sonatas written in Milan and published in 1701 (the collection that will be analysed below) was dedicated to the Austrian native, Leopold I, the Holy Roman Emperor.[150] Dubowy also noted that Francesco Maria Veracini (1690-1768) (in his 1750 treatise, *Il trionfo della pratica musicale*), stated that Lonati was the greatest violinist of the 17th-century.[151]

Context

In terms of Lonati's musical attributes in his compositions, Dubowy stated that Lonati's vocal music (his cantatas and operas in particular) "are worthy to rank with those of

[144] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 7.

[145] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900 Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 7.

[146] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 7-8.

[147] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 7-8.

[148] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 7-8.

[149] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

[150] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

[151] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

Stradella and Alessandro Scarlatti […] They […] consist of several sections or movements [.] They are remarkable for their length, variety, force of expression and range of tonal relationships".[152] He continued to say that Lonati's church sonatas of the 1670s written in Rome were similar, whereby an organised sonata structure, "and the use of melodic and harmonic sequences" define them all, similar to the techniques that define the lyrical and expressive musical style.[153] Mangsen likewise suggested that the Roman trio sonatas of Stradella, Colista, and Lonati were defined by different affective qualities which were arranged into an organised four-movement structure that incorporated different compositional techniques and instrumental genres of the period.[154] Antonella D'Ovidio also stated that evidence points to Lonati writing at least ten church trio sonatas for strings during his tenure in Queen Christina's service during the 1670s in Rome.[155] She continued to say that Lonati and his colleagues in Rome sometimes organised the sonata stricture into three or four binary movements alternating between slow and fast tempos, but it was not written in stone.[156] Andrea Rossi Espagnet summarised the musical style of Stradella's and Lonati's trio sonatas best: in them "[…] we find a skilfully handled […] exploration of the virtuoso and lyrical potential of the violin, the alternation of binary and ternary rhythms, and the expert use of instrumental form derived from [opera] ballet".[157] Although, it was Lonati's violin sonatas of 1701 that generally revealed a different musical style, something that Dubowy and Timpe equated to the likes of Heinrich Biber. Dubowy stated that "the solo sonatas of 1701 pursue ranges up to the 7th position and display prominent [and uncomfortable] double stopping as well as *scordatura*, features that link him with Biber".[158] And Timpe described Lonati's musical style in these sonatas as "dynamic and expressive, with oddities and harshness […]

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[152] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

[153] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

[154] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[155] *Lonati: Complete Sonatas*, Antonella D'Ovidio (Italy: Brilliant Classics, 2019): 3.

[156] *Lonati: Complete Sonatas*, Antonella D'Ovidio (Italy: Brilliant Classics, 2019): 4.

[157] *Roma 1670*, Andrea Rossi Espagnet (Italy: Dynamic S.r.l. Genoa, 2009): 4.

[158] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

unscrupulous virtuosity, [and] colourful emotivity, even at the expense of balance and measure".[159]

Considering the biography of Lonati and the descriptions of his musical styles, it is clear that Lonati was a versatile performer and composer. He did not limit himself to mastering one particular musical style or medium, but he desired to master all of them. He was certainly aware of the stylistically plural soundscape that he was living in, and he wanted to have a say in all of them. As a result, it can be argued that he possessed a similar mindset to that of Scacchi and Monteverdi, that all musical philosophies and styles progress music performance and composition. At this point, it is interesting to note that Lonati's trio sonatas were not published, but were disseminated through manuscripts.[160] However, the only published instrumental works of Lonati are the twelve solo violin sonatas with basso continuo accompaniment of 1701, a work that gives us the only indication of Lonati's talents as a virtuoso violinist. And as mentioned above, it is in this collection that we generally find a different musical style from the rest of his *oeuvre.* Indeed, as Timpe stated, difficult and rugged virtuosity and a colourful and diverse affect-based palate defines the violin sonatas, which certainly aligns with the *phantasticus* style. In fact, both Dubowy and Timpe alluded to this by saying that Lonati's church violin sonatas are similar to Biber's 1681 church violin sonatas published in Salzburg, Austria, which Brewer ascribed to being written in the *stylus phantasticus*.[161] As a result, Dubowy made a case that perhaps Lonati was aware of Austrian string composition of the period, since his collection not only evokes the style of Biber's sonatas, but it was dedicated to an Austrian and German Holy Roman Emperor, Leopold I, who was a musician himself.[162] Indeed, perhaps Lonati studied the violin sonatas of Biber and his Austrian/German contemporaries (such as Schmelzer who is directly associated with Biber). As discussed in chapter 1, Gatti noted that Schmelzer's church violin sonatas are similarly virtuosic, which is an important observation since Schmelzer and Biber worked together in the Viennese court of Leopold I. Indeed, in 1673, Schmelzer was appointed *Kapellmeister* to the emperor's court orchestra after many years working for him as a

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[159] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 8.

[160] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[161] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* xix-xx, 270-275.

[162] Dubowy, Norbert. "Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio." Grove Music Online. 2001; Accessed 7 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016900.

violinist[163], and in 1679, Biber was appointed as deputy *Kapellmeitster.[164]* Due to this, musicologist and 21st-century baroque violinist, Christopher Verrette believed that Schmelzer may have been one of Biber's formative violin and composition instructors.[165] However, there is no evidence to prove this speculation, although, the fact that both composers worked alongside each other may account for many of the similarities between their violin compositions (particularly the violin sonatas). Indeed, Brewer suggested that Biber's violin sonatas of 1681 are similar to Schmelzer's *Sonate unarum fidium* (1664) in musical style, design, and in the inclusion of high positions on the violin fingerboard.[166] Italian virtuoso violinist, Ignazio Albertini (ca. 1644-1685) was likewise associated with Schmelzer and wrote equally virtuosic *stylus phantasitcus* violin sonatas. Theophil Antonicek stated that Albertini "is first heard of in a letter of 6 September 1671 in which the Prince-Bishop of Olomouc, Karl Liechtenstein-Kastelkorn, told J.H. Schmelzer that he need not have apologised for some apparent bad behaviour on Albertini's part, since he himself in any case had a good opinion of him".[167] He continued to say that "at the time of his death (he was murdered), Albertini was chamber musician in Vienna to the dowager Empress Eleonora".[168] Antonicek concluded by saying that his own collection of twelve church violin sonatas (titled, *Sonatinae a Violino Solo*) were first published in 1692, but prior to his death, "he himself prepared for publication […] and signed the dedication to Leopold I".[169]

Concerning the musical attributes of these sonatas, Mangsen stated that the *phantasticus* church sonatas written by composers north of the Alps (inclusive of Albertini)

[163] Schnitzler, Rudolf. "Schmelzer [Schmeltzer, Schmelzer von Ehrenruef], Johann Heinrich." Grove Music Online. 2001; Accessed 7 Feb. 2022. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024921.

[164] Dann, Elias, and Jiří Sehnal. "Biber, Heinrich Ignaz Franz von." Grove Music Online. 2001; Accessed 7 Feb. 2022. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003037.

[165] Christopher Verrette, "Baroque Austria: Salzburg & Vienna", *Tafelmusik Programme Notes* (2013): 1-2. https://www.tafelmusik.org/downloads/programme-notes/2013-14/austria%20prog%20notes.pdf

[166] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 270-275.

[167] Antonicek, Theophil. "Albertini [Albertino], Ignazio." Grove Music Online. 2001; Accessed 5 Feb. 2022. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000449.

[168] Antonicek, Theophil. "Albertini [Albertino], Ignazio." Grove Music Online. 2001; Accessed 5 Feb. 2022. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000449.

[169] Antonicek, Theophil. "Albertini [Albertino], Ignazio." Grove Music Online. 2001; Accessed 5 Feb. 2022. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000449.

"recall the drama and virtuosity of the […] *stile moderno* [*vis-à-vis* the *stylus phantasticus*] at a time when sonata composition in Italy had become more standardized [such as in the works of Cazzati and related others]".[170] Gatti made a similar observation in his research, which was discussed at great lengths in the previous chapter. Mangsen continued to say that the *Mystery Sonatas* of Biber in particular (published in 1674) "illustrate [a] more dramatic and virtuoso approach to the church sonata".[171] Brewer included a similar observation when he discussed Biber's 1681 collection of violin sonatas.[172] Mangsen concluded by saying that "the solo [violin] and ensemble sonatas of Schmelzer, Biber, J.J. Walther and Buxtehude […] incorporated multiple stops and athletic string crossings; moreover, they continued to depend on sectional rather than multi-movement designs in which successive events are on the whole less predictable than they are in Corelli's sonatas".[173] Some of these sections in the church violin sonata not only 'incorporated multiple stops and athletic string crossings' as Mangsen noted, but they also included a wide variety of different compositional techniques and other violin performance methods. And interestingly, occasional dance movements are included. With all of this in mind, Gunar Letzbor, (another notable Lonati scholar) believed that Lonati studied the works of the aforementioned virtuoso violinist composers, particularly Biber:

> "Lonati must have known and appreciated Biber's music as numerous figurations and technical refinements appear to have been borrowed from the Austrian composer [*vis-à-vis* Schmelzer and Albertini]. The open and highly contrasting form of the majority of the sonatas is also reminiscent of the Salzburg musician. Lonati even surpasses his master [Biber] in the demands of position changing; the sophisticated polyphonic writing in the fugues of the solo sonatas already displays a development in the direction of J.S. Bach's solo sonatas".[174]

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[170] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www.oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[171] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www.oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[172] Charles Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries,* 250-257.

[173] Mangsen, Sandra, John Irving, John Rink, and Paul Griffiths. "Sonata." Grove Music Online. 2001; Accessed 17 Dec. 2021. https://www.oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026191.

[174] *Carlo Ambrogio Lonati: Sonate di chiesa ,*Gunar Letzbor, Ars Antiqua (The Netherlands: Pan Classics, 2018): 14-15.

Timpe likewise stated that the polyphonic structures in Lonati's sonatas are equal to that of Bach's sonatas and partitas for solo violin (BWV 1001-1006).[175] In fact, both Timpe and Letzbor show that Lonati's violin sonatas may have been studied by Bach, prior to when Bach wrote his BWV 1001-1006 in the 1720s. Here is a summary of their research: Lonati's 1701 violin sonatas were rediscovered in the Sachsische Landesbibliothek in Dresden, under the catalogue number, Mus. 2020-R-I shortly prior to the Second World War.[176] Therefore, Timpe and Letzbor believe that Lonati's sonatas were relocated to Dresden (from Vienna) by the acclaimed German virtuoso violinist and composer, Johann Georg Pisendel, who stayed in Vienna from 1717 to 1718.[177] And for them, it is probable that during Pisendel's stay in the city, he took possession of Lonati's 1701 collection of violin sonatas.[178] Timpe also stated that Pisendel's "rich musical library, later merged into the Sachsische Landesbibliothek".[179] And due to Bach's musical associations with Dresden, he knew Pisendel well, which is confirmed by the fact that "Pisendel […] was considered Bach's advisor in technical matters related to the violin".[180] Considering Timpe's and Letzbor's detailed correlations, there is unfortunately no tangible primary evidence to support their statements. As a result, they are merely speculations, irrespective if they are reasonable. Indeed, at the present time, we have no evidence to prove that Bach studied or was influenced by, Lonati's sonatas. Moreover, we do not know for certain if Pisendel took possession of Lonati's sonatas in Vienna, or if Lonati studied Biber's, Schmelzer's, or Albertini's violin sonatas. But what can be observed without question are some of the similarities between their violin sonatas, which will be discussed in detail shortly.

Although speaking of evidence, in the dedication letter to Lonati's collection in question, the composer stated that all of the violin sonatas showcase 'his songs in different languages ("*co'l mio suono il canto suaue di tante lingue*").[181] This statement can be interpreted to mean that Lonati treated this collection as a compilation of the different musical languages of Europe. And when looking over the sonatas, they not only show a propensity toward Biber and the Austro-German musical style (*vis-à-vis* the *stylus*

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[175] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 9.

[176] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 9.

[177] *Carlo Ambrogio Lonati: Sonate di chiesa ,* Gunar Letzbor, Ars Antiqua (The Netherlands: Pan Classics, 2018): 13. Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 9.

[178] *Carlo Ambrogio Lonati: Sonate di chiesa ,* Gunar Letzbor, Ars Antiqua (The Netherlands: Pan Classics, 2018): 13. Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 9.

[179] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 9.

[180] *Carlo Ambrogio Lonati: Sonate di chiesa ,* Gunar Letzbor, Ars Antiqua (The Netherlands: Pan Classics, 2018): 13.

[181] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 13.

phantasticus), but they also exhibit moments of the Bolognese lyrical and expressive style and the mid-century French musical style (indicated by the movement titles, *alla Francese* in his chamber sonatas). Moreover, as mentioned in the first chapter, even the *stile moderno* and *stylus phantasticus* violin sonatas included moments of lyricism and expressivity, and the violin sonatas of Biber, Schmelzer, and Albertini are no exception. All of this indicates that Lonati (and his *phantasticus* violin virtuoso colleagues) perhaps viewed themselves as highly versatile composers who were able to apply different compositional techniques and methods in a way that would be acceptable to every musical culture across Europe. Perhaps Lonati considered this to be the best way to reveal imagination, phantasy, and ingeniousness that was his own. Regardless of whether or not Lonati desired to expose his individualised genius, his stylistically plural violin sonatas would have most likely been acceptable to the Roman Emperor since the composers in his service at court were Italian, German, and Austrian. And the emperor was already familiar with *stylus phantastics* violin sonatas, due to the collections that were dedicated to him by Biber, Schmelzer, and Albertini. With this in mind, therefore, perhaps Lonati can be considered the zenith figure of Italian, German, and Austrian *stylus phantasticus* violin sonata composition, since he incorporated a lot of their stylistic, compositional, and idiomatic techniques to his own violin sonatas of 1701. And perhaps it was this versatility as a violinist and composer that led Veracini to affirm that Lonati was the best violinist composer of the 17th-century. In fact, we see a similar kind of versatility and rugged virtuosity in the works of Veracini, particularly in his 18th-century Op. 1 and Op. 2 published collections of violin sonatas, whereby English, Scottish, French, German, and Italian styles are combined.

Analysis: Lonati's Church Violin Sonatas of 1701

Lonati's sonatas are titled, *XII Sonate a violino solo e basso* and are divided between six church and six chamber sonatas (Tab. 3). Lonati does not explicitly classify his sonatas as described, but such classifications are evident through analysis. Indeed, the church sonatas are always defined by abstract musical ideas and the chamber sonatas are characterised by popular dances of the period. Concerning Lonati's sonata structures, the chamber sonatas were divided into many different movements based on dances that did not necessarily follow any clear order. However, concerning his church sonatas, which are the focal point of this paper, Lonati divided them into five contrasting movements. And within a single sonata, each

of the movements are defined by different compositional and idiomatic treatments and techniques.

Tab. 3: Lonati's 1701 *Sonate a violino solo e basso* classifications

Sonate di chiesa	*Sonate da camera*
Sonata No.1 in D	Sonata No. 7 in g -
Sonata No. 2 in g –	Sonata No. 8 in d -
Sonata No.3 in d -	Sonata No. 9 in c -
Sonata No. 4 in A	Sonata No. 10 in G
Sonata No. 5 in e -	Sonata No. 11 in D
Sonata No. 6 in a -	Sonata No. 12 in G (*da camera w/ Ciaccona*)

Sonate di chiesa

First movement

Now it is time to show exactly how Lonati wrote his church violin sonatas, and in doing so, this will bring his respective musical philosophy and style to bear. To achieve this, I will identify the highlights in his church sonatas, and then compare those highlights to the violin sonatas composed by Schmelzer (1664), Biber (1681), and Albertini (1692).

As discussed earlier, Lonati organised each of his church sonatas (Nos. 1-6) into five contrasting movements, and they did not necessarily follow the same tempo and movement structures. For example, there are three different types of first movements that Lonati showcases. In sonata Nos. 1, 4, and 6, the movement is defined by rapid alternations in tempo and time signatures with relevant abstract and freely moving violin lines that were accompanied by a static drone in the bass. Ex. 1 is from the first sonata in the collection written in D major. Not only is the violin part the focal point, but Lonati requires the violinist to perform virtuosic left-hand semiquaver figurations and trumpet-call dotted rhythms that encompass the 1st to 7th positions on the fingerboard. Moreover, the inclusion of syncopated rhythms with the occasional time signature alternations adds to the complexity of the movement. However, if the movement is played with attention to phrasal beginnings and endings by accentuating each of them, then the task for the violinist becomes much easier. Indeed, the structure of the movement becomes evident. The stable 4/4 dotted rhythms at the beginning of the movement, which contrasts the relentless semiquavers and time signature alternation to 6/8 afterwards, reveals a tumultuous progression of phrases that begins in the low register of the violin and eventually culminates in the high register near the end of the

movement. This creates a general sense of inner movement instability, which is resolved to stability with a 4/4 semiquaver arpeggio variation of the aforementioned dotted rhythms at the end of movement. Tonalities are usually in the tonic without modulation. This improvisatory section then leads to a second part of the movement, whereby slow, lyrical and schematic violin melodies and patterns are accompanied by an expressive basso continuo line. The tonality is in the tonic with modulations within the circle of fifths. With all of this in mind, the movement can be described as an AB or binary structure without the repeat. In the case of sonata No. 1, Lonati showcases a three-voice ricercare: the violin is responsible for playing the upper two voices via unrelenting double stops across various intervals, note patterns, and sequences, and the basso continuo has been designated to playing the lower register third voice. As a result of this two-fold combination, Lonati's mastery of intricate counterpoint and of arduous violin techniques are clearly on display. What is notable are the *tremolo* patterns in double stops, which is somewhat of an antiquated device derived from the violin sonatas of Castello and Marini. And it must be mentioned that Lonati excludes double stops in the other AB first movement lyrical sections. Instead, imitation between the violin and basso continuo lines predominate, lines that can be described as lyrical and *cantabile*. The occasional schematic violin line occurs, while the continuo underscores it with suitable harmonies. Lonati's sonata No. 6 in A minor is a good example of this kind of B section without double stops.

Lonati's AB first movement can also be found in the multi-sectional and through composed violin sonatas of Biber and Albertini. In Ex. 2, Biber's sonata No. 2 in D minor, you will notice that a freely moving semiquaver and demisemiquaver oriented violin part predominates. Moreover, you will note the static tone drone in the *basso continuo.* Rhythmic alternations likewise occur in the form of semiquaver triplets in 4/4 time, a time signature that is used throughout the movement. This is opposite to Lonati, whereby rhythmic changes and syncopations are created by means of altering the time signature from 4/4 to 6/8.

Ex. 1[182]

Lonati Sonata No. 1 in D +, first movement (AB)

Biber's violin idiom in this movement is also slightly different from Lonati's. As mentioned, Lonati's semiquaver progressions in the inner section somewhat crawl upward, instead of including arpeggios. However, Biber contrasts ascending and descending demisemiquaver scales (a pattern that characterises the first section of the movement) with triplets thereafter; as a result, the structure of the movement is easier to follow and interpret. In Biber's sonatas, the following section is an *aria* that is defined by a lyrical violin melody that is underscored by the basso continuo with foundational harmonies. However, Biber adds additional harmony with the inclusion of double and triple stops in the violin line. Albertini's sonata No. 1 in D minor likewise reveals this similar type of freely moving introductory section with a lyrical *aria* thereafter (Ex. 3). Concerning my previous statement of the presence of double stop *tremoli* in Lonati's sonata No. 1, we also find it in Biber's sonata No. 7. Therefore, it is reasonable to assume that Biber was recalling this performance and compositional technique from the violin sonatas of Castello (Op.2) and Marini (Op.8). And since Castello's Op.2 was reprinted in 1644 and 1659 after its first edition print in 1629 gives us cause to speculate whether or not Biber was aware of the collection. But more research is required to make this speculation a verifiable fact, although, the similarities between them are not in question.

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[182] The score example is taken from the following facsimile: *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 14-15.

Ex. 2[183]

Biber: Sonata No. 2 in d- (1681), first two sections

Ex. 3[184]

Albertini: Sonata No. 1 in d- (1692), first two sections, excerpts

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[183] The score example is taken from the following facsimile: *Sonate a violino solo,* Heinrich I. F. Biber (Salzburg, Austria: Thomas Georg Höger, 1681): 14.

[184] *Sonatinae XII Violino Solo,* Ignazio Albertini (Vienna & Frankfurt au Main: Philpp Fieveti, 1692): 4, 21.

Ex. 4[185]

Lonati: Sonata No. 2 in g-,

In sonata Nos. 2 and 5, Lonati presented a second type of first movement. It contrasted slow lyrical violin melodies and expressive harmonies at the beginning with fast tempo semiquaver call and response interludes via alternating note patterns and sequences between the violin, cello, and basso continuo lines. The tonalites modulated within the circle of fifths and the time signature is in 4/4. In essence, Lonati chose two contrasting affects and showcased them in a single movement. In the case of sonata No. 2 in G minor, for example (Ex. 4), Lonati structured the movement in the following tempo order: S-F-S-F-S. The latter two slow tempos reiterated the slow and lyrical affect that began the movement, and the fast tempos represent a bold and agitated affect. We see similar kind of writing in Schmelzer's sonata No. 3 in G minor (Ex. 5), whereby a lyrical opening leads to call and response techniques, but not between the violin and bass. Instead, the violin calls and answers itself through dynamic changes from *forte* to *piano.* I also found a similar movement in the sonatas of Lonati's friend and colleague, Alessandro Stradella. In Sonata No. 2 in D minor (Ex. 6) from his manuscript collection of instrumental works (housed at the *Estense* Library in Modena, Italy under the catalogue number, Mus.G.210ff 5-r10V), we find that the solo violin and solo cello lines are in imitation, while a proper *basso continuo* line accompanies. This eventually leads to a highly expressive final section where the violin predominates, and the solo cello and *basso continuo* lines provide accompaniment. Even though Stradella's

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[185] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 20-21.

movement structure is not exactly the same as Lonati's Sonata No. 2, there is nevertheless a similarity between them, and similarities can also be drawn in terms of musical style. Indeed, Stradella not only wrote sonatas in the lyrical and expressive style (as indicated earlier in the chapter), but he clearly wrote sonatas in the *phantasticus* style.

Ex.5[186]

Schmelzer: Sonata No. 3 in g- (1664)

Ex. 6[187]

Stradella: Sonata for violin and bass in d- (ca. 1670s), excerpts

[Sonata a violino solo e basso]

ms. Modena, Universitaria, Mus. G. 210, ff. 5r-10v

Alessandro Stradella

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[186] *Sonate Unarum Fidium, Sei a Violino Solo,* Johann Heinrich Schmelzer (Nuremberg, Germany: Michael Endter, 1664): 19.

[187] The score example is taken from the following source: *Sonata a violino solo e basso, ms. Modena, Universitaria, Mus. G. 210, ff. 5r-10V,* Alessandro Stradella, editor, Paolo A. Rismondo (Creative Commons Attribution Non-commercial Share Alike 3.0, 2012): 1-2. The composition dates for this sonata is unknown. However, Stradella certainly penned it prior to his death in 1682.

Lonati's third type of first movement is found in sonata No. 3 (Ex. 7) and it is also divided into different sections, however it is organised into a rounded binary form, ABA'. A slow, lyrical, and expressive violin oriented movement with expressive harmonies begin and end the movement. And a middle quick tempo section that showcases difficult violin virtuosity in semiquavers and demisemiquavers across sequences with a standard basso continuo line adds contrast. Indeed, the violin line ventures into the third and fourth position, coupled with the general presence of slurring, scalic, and arpeggio note patterns. This type of ABA structure is also found in Biber's sonata No. 6 in C minor (Ex. 8), although, Biber's slow and lyrical melodies are defined by double stops. But like Lonati, the middle section is characterised by fast tempo semiquaver patterns, particularly scales.

Ex. 7[188]

Lonati: Sonata No. 3 in d-

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[188] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 27.

Ex. 8[189]

Biber: Sonata No. 6 in c- (1681), excerpt

Considering what has been discussed about Lonati's church violin sonatas thus far, they reveal clear similarities to the sonatas of his transnational and domestic *stylus phantasticus* contemporaries. Moreover, this analysis shows that composers who wrote in this musical style did not abide by one structure for writing first movements and sections. Indeed, all of them were different, and all of them quickly contrasted different patterns, affects, compositional and performance techniques, and ideas. Even the lyrical and expressive style was included, although it did not predominate. As a result, this method of writing music would showcase the virtuoso violin composer's invention, imagination, and phantasy, which would arouse the emotions of the listener toward changing *ethos*, a sentiment that falls in line with Kircher's definition of *stylus phantasticus* sonatas.

Second movement

Lonati wrote two different types of second movements for his 1701 church solo violin sonatas with basso continuo. The first type is found in sonata nos. 1, 3, 4, and 5. They showcase fugues in the tonic for three voices with a full exposition, a full development section with episodes, and a recapitulation with the occasional coda. The violin is responsible for the upper two voices via relentless and awkward double and chordal stopping across various intervals (2nds to 8vs) combined with developmental episodes that consist of fast semiquaver etude sections, arpeggios, *bariolage*, slurring, and large intervallic leaps. The basso continuo is responsible for the lowest voice. Double fugues are noticeable in sonatas 1 and 3. The tempo is usually stately yet lively, since the terms *Sostenuto* and *Spiritoso* are used. Tonalities usually modulate within the circle of fifths, however, in Sonata no. 5, distant keys from the tonic are chosen. Distant tonalities are returned to the tonic through various

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[189] *Sonate a violino solo,* Heinrich I. F. Biber (Salzburg, Austria: Thomas Georg Höger, 1681): 42.

sequences. Time signatures are always in 4/4. I will discuss a few of these movements, such as the fugue in Lonati's sonata no. 1 in D major (Ex. 9). You will see that it is a three-voice work, whereby the violin performs two voices simultaneously (the subject/countersubject). You will also find that this is a double fugue, indicated by a new theme and countersubject. In this double fugue, some of the violin performance techniques include double stopping intervals (2nds to 8ves) across the first four positions of the violin.

Ex. 9[190]

Lonati: Sonata No. 1 in D+, Fugue

The 2nds and 7ths are dissonances, which are often found at perfect cadences and at descending sequences. 3rds and 6ths are often found in episodes. These double stops are usually over quavers that ascend or descend in direct motion that requires the constant

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[190] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 16-17.

awkward alternation of different positions on the fingerboard, from first, to third, to second, and back to first across three strings. Perfect cadences also require 6ths, as per the rules of contrary motion. However, these are more straightforward for the violinist. And 4ths and 5ths usually occur when oblique motion is present. Large intervallic leaps are also included, such as an interval of a 13th on quavers, which forces the violinist to jump from the lowest register of the instrument to the highest. And to do so, the violinist (with very little preparation) must leap from the first position of the G-string to the third position on the E -string. With this fugue example in mind, the unrelenting virtuosity that characterises this movement is not easily playable for amateurs. However, it can be treated as a work that shows the fundamentals of violin technique and performance practise. And it shows Lonati's phantasy, genius, and imagination, among other things. The same can be said about his counterpoint. In the development section, we find three unique modulatory episodes. And the recapitulation section reveals two moments whereby the first and second fugal themes are to be played simultaneously by the violin. In other words, the theme of the first fugue is in the upper voice and the theme of the second fugue is its countersubject. This indicates that Lonati unified both fugues in the recapitulation, and, needless to say, that this is quite difficult to perform. In terms of tonal modulations, Lonati abided by the principles of the circle of fifths. Indeed, the tonic, dominant, relative major/minor, and the reiteration of earlier keys was the basic tonal framework for his fugues. However, he at times he would modulate to distant key. For example, in Sonata no. 5 in E-, he modulated to the key of Eb major, C minor, and F minor, although, he would eventually modulate out of those keys and return to the tonic by way of various sequences.

In addition to the fugal violin techniques discussed above, his Sonatas Nos. 4 and 5 reveal numerous others. In Ex. 10 (Sonata No. 4), the implementation of lengthy bowed arpeggio sequence that occurs at the end of the development section is notable. Indeed, for the first time in this collection we see the violin part being designated to an accompaniment role and the bass line (without harmony as indicated by the term, *tasto solo*) is responsible for the melody. In Sonata No. 5 in E minor (Ex. 11), we have an amalgamation of all these techniques. From chordal stopping, bowed arpeggios, large intervallic leaps to clever three-voice counterpoint in the violin part and continuo, Lonati's mastery of his craft shines forth. Indeed, this fugue also shows evidence of a double theme. The first theme is a chromatic hexachord (E-D#-D-C#-C-B), which is accompanied by an equally chromatic countersubject in the bass. This countersubject is then reiterated in the violin part once the subject has

concluded. Later, the second fugal theme (which is a relentless etude-like semiquaver pattern) and the first fugal theme are being played simultaneously by the violin. The bass at this point has been designated to playing the third voice. Immediately thereafter, Lonati reverses the voices in the violin part, whereby the upper voice is playing the first theme, and the second voice is the second theme, while the bass plays the countersubject of the first theme. This leads to a *stretto* indicated in the violin part which calls and answers itself in semiquavers. The conclusion of the fugue occurs shortly thereafter, with the inclusion of a build-up leading to the coda which is certainly to be improvised with affectively suitable ornaments by the performer, indicated by the bare crochets in the violin part.

Ex. 10[191]

Lonati: Sonata No. 4 in A+ Fugue, 2nd page

Ex. 11[192]

Lonati: Sonata No. 5 in e- Fugue

[191] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 37.

[192] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 44-45.

This method of composition is also found in the aforementioned Froberger hexachord *fantasia* that Kircher exemplified in his *Misurgia universalis* of 1650. Moreover, the compositional method of writing two voices in a single line for the violin can also be observed in the sonatas of Lonati's much younger colleague, J.S. Bach. Lonati's sonata No. 5 E- fugue is eerily similar in many respects to Bach's fugue for solo violin without accompaniment in a-, BWV 1003. In examples 12 and 14 below, you will see that early in the exposition, Bach's countersubject to his fugal theme is also the countersubject to Lonati's first fugal theme. It is a chromatically descending sequence with a rhythmic pattern of two quavers and a quaver with two semiquavers thereafter (measures 3 to 7 in Bach's sonata and measures 1-4 in the bass line of Lonati's sonata). Moreover, in examples 14 and 15, the first fugal subject in Lonati's sonata (which is a chromatically descending sequence on crochets) is again found in Bach's sonata (measures 18-24). Bach (in this case) also applies the same countersubject as Lonati. And furthermore, both composers introduce the countersubject to the fugal theme with a quaver rest and a consequential three quaver note pattern, as seen in examples 12, 13, and 15. There are certainly more similarities, but I believe outlining these few provide enough evidence to suggest that perhaps Timpe's and Letzbor's argument that Bach studied Lonati's sonatas via Pisendel, is plausible.

Ex. 12[193]

J.S. Bach: Sonata BWV 1003; Fugue measures 3-7

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[193] The score example is taken from the following source: *Sei solo a violino senza Basso accompagnato, Libro Primo,* BWV 1001-1006, Johann Sebastian Bach (Köthen: Holograph Manuscript, 1720): 14.

Ex. 13[194]

Lonati: Sonata no. 5 in e-;

Fugue measures 1-4

Ex. 14

J.S. Bach: Sonata BWV 1003; Fugue measures 18-24

Ex. 15

Lonati: Sonata no. 5 in e; Fugue measures 7-14

In the sonatas of Lonati and Bach, the second movements were fugues. This is not surprising, since Italian solo and trio string church sonatas of the 17th- and 18th-centuries were not only defined by abstract melodies and ideas, but they were identified by the presence of *churchesque* fugues and canzonas written in solemn affects (both points were discussed earlier in Mangsen's research). Some of Lonati's domestic contemporaries likewise included second movement fugues or *canzone* to their *stylus phantasticus* violin sonatas and trio sonatas. Albertini's Sonata no. 12 in A- from his 1692 collection (Ex. 16) showcases an *Allegro* two-part fugue with basso continuo that is placed between an *Adagio*. What you will notice is that the violin idiom is not as complex as Lonati's. Nevertheless, Albertini requires the violinist to play two voices simultaneously, which is still a difficult feat to master. Indeed, double, and triple stops, and et cetera are still being utilised.

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[194] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 44.

Ex. 16[195]

Albertini: Sonata No. 12 in A-, Fugue excerpts (1692)

Considering the inclusion of fugues in Italian violin sonatas, some of Biber's sonatas of 1681 showcase such writing. However, they did not necessarily appear as second movements. As discussed earlier, Biber's church violin sonatas were not organised into five contrasting movements, but rather in the *stile moderno* manner, whereby small and innumerable contrasting sections defined the sonata structure.

Ex.18[196]

Biber: Sonata No. 1 in A+ (1681)

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[195] *Sonatinae XII Violino Solo,* Ignazio Albertini (Vienna & Frankfurt au Main: Philpp Fieveti, 1692): 64.

[196] *Sonate a violino solo,* Heinrich I. F. Biber (Salzburg, Austria: Thomas Georg Höger, 1681): 4-5

Ex.19[197]

Biber: Sonata No. 2 in d- (1681)

The same can be said about the previously mentioned Albertini and Schmelzer violin sonatas. In Ex. 18, you will find that in Biber's Sonata no. 1, the fourth section contains a dotted rhythm fugue for three voices, whereby the violin is playing the two upper voices simultaneously. In his Sonata no. 2 (Ex. 19), a similar fugue occurs in the eighth section. It is for two voices (played by the solo violin via chordal stopping) with basso continuo accompaniment. However, this section can be played in the first and second positions, without complex position shifting. With all of this in mind, Lonati and his *stylus phantasticus* colleagues applied fugal elements via chordal stopping to their sonatas. However, Lonati's violin idiom was generally more complex than the rest.

Lonati also included second movements that were contrapuntal and imitative but are not considered three-voice fugues (Sonata nos. 2 and 6). Indeed, chordal stopping in the violin part is absent from the musical narrative. Moreover, the fugue structure is also not included. Therefore, these movements can be described as two voice canzonas. Tonalites usually modulate within the circle of fifths method and the time signatures in both of these movements are in 4/4. The violin lines are usually schematic, defined by semiquaver patterns, such as *bariolage,* syncopated slurring, and finger arpeggios. And they usually occur in sequences (Ex. 20). As a result, the cello and basso continuo lines in those moments accompany the violin with quavers and crochets, outlining the harmonies. At other moments, call and response techniques are noticeable between the violin and cello, while the basso continuo provides harmonic accompaniment. Similar kind of writing is found in Albertini's sonata No. 6 in D major (Ex. 21). Stradella likewise included a similar kind of movement in his sonata for violin and bass in d minor, the work that was discussed in the previous section

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[197] *Sonate a violino solo,* Heinrich I. F. Biber (Salzburg, Austria: Thomas Georg Höger, 1681): 16-17.

of the analysis. Stradella divided the two upper voices between the solo violin and solo cello part, whereas the basso continuo accompanies them by playing a third voice.

Ex. 20[198]

Lonati: Sonata No. 2 in g-canzona, excerpt

Ex. 21[199]

Albertini: Sonata No. 6 in D+ (1692), excerpt

Third Movement

Lonati presented three different types of third movements. But in all of the versions, he contrasted musical styles, ideas, and violin techniques. In the order of movements, the third one was usually defined by a slow tempo in the tonic's relative major or minor key with pathetic and meditative affects, although, at other times, the tonic tonality was preferred. These movements were defined by lyrical melodies and expressive harmonies.

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[198] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 22-23.

[199] *Sonatinae XII Violino Solo,* Ignazio Albertini (Vienna & Frankfurt au Main: Philpp Fieveti, 1692): 28.

The first type is found in Lonati's Sonata no. 1 (Ex. 22). It is in the relative minor key of D major (e.g., B minor). It showcases a highly lyrical and *cantabile* violin line in 4/4 time, which predominates the movement. However, what is most interesting is Lonati's accompaniment line. You will notice that a persistent quaver rhythm occurs throughout the entire movement without any substantial resting. This is a compositional technique that is not usually seen in the violin sonatas of Lonati's older German, Austrian, and Italian contemporaries. However, we do see it in a few of Corelli's Op.5 slow inner movements (something that will be discussed in the next chapter). What is also worth mentioning is that Lonati's violin line has long phrases created by means of long-note values, which also contains very little moments of resting. Moreover, he does not end on an imperfect cadence. Lonati interestingly ends on a perfect cadence in the violin line, with an extended tonic note termination. Indeed, while the violin is holding the long B, the bass line continues its quaver rhythm for another two and a half measures, creating oblique motion with the violin line. This is a technique that we do not see in the music of Lonati's 17th-century contemporaries.

Ex. 22[200]

Lonati: Sonata No. 1 in D+, third movement in b-

In sonata Nos. 3, 5, and 6, Lonati showcases a second type of third movement. He showcases an equality of presence and virtuosity (e.g. balance) through lyrical melody imitation in the violin and bass lines. The violin line does not include outlandish virtuosity, except for sonata 6, whereby the fourth position on the E string is required. The first three positions of the violin are always required. With this in mind, the priority of the performer lies in producing a good resonance with a convincing *cantabile* sound without disrespecting the phrases and gestures. The tonality is in either the tonic or the relative major/minor and the time signatures are in 3/2. The movement ends on the tonic. Take, for example, sonata no. 5 (Ex.23). As you can see, the phrases are lengthy and, in this case, are at times based on
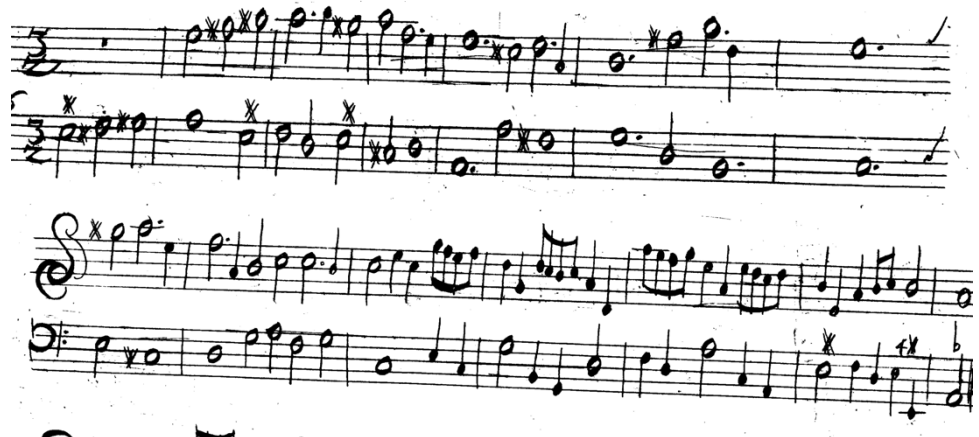
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[200] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005):18.

slowly ascending chromatic scales in imitation. And Lonati takes advantage of the third position on the violin fingerboard on the E string, which contrasts nicely with the bass line, whereby the lowest register is utilised. We see similar kind of writing in Schmelzer's sonata No. 1 in C major (Ex. 24) and in Albertini's sonata no. 3 in B minor (Ex. 25). Stradella's sonata for violin solo and bass in D minor (the work that has been discussed throughout this chapter) likewise contains a slow movement after his fugal movement, and it is written in a triple meter (example not included). Moreover, the counterpoint between the violin and cello is both imitative and equal. However, the structure of Stradella's movement is in ABA, similar to the third type of first movement that Lonati presented.

Ex. 23[201]

Lonati: Sonata No. 5 in e-, slow inner movement in the same tonality

Ex. 24[202]

Schmelzer: Sonata in C+ (1664), excerpt

[201] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 46-47.

[202] *Sonate Unarum Fidium, Sei a Violino Solo,* Johann Heinrich Schmelzer (Nuremberg, Germany: Michael Endter, 1664):6.

Ex. 25[203]

Albertini: Sonata in b- (1692), excerpt

Lonati's last type of third movement is found in sonata No. 2 (Ex. 26). It is defined by a slow tempo with lyrical and schematic violin lines, which are underscored by harmonies provided by the basso continuo. Indeed, the violin takes centre stage in this movement, although difficult virtuosity is not required, although, Lonati continues to contrast different ideas. Tonality is in the relative major, the time signature is in 3/2, and the movement ends on a V chord. What must be noted are the phrases: they are not only lyrical, but they are much shorter in length compared to Lonati's other third movements. And they are structured schematically, are based on arpeggio patterns, and include slurring pairs of crochets, aspects that are not present in his other inner movements. Schmelzer's sonata No. 2 in F major (Ex.27), Biber's sonata No. 5 in E minor (Ex. 28), and Albertini's sonata No. 1 in D minor exhibit similar types of sections (Ex. 29). However, the sections usually end on the tonic, as opposed to the V chord.

Ex. 26[204]
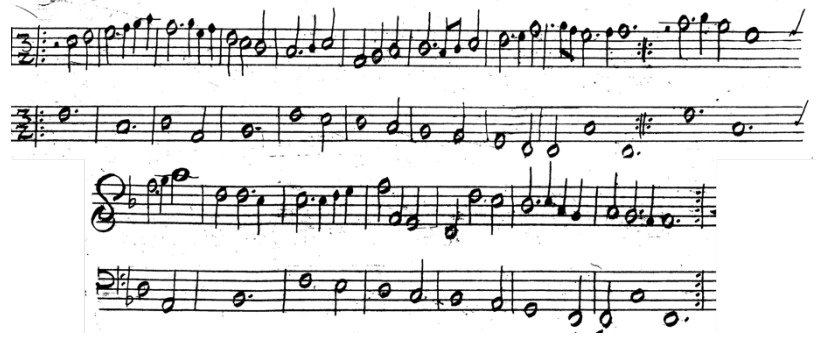
Lonati: Sonata No. 2 in g-, third movement in Bb+

[203] *Sonatinae XII Violino Solo,* Ignazio Albertini (Vienna & Frankfurt au Main: Philpp Fieveti, 1692): 14.
[204] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 24-25.

Ex. 27[205]

Schmelzer: Sonata No. 2 in F+, slow inner section in the same tonality (1664)

Ex. 28

Biber: Sonata no. 5 in e-, slow inner section in the same tonality (1681)

Ex. 29[206]

Albertini: Sonata No. 1 in D-, slow inner section in F+ (1692)

The compositional techniques of Lonati's third movements, whether they are defined by balance and equality between the parts or violin oriented, can also be seen in the *stylus phantasticus* violin sonatas of Schmelzer, Albertini, and Stradella. Although, since some of their sonata structures were often defined by innumerable small contrasting sections (as opposed to long five contrasting movements), the inner slow sections were not always third in the order of the sections. Indeed, at times they were fourth, fifth, and so on. However, when an organised sonata structure was being used, a slow third movement was always chosen by Lonati.

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[205] *Sonate Unarum Fidium,Sei a Violino Solo,* Johann Heinrich Schmelzer (Nuremberg, Germany: Michael Endter, 1664):11

[206] *Sonatinae XII Violino Solo,* Ignazio Albertini (Vienna & Frankfurt au Main: Philpp Fieveti, 1692): 4.

Lonati's fourth movements were in the tonic key and were persistently violin-oriented and sequential. This is seen through fast tempo etude violin lines (only defined by semiquavers) usually in 4/4 time with a harmonic accompaniment line playing either crochets or quavers (except for Sonata no. 5, whereby a semiquaver pattern contrasts with a quaver plus two semiquaver patterns on top of a simplistic bass line). Moreover, Lonati's violin idiom in the etudes contrast arpeggios, scale-based patterns, and crawling note-to-note relationships that usually occur in sequences, such as in his Sonata no. 2 (Ex. 30). And what is most noticeable in these etudes is the implementation of the high positions on the violin fingerboard, which in Ex. 30 requires the usage of the fifth position on the E-string, likewise with sonata No.1. However, sonata No. 3 requires the sixth position.

Ex. 30[207]

Lonati: Sonata No. 2 in g-, fourth movement semiquaver etude

This type of movement and violin idiom can be found in the violin sonatas of Schmelzer, Biber, and Albertini. However, as mentioned earlier, such writing often does not occur as a movement proper. Instead, they are simply called sections among numerous others. For example, Schmelzer's sonata No. 3 in g- his *Sonate unarum fidium* of 1663, shows a small section near the beginning (Ex. 31) that showcases a sequential semiquaver section defined by arpeggio, scalic, and crawling violin left-hand techniques, which culminates near the final cadence of the section, whereby the fourth position on the E-string is required (this example was also discussed in the first type of Lonati's first movement structures). In the same sonata, the final few sections contain even more virtuosic semiquaver patterns at a quick tempo (Ex.
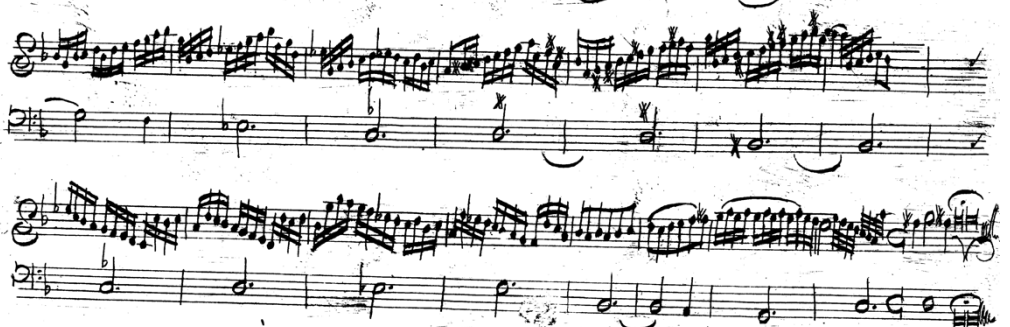
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[207] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 30-31.

31a). However, Schmelzer requires the seventh position of the violin to be used. Indeed, a high G stands above higher than the rest, which the composer uses as a culminating technique, indicating a phrasal end. Schmelzer then continues the phrase in the lower octave a beat later, which then progresses to another slew of semiquaver scale patterns. Concerning the *basso continuo,* it is accompanying the violin line with a descending nine measure theme that repeats throughout the sonata, indicating that this sonata can be described as a theme and variations.

Ex. 31[208]

Schmelzer: Sonata No. 3 in g-, semiquaver etude excerpt (1664)

Ex. 31a[209]

Schmelzer: Sonata No. 3 in g-, semiquaver etude excerpts (1664)

In Biber's 1681 violin sonatas, Sonata No. 4 in D major (Ex. 32) contains a quick inner section whereby virtuosic semiquaver-based patterns were accompanied by a simplistic bass line. And Sonata No. 5 in E minor includes a *Presto* section whereby semiquavers are slurred in syncopation, which eventually progress to a repeated semiquaver pattern on separate bowings, all the while the bass line outlines the harmonies with long note values (Ex. 33).

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[208] *Sonate Unarum Fidium, Sei a Violino Solo,* Johann Heinrich Schmelzer (Nuremberg, Germany: Michael Endter, 1664):14.
[209] *Sonate Unarum Fidium, Sei a Violino Solo,* Johann Heinrich Schmelzer (Nuremberg, Germany: Michael Endter, 1664):18.

Ex. 32[210]

Biber: Sonata No. 4 in D+, semiquaver etude section excerpts (1681)

Ex. 33[211]

Biber: Sonata No. 5 in e-, semiquaver etude section excerpts (1681)

A few of Albertini's violin sonatas likewise include such semiquaver sections, such as in Sonata no. 3 in B minor. In Ex. 34, we find a relentless use of contrasting semiquaver patterns, which eventually culminates in the seventh position of the E-string, whereby a high A is required. The pattern descends via scales and other patterns immediately thereafter and concludes with a perfect cadence.

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[210] *Sonate a violino solo,* Heinrich I. F. Biber (Salzburg, Austria: Thomas Georg Höger, 1681): 27.

[211] *Sonate a violino solo,* Heinrich I. F. Biber (Salzburg, Austria: Thomas Georg Höger, 1681): 36.

Ex. 34[212]

Albertini: Sonata No. 3 in B-, fast inner semiquaver etude section excerpts (1692)

Ex. 35[213]

Albertini: Sonata No. 11 in g-, semiquaver etude section excerpt (1692)

In Albertini's sonata no. 11 (Ex. 35), a G minor etude section is defined by virtuosic arpeggios and scales, particularly during ascending scales. Indeed, Albertini again requires the violin to venture into the high positions of the instrument, which in this case is fifth position. Moreover, each ascending scale pattern is schematic, whereby each first note of the four semiquaver scales should be performed with the first finger moving upward from the first to fifth positions of the fingerboard. Octave, intervallic leaps are also noted on the semiquavers, but they can easily be played in first position. However, strings crossings must be performed with care during these instances

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[212] *Sonatinae XII Violino Solo,* Ignazio Albertini (Vienna & Frankfurt au Main: Philpp Fieveti, 1692): 12.

[213] *Sonatinae XII Violino Solo,* Ignazio Albertini (Vienna & Frankfurt au Main: Philpp Fieveti, 1692): 62.

since it can be easy for the bow to touch other strings. Considering the sonatas of Schmelzer, Biber, and Albertini, Lonati certainly wrote a violin sonata that highlighted their *stylus phantasticus* etude sections in a singular and longer movement, whereas the others incorporated them into an innumerable section-based sonata that contrasted one affect with another in quick succession. For the purposes of this paper, Lonati's fifth movements will be excluded from my detailed analysis. In all of his church sonatas, he showcases compositional and idiomatic techniques that have been already discussed in the previous movements. However, it should be noted that across the sonatas, his fifth movement forms included jigs with and without variations, and a fugue. For more on this please refer to the Lonati vs. Corelli evaluation in chapter 4.

Overall Evaluation

Considering the aforementioned analysis, it can be argued that Lonati harnessed the compositional and idiomatic techniques of Biber, Schmelzer, and Albertini into a concise and organised five movement church violin sonata structure. The first movements in Lonati's 1701 collection showcase a number of compositional techniques and they are structured sectionally. Indeed, instead of Lonati unifying the movement with a singular affective quality with a singular time signature, he divided the movement into a few contrasting sections, similar to the sonata structures of Biber, Schmelzer, Albertini, and Stradella. In other sonatas, Lonati dedicated the first movements to showcase a freely moving and highly virtuosic violin line on top of a tonic drone in the basso continuo, again very much like Biber and Albertini. In these movements, the violin idiom was defined by a combination of various semiquaver patterns and incorporated high positions on the violin fingerboard, all through a somewhat improvised framework. And at other times, Lonati began the sonata with a slow and lyrical violin line accompanied by expressive harmonies in the basso continuo, as is the case with Schmelzer. However, Lonati did unify some of the movements with a reiteration of the slow introductory affect and lyricism, such as in sonatas 2, 3, and 5. And even if that type of unification was not present (as in sonatas 1, 4, and 6), he nevertheless contrasted musical content within a single movement. Therefore, it can be argued that Lonati was attempting to find the best way to showcase the compositional methods of a stylistically plural 17th-century soundscape. He was experimenting with the stylistic norms of the period, arguably for the purpose of showing the different musical languages of Europe. It can also be argued that his second movements reveal the same purpose, in addition to him clearly wanting to unifying

transnational compositional techniques and idiomatic methods into a singular movement. Indeed, Lonati took the short double and triple stopping sections in Biber's and Albertini's sonatas and designated them to a lengthy three-voice fugues (sonatas 1, 3, 4, and 5) and two voice canzonas (sonatas 2 and 6) which is not unsurprising, since the sonata and fugue/canzona were amalgamated during the middle 17th-century, as indicated by Mangsen. And in Lonati's fugues, he showcased a number of different violin idiomatic techniques, such as relentless and awkward double stops on intervals (2nds to 8ves) across the first five positions of the violin, large intervallic leaps, bowed and fingered arpeggios, fast semiquaver sections that contrasts scales, crawling note patterns, and different rhythmic patterns. Different bow articulations are also present, such as *bariolage*, and separate bows in quick semiquaver and demisemiquaver sections. As Timpe and Letzbor stated, Lonati's violin idioms in his fugues and in the other movements are rugged, and at times compromise balance and melody. Moreover, the basso continuo line is secondary in these fugues, even though it is responsible for playing the third voice. The focal point is a vast array of violin virtuosity, as a means to arouse the emotions more vividly. Lonati's fugal counterpoint is also noteworthy. For example, in sonatas 1 and 3, he showcased a double fugue. And in sonata no.1, the violin is required to play both fugal themes simultaneously in the recapitulation section through double stops. In addition to this, Lonati also showcased moments of lyrical violin melodies that are accompanied with expressive harmonies (sonata No. 2). And on occasion those melodies were in imitation with the basso continuo (sonata no. 5). With all of this in mind, it must be reiterated that Biber's and Albertini's violin sonatas also showcase different types of violin techniques, similar to Lonati's. But they harnessed them into a six to seven section sonata that was more through composed than anything and short in length. So as mentioned earlier, it can be argued that Lonati was attempting to combine complex performance and compositional techniques into efficient and organised unity. But not only that, this collection showcases Lonati's phantasy, genius, and imagination. It shows the full depth of his violin and composition skills, which is the *phantasticus* way after all.

With *stylus phantasticus* violin virtuosity in mind, it can be argued that Lonati's violin sonatas were not published for instructive purposes. Indeed, Letzbor believed that Lonati wrote these sonatas much earlier than 1701 and were published later due to personal and exclusive reasons:

"Lonati was copied by many composers and some of his works were even published under false names: at this time, copyright laws were non-existent. It is surprising that

the virtuoso did not publish his collection of twelve sonatas […] until 1701. This was perhaps an attempt to protect his technical achievements on the violin and special musical features from imitators, allowing him alone to shine as a consummate violinist".[214]

Letzbor continued to say that perhaps "[…] the great success of Corelli's violin sonatas published in 1700 could possibly have prompted him [Lonati] to present his own work to a wider public".[215] Taking Letzbor's research into consideration, it can be argued that Lonati may have wanted to showcase his well-rounded and exclusive violin talents for his own sake, rather than showcasing his pedagogical abilities through print. In fact, this argument can be supported by evidence of sorts, since Veracini (in his 1750 treatise titled, *Il trionfo della pratica musicale*) quoted Lonati saying "'I do not want my music to be seen by people who can't even read the clock'".[216] Therefore, this primary source (whether or not it is accurate) indicates that Lonati perhaps considered his compositions to be exclusive, meaning that they were intended for the appreciation of virtuoso (e.g. master) violinist composers. This approach is what characterises the *stylus phantasticus* musical philosophy. Additionally, since Lonati's violin sonatas are extremely virtuosic (again *vis-à-vis* the *stylus phantasticus*), then they can be studied by amateurs (e.g. beginner and intermediate level violinists) in order for them to learn how to perform and compose in the manner of a virtuoso, which is similar to the sonatas written by Marini and Castello. Indeed, Cypess quoted Castello saying that "[…] to those who may find pleasure in playing these sonatas of mine, I advise them that if on first sight [the sonatas] seem difficult, they nevertheless do not lose spirit through playing them more than once, since with practice they will be more easily played".[217] Therefore, the pedagogical value of Lonati's sonatas is clear: the more that they are played and studied by amateurs, then becoming a virtuoso violinist composer is inevitable, even though it can be argued that Lonati did not cater his violin sonatas to amateurs. Lonati's collection can also be appreciated and studied by professional violinists aspiring to become virtuosos since professional violinists may not necessarily be virtuosos or masters of their instrument. Therefore, in terms of performing these sonatas from a personal professional perspective for example, the *stylus phantasticus* variety exposes my vulnerabilities and shows me what needs

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[214] *Carlo Ambrogio Lonati: Sonate di chiesa ,*Gunar Letzbor, Ars Antiqua (The Netherlands: Pan Classics, 2018): 13.

[215] *Carlo Ambrogio Lonati: Sonate di chiesa ,*Gunar Letzbor, Ars Antiqua (The Netherlands: Pan Classics, 2018): 13.

[216] Timpe, *Sonate a violino e basso, Carlo Ambrogio Lonati,* 10.

[217] Rebecca Cypess, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology*, 186.

continued improvement. Such issues include (1) position shifts to positions higher than the third; (2) convincingly portraying the spirit of affects; (3) ensuring that melodic phrases and gestures are not fragmented, whether double and triple stops are included or not, and (4) playing large intervallic leaps, quick tempo semiquaver sections/movements that contrast different *passaggi* over a quick period of time, and certain bowing techniques with ease. And the only way one can achieve continued improvement (amateur or professional) is through practising these techniques daily until perfection, as Castello suggested. Indeed, the music itself contains every necessary performance tool for amateurs and professionals to graduate to the level of a virtuoso. Therefore, in order to perform *stylus phantasticus* violin sonatas in a way that shows respect to the style's musical philosophy, the performer must have intimate knowledge with the different affects and their associated gestures and must have perfected a vast array of idiomatic techniques for the purpose of changing the *ethos* of the audience. This means that the *phantasticus* virtuoso is well versed in (1) performing lyrical melodies and gestures on a single line and (2) performing agitated melodies while executing awkward double/chordal stopping, and other techniques such as, semiquaver etudes in high positions, large intervallic leaps, *bariolage,* and passagework of various kinds. In essence, an *encyclopaedic* virtuoso is what will arouse the emotions of the audience, which in turn, will reveal the phantasy and imagination of the performer and the composer.

CHAPTER III:

Arcangelo Corelli's Op.5 Church Violin Sonatas of 1700 (Nos. 1-6)

In this chapter, I will summarise the primary and secondary sources that discuss Corelli's biography. I will then discuss the general musical attributes of his trio sonatas and his Op.5 solo violin sonatas of 1700. This will lead to a detailed analysis of Corelli's Op.5, whereby I will compare the musical attributes of his collection with the solo violin sonatas of his older Bolognese contemporaries. Vitali, Antonii and the Venetian native, Giovanni Buonaventura Viviani will be composers of interest.

Biography: Arcangelo Corelli (1653-1713)

Corelli was a virtuoso violinist, composer, and academician from the mid-17th-century to the early part of the 18th-century. According to Peter Allsop, the composer was born on 17

February 1653 in Fugisano, which is close to Ravenna.[218] Talbot also stated that Corelli "first took music lessons from a priest in the nearby town of Faenza, continued his studies at Lugo, and finally went, in 1666, to Bologna".[219] Allsop added that Corelli's first violin lessons occurred in Bologna sometime after 1666 with *Accademia Filarmonica* virtuoso violinists, Ercole Giabara, Giovanni Benvenuti, and Leonardo Brugnoli, figures that Allsop believed formed the Bologna School of music string composition.[220]

After five years at the academy, Talbot and Allsop stated that Corelli left Bologna and relocated to Rome in 1675, as per the advice given to him by P. Antonii.[221] Apparently, Corelli's move to Rome was due to his desire to "develop his talents further and advance himself in this profession".[222] Talbot then showed that the first mention of Corelli in Rome was when "he appeared as a violinist in the orchestra recruited for a series of Lenten oratorios at S *Giovanni dei Fiorentini* and, on 25 August, as the third of four violinists engaged to play for the annual celebration of the feast day of St Louis of France in the church named after the saint".[223] Allsop added that many famous musicians annually took part in this festival: "Under the *maestro di cappella* Alessandro Melani [1639-1703], the musical forces had gradually increased to as seventy musicians including up to twelve violins […]. In 1673-4, Lonati headed the orchestra while Carlo Mannelli, who was a permanent soprano at the church, served as second violin. Mannelli's kinsman Lelio Colista also played the archlute in the three years from 1673 to 1675".[224] During these formative years in Rome, Talbot stated that Corelli was generally in "subordinate position[s] among the orchestral violinists in 1675 and for some years after, [which] suggest[s] that he was a newcomer to Rome".[225] What is most interesting to note at this point in Corelli's career is that according to Allsop, he participated in the concert series of Stradella's famous oratorio, *San Giovanni Battista* on 31

[218] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 15.

[219] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[220] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 15-16, 20-21.

[221] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 15. Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[222] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 15.

[223] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[224] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 27.

[225] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

March 1675.[226] He also mentions that according to the orchestra entry records, Mannelli, Pasquini, and Colista were all part of the orchestra, including Lonati.[227]

From 1676 to the early 1680s, Talbot affirmed that "Corelli became one of the foremost violinists in Rome".[228] Talbot continued to say that from 1676 to 1679, Corelli performed the Lenten oratorios in the *San Marcello* church, which was under the patronage of Cardinal Benedetto Pamphili.[229] In 1676 and 1678 Corelli "was once again present *in S Luigi dei Francesi* on 25 August, playing second violin to Carlo Mannelli, whom he also partnered in an '*Esposizione delle 40 ore*' at S Marcello on 20 September 1678".[230] During that year in Rome, Corelli also collaborated with Pasquini and Venetian virtuoso violinist, Giovanni Buonaventura Viviani (ca. 1638-1692) to direct an oratorio at *S Marcello*.[231] In 1679, Talbot stated that Corelli had "entered the service of Queen Christina of Sweden as a chamber musician", and that in 1681, he dedicated his Opus 1 trio sonatas to her.[232] In 1684, he also noted that Corelli (along with Alessandro Scarlatti) were inscribed as members of the *Congregazione di S Cecilia* (otherwise known as the *Accademia Nazionale della Santa Cecilia*).[233] At this point in Corelli's career (during the years from 1678 to the 1680s), we can see that he moved from subordinate orchestral positions to positions of directorship. Allsop ascribed this change to the fact that many leading musical figures in Rome during the period in question, either passed away or moved to different cities: "Even by the time of Corelli's arrival in Rome, the divisions of the instrumentalists into *concertino* and *concerto grosso* was a *fait accompli*, and the recurring grouping of Mannelli, Lonati, Colista, and Pasquini in 1674 and 1675 [as mentioned earlier] almost suggests an itinerant *concertino* of soloists imported for whatever the occasion. It is not surprising, then, that the same players are encountered in the lists of other churches, but Colista's death in 1680 and Lonati's departure from Rome [in

[226] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 27.

[227] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 27.

[228] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[229] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 27.

[230] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 27.

[231] Seifert, Herbert. "Viviani, Giovanni Buonaventura." Grove Music Online. 2001; Accessed 17 Feb. 2022. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029551.

[232] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[233] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

1677] created a vacuum which was to be quickly filled by Arcangelo Corelli […]".[234] Corelli's later career in Rome (from around 1690 to his death in 1713) was likewise defined by success as a virtuoso violinist and conductor. On 1 January 1700, Corelli published his Op. 5 violin sonatas, which was one of the first engraved collections of music in Italy. It was sanctioned by the pope and dedicated to Princess Sophia Charlotte of Hanover, a famous patron of the arts.[235] On 26 April 1706, "Corelli was admitted, with Pasquini and [Alessandro] Scarlatti, to the Arcadian Academy in Rome, receiving the name of *Arcomelo Erimanteo* [e.g. melodious bow]".[236] In 1708, Corelli retired from public life and died in Rome on 8 January 1713.

Context

In terms of Corelli's musical attributes in his published works, Talbot noted that Corelli "is often credited with the clearest exposition of the difference between the 'church' and 'chamber' varieties of sonata, and the establishment of four movements as the norm in both"[237], a sentiment likewise expressed by Mangsen and Newman. Concerning his Op. 5 collection, Talbot stated that this collection showed one of the most significant stages of sonata variety convergence.[238] He continued to say that both the Op. 5 and Op. 6 collections are likewise defined by an organised structure, which was a more developed schema than his earlier sonatas: "Both the solo violin sonatas and the concertos (of *which da chiesa* works make up the first eight, and *da camera* works the rest) tend to observe a five-movement norm".[239] Corelli's lasting reputation is indicated by Talbot: "The number and eminence of his pupils make Corelli the most outstanding and influential violin teacher of his time. The Italians among them included Carbonelli, Castrucci, Gasparini, Geminiani and Somis (possibly also Bonporti, Locatelli, Mascitti and Mossi); the foreigners included the

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[234] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 28.

[235] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 54-55.

[236] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[237] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[238] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[239] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

Frenchman Anet, the Spaniard Herrando, the German Störl and the English amateur Lord Edgcumbe".[240] Boyden also said something similar in summarising the musical style that defined Corelli's solo violin sonatas: "[Corelli] clarified the form, and he brought the sonata a new musical stature, calculating his music in terms of maximum sonority without resorting to extreme technical demands or violinistic tricks".[241] Nemwan likewise stated that "Corelli […] reveal[ed] a remarkable sense of balance in the concentration and direction of all his musical forces. The very fact that each element is treated with moderation—rhythm, melody, or harmony—helps to explain its efficient co-operation with the other elements toward over-all unity of form. The result was a consolidation of procedures in two fairly definite plans, church, and court, that became international patterns to be copied slavishly or altered advisedly through the rest of the Baroque era".[242] Concerning the violin idiom, Boyden stated that Corelli's treatment of the violin (especially in his Op. 5 collection) was lyrical and expressive based, something that he inherited from the Bologna School, particularly through the violin sonatas of P. Antonii.[243] He continued to say that Corelli's Op. 5 defined the baroque style for 18th-century soundscape, which became known as the Roman style of string composition.[244] In fact, Newman went insofar to suggest that Corelli's melodies are *cantabile*, since he believed that they are similar to the *bel canto* melodies written in the late 19th-century.[245] And Boyden added that Corelli's Op. 5 "[…] formed a staple of the diet of all violinists for years […]", which instructs the violinist on how to perform "[…] double-stop passages, including sixths and thirds in sixteenth notes, polyphonic playing of the two parts of a fugue, arpeggios, and *perpetum mobile* movements".[246] He continued to say that the presence of violin *cadenzas* is notable, and that they "[…] occur occasionally as an interlude or extended cadence".[247]Barbara Hanning added her thoughts to the discussion by saying that Corelli's slow movements in his sonatas are lyrical and song-like, and that double and triple stops in Corelli's Op. 5 fugues simulate "the rich three-part sonority of the trio sonata and the interplay of voices in a fugue".[248] She continued to say that the fugues contain numerous

[240] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.
[241] Boyden, *The History of Violin Playing from Its Origins To 1761,* 221.
[242] Newman, *The Sonata in the Baroque Era,* 157-158.
[243] Boyden, *The History of Violin Playing from Its Origins To 1761,* 221.
[244] Boyden, *The History of Violin Playing from Its Origins To 1761,* 222.
[245] Newman, *The Sonata in the Baroque Era,* 157.
[246] Boyden, *The History of Violin Playing from Its Origins To 1761,* 221.
[247] Boyden, *The History of Violin Playing from Its Origins To 1761,* 221.
[248] *Concise History of Western Music*, 4th ed. Barbara Hanning (New York: W.W. Norton & Company, 2010), 11:235.

idiomatic violin techniques, such as "fast runs, arpeggios, extended perpetual-motion passages [e.g., etudes], and cadenzas – elaborate solo embellishments at a cadence, either notated or improvised".[249] Hanning also commented on Corelli's harmonies in his Op. 5. She stated that Corelli's violin sonatas exhibit fully marked tonalities that includes features such as "several series of chords whose roots move down the circle of fifths, falling by a fifth or rising by a fourth […] which is the normal direction for chord progressions in tonal music", as opposed to modal based music.[250] She continued to say that Corelli "relied on chains of suspensions and on sequences to achieve a sense of forward harmonic motion on which tonality depends" and that his "music is almost completely diatonic: beyond secondary dominants […], we find only a rare diminished-seventh chord or Neapolitan sixth at a cadence".[251] Hanning concluded by affirming that Corelli's trio and solo sonatas were influential to the composers Henry Purcell and Francois Couperin, and that Corelli's compositional and idiomatic techniques in the Op. 5 were developed later by Antonio Vivaldi, George Frederic Handel, and J.S. Bach.[252]

Therefore, considering Talbot's, Newman's, Boyden's, and Hanning's research on Corelli's Op. 5, they only touched on the similarities between Corelli's church violin sonatas and those of his 17th-century Bolognese and *Filarmonica* predecessors. Antonii published a four contrasting movement violin sonata in 1685 and G.B. Vitali published two five movement sonatas in 1689, all three of which are somewhat similar to each other and are similar to (1) Corelli's sonata structures; (2) how he treated the movements; and (3) how he wrote for the violin. Moreover, in 1678, the venetian violinist Viviani (who collaborated with Corelli in 1678 in Rome and was thereafter appointed *Nobile del Sacro Romano Imperio*)[253], published a solo violin sonata (or *sinfonia*) with basso continuo accompaniment during the same year in his Op. 4 collection of sonatas. It was titled, *Cantabile* and the musical attributes in it reflect those of Vitali and Antonii, whereby slow, lyrical, and *cantabile* violin melodies dominate while being underscored by expressive harmonies in the accompaniment. Although, the sonata structure is not divided into four or five movements.

[249] Hanning, *Concise History of Western Music*, 235.

[250] Hanning, *Concise History of Western Music*, 235.

[251] Hanning, *Concise History of Western Music*, 236.

[252] Hanning, *Concise History of Western Music*, 236-237.

[253] Seifert, Herbert. "Viviani, Giovanni Buonaventura." Grove Music Online. 2001; Accessed 17 Feb. 2022. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029551.

Analysis: Corelli's Op. 5 Violin Sonatas (1700)

Corelli's Op.5 is titled, *Sonate a violino e violone o cimbalo*. Like Lonati, Corelli's sonatas are divided between six church and six chamber sonatas (Tab. 4). Although, unlike Lonati, Corelli does classify his sonatas. The first six are church sonatas (which are referred to as *sonate*), and the other six are explicitly titled chamber sonatas. Indeed, as Mangsen's evidence indicated, Italian church sonatas in the 17th-century were commonly titled *sonate*, and that chamber works were usually specified. Again similar to Lonati, Corelli based the movements of his chamber violin sonatas on various popular dance forms. Concerning his church violin sonatas, which again, is the focal point of this paper, Corelli divided them into five contrasting movements. He shares this with Lonati. And some of the musical forms applied to their movements are also similar. However, the manner in which Corelli treated those musical forms in terms of style and violin idiom, are different.

Tab. 4: Corelli's Op. 4 (1700) *Sonate a violino e violone o cimbalo*

Sonate di chiesa	*Sonate da camera*
Sonata No. 1 in D	Sonata No. 7 in d -
Sonata No. 2 in Bb	Sonata No. 8 in e -
Sonata No. 3 in C	Sonata No. 9 in G
Sonata No. 4 in F	Sonata No. 10 in F
Sonata No. 5 in g -	Sonata No. 11 in E
Sonata No. 6 in A	Sonata No. 12 in d – (*La Follia*)

Sonate di chiesa

First movement

Unlike Lonati, Corelli did not compose church sonata first movements that quickly contrasted different affects, techniques, and et cetera. Instead, a slow tempo lyrical and expressive musical style defined most of them, in both the violin and *basso continuo* lines. However, like Lonati, he wrote a five-movement church sonata with the following tempo structure: S-F-F(or S)-S(or F)-F. Although, the first movement of his sonata No. 1 in D major and his sonata No. 5 in G minor are exceptions among them, and both of these exceptions are different. Therefore, Corelli showcased three different types of first movements in his Op. 5 church violin sonatas. As identified, sonata No. 1 exhibits the first type of first movement (Ex. 36). It begins with a slow, lyrical, and violin oriented introduction with expressive basso continuo harmonies in 4/4 time. This transitions to a quick tempo in 6/8 with a tonic drone in the basso continuo and a virtuosic violin line that is based on finger semiquaver arpeggios

across the first three positions on the A and E strings. This section modulates to the dominant. Once that has concluded, a slow, lyrical, and violin oriented section in A major and in 4/4 time concludes the section. This three-part form (S-F-S) is repeated verbatim in the key of A major. Once this has concluded, Corelli includes a lengthy, slow, and lyrical violin part in 4/4 time that reflects the spirit of the introductory affect. Imitation and chains of suspensions between the violin and basso continuo are also noticeable. And the modulations throughout the movement are based on the circle of fifths method without the presence of distant keys.

Ex. 36[254]

Corelli: Sonata No. 1 in D +, first movement

This same type of movement is found in G.B. Vitali's Op. 13 No.1 (Ex. 37) and in P. Antonii's Op.5 No.7 (Ex. 38). Indeed, the structure of beginning the movement in D major with a slow and lyrical theme, reiterating that theme in A major, and concluding the movement with a lengthy lyrical melodic section with expressive harmonies in the same affect as the introduction, cannot be missed. Moreover, imitation between the parts also characterises parts of the movement.

Ex. 37[255]

**Vitali: Op. 13 No.1 in D+, first movement excerpt (1689)**

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[254] The score example is taken from the following source: *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 3.

[255] The score example is taken from the following source: *Artificii Musicali,* Giovanni Battista Vitali (Modena: Eredi Cassiani, 1689): 42.

Ex. 38[256]

P. degli Antonii: Sonata, Op. 5, No. 7
first movement (1686)

What you will also notice is that Corelli's lyrical sections are quite plain, and schematic based. However, in 1710, Corelli reissued the church violin sonatas with the inclusion of ornaments in the slow movements, published by Estienne Roger. And in this version, we will see a completely different kind of movement, particularly in the violin part. In Ex. 39 below, the top line of the score shows Corelli's violin ornaments underneath the original version that was published in 1700, along with the original *basso* line. You will notice that the fast tempo virtuosic sections have not been touched, but the slow lyrical and expressive violin lines have been transformed by extensive and florid scalic based ornamentation. Written out mordents, trills with suffixes, large intervallic leaps, dotted rhythms, and the requirement of the second and third positions on the E string are also included in the mix. In terms of phrasal structures, Corelli organises them with extensive slurring, especially on scales. And as a result, the phrases are very easy to follow. Moreover, even though the violin part in this version appears to be difficult, it is not when compared to Lonati's sonata No. 1. The lyrical and expressive style still dominates the movement, and Corelli's ornaments reveal as much. The ornaments should be performed with ease, naturalness, and verisimilitude, which is perhaps the reason Corelli made them scalic based and slurred them. If performed with separate bowing, the ornaments may seem too harsh and rugged; therefore, they could appear as being out of context. With this in mind, it is necessary to note whether ornaments are notated or not, relaxation should be implemented throughout the performance process, since the *cantabile* melodies will resonate easier that way, similar to the singing voice.

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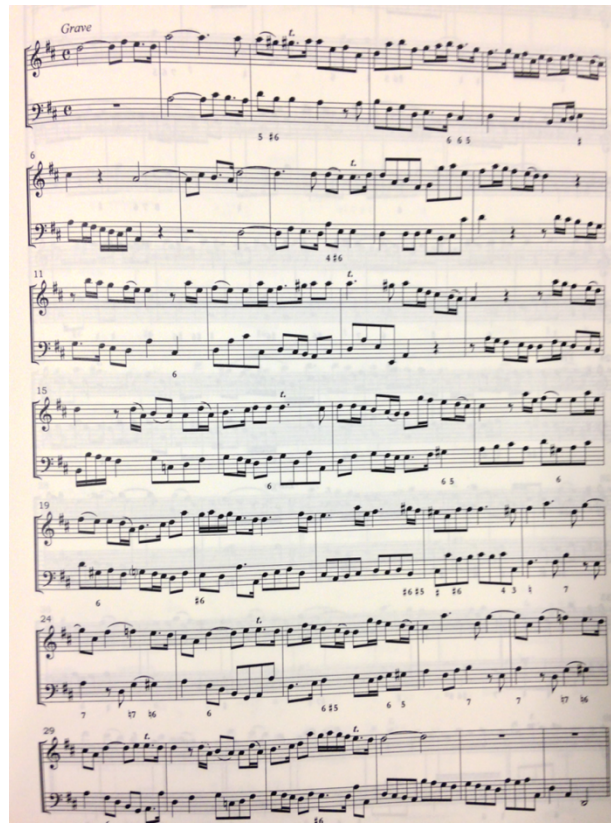
[256] *Sonate per violino e basso continuo, op. 5*, Pietro degli Antonii (Albese con Cassano, Lombardy: Musedita, 2009): 31.

Ex. 39[257]

Corelli: Sonata No. 1 in D+, first movement ornamented version

However, in Lonati's church sonata first movements (along with those of Biber, Schmelzer, and Albertini), separate bowings on a vast array of semiquaver and demisemiquaver patterns and phrases consistently define many of the sections, with sporadic inclusions of slurring as a means to showcase contrasting phrases, affects, and ideas. But that is the very nature of the *phantasticus* style; this is also the case in the Corelli movement in question. Indeed, the *allegro* virtuosic arpeggio sections are written with separate bowings, as opposed to what occurs before and after those sections. Therefore, this indicates that Corelli was likewise contrasting different musical ideas in this particular movement. However, it is clear that he organised those ideas in a methodical way that did not compromise the lyrical and expressive musical philosophy and style, which as mentioned previously, defines the majority of the movement.

Corelli's second type of first movement is presented in sonata No. 5 in G minor (Ex. 40). It structured in binary form with repeats (AB). Ornamentation is certainly required on the repeats, which Corelli likewise included in his 1710 edition. Lyrical and dramatic violin lines are accompanied by an expressive basso continuo line. This movement structure is not similar to the church violin sonatas of G. B. Vitali and Antonii. The structure resembles a prelude of some sort (*vis a vis* binary form with repeat), but it is not based on a dance. Rather, it is beased on abstract ideas. However, the musical content (in terms of melodies and et cetera) are in the spirit of Corelli's older *Filarmonica* contemporaries, although, Corelli's version resembles a dramatic opening recitative in an opera.

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[257] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Amsterdam: Jeanne Roger, 1723): 1-2. This facsimile is a 1723 reissue of the one published by Estienne Roger in 1710. Jeanne Roger is Estienne's sister who took over her brother's publishing business upon his death in 1722.

Ex. 40[258]

Corelli: Sonata No. 5 in g-, first movement ornamented version

As mentioned earlier, the first movement in Corelli's Sonata Nos. 1 and 5 were the exception among the others. Indeed, the rest of them (sonatas 2-4 and 6) are mostly through composed and all of them are in slow tempos. However, the abstract lyrical melodies and expressive harmonies that characterise all of the phrases are interconnected by way of gestures. And as a result of these common first movement musical attributes, the affective quality is one of tenderness, or 'pathetic'. The first movement of sonata no. 2 reveals the depths of Corelli's mastery of the lyrical and expressive musical style (Ex. 41).

Ex. 41[259]

Corelli: Sonata No. 2 in Bb+, first movement

The violin begins the movement with a three measure Bb major *cantabile* phrase, which is accompanied by a *basso continuo* line in imitation. Imitation in the accompaniment ends, particularly in measure 3, when the standard perfect cadence concludes the phrase. Corelli reiterates the first phrase immediately thereafter from measures 4 to 6. But this time, the tonality is in the dominant key, F major, a compositional technique that Corelli also included in the first movement to his Sonata No. 1. Afterwards, Corelli embarks on a series of *cantabile* descending and ascending dissonant-resolution sequences across different related

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[258] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Amsterdam: Jeanne Roger, 1723): 42-43.

[259] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 9.

tonalities. And these sequences contrast different rhythmic patterns (or gestures) in the violin part. And what must be noted is that these phrases are quite short in length and memorable. However, each of the small phrases leads into the next, creating a sense of uniformity among them. Indeed, the rising and falling sequences across multiple tonalities, the reiteration of the introductory phrases, and the differences in rhythmic patterns and ideas tell a highly affected story that does not resolve until the end of the movement, whereby the solid Bb major cadence dominates. This same formula is found in all of his church sonata first movements. At this point, I must mention that even though the *basso continuo* appears to be equal to the violin (in terms of presence and content), the violin takes centre stage by virtue of it being a melodic and vocal-inspired instrument. Indeed, the *basso continuo* line does not have many lyrical and *cantabile* moments, as a quaver rhythmic pattern defines most of the part. But the harmonic accompaniment it provides is very expressive and suits the singing violin line on top. Yes, there are moments of imitation; however, the violin cannot help but overshadow the bass. This is similar to an operatic aria by Stradella or A. Scarlatti, whereby a single *basso* line performs with the voice. In this case, the vocal melody is not overshadowed by the bass, even if the bass is busier than normal. But the accompaniment line usually responds to what is occurring in the melody; as a result, the bass line is truly accompanying the melody, and this is how Corelli always treats the opening movements to his church sonatas, regardless of the type of opening movement. And as discussed earlier on in this analysis section, G.B. Vitali and P. Antonii wrote similar violin sonatas that were more formative than developed.

Ex. 42[260]

G.B. Vitali: Op. 13 No.2
Sonata in a- (1689)

[260] *Artificii Musicali,* Giovanni Battista Vitali (Modena: Eredi Cassiani, 1689): 48.

Indeed, as mentioned in the context section of chapter 1, the *Accademia Filarmonica* during the 1660s to the 1690s introduced a new type of violin sonata that was characterised by a lyrical and expressive musical style. Corelli certainly took hold of that style (as he was educated in composition and violin performance in Bologna) and developed it to maturity. The first movement of G.B. Vitali's Op. 13 No. 2 violin sonata in A minor (Ex. 42) is an example of formative *Filarmonica* model. In addition to P. Antonii and G.B. Vitali, the Venetian virtuoso violinist, composer, and colleague of Corelli, Giovanni Buonaventura Viviani published a violin sonata in 1678, (which is part of his Op.4 collection of violin music). He titled the sonata, *Sonata Cantabile*. The opening section of it does the title justice, since lyrical and singing-like melodies define the violin line, which are accompanied by a basso continuo part that accentuates those melodies through expressive harmonies and long notes values (Ex. 43). However, Viviani did not contribute much toward reforming the violin sonata structure from the multi-sectional to the multi-movement approach. Indeed, *Sonata Cantabile* is indicative of the sonata structures of Marini, Fontana, Schmelzer, Biber, and Albertini. However, Viviani's violin idiom is similar to the works of the *Accademia Filarmonica*.

<div align="center">

Ex. 43[261]

Viviani: *Sonata (o Sinfonia) Cantabile* in G+, opening section

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Violin

Basso continuo

With all of this in mind, it is clear that Corelli's violin sonatas are similar to those of his Bolognese counterparts. Indeed, he certainly applied the lyrical and expressive style to the first movements of his church sonatas. Moreover, it must also be noted that in all of the violin sonatas that were discussed in this chapter, they are based on diatonic tonal composition, as

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[261] *Capricci armonici da chiesa e da camera, Op.4,* Giovanni Buonaventura Viviani (Venetia: Gioseppe Sala, 1678): 29 & 21 in the *Organo* part book.

opposed to modal. This is another innovation that Italian composers in Bologna and Rome introduced to the mid-17th-century soundscape. Diatonic tonality gave rise to many different harmonic possibilities, which then released melodies from stringent modal structures. As a result, melodies could seamlessly modulate from one tonal centre to the next without abiding by prescriptive and preconceived structures. Therefore, more musical possibilities became available for composers, particularly in the multi-movement violin sonata. Affects were defined by tonalities, which composers used to form the melodic themes of different sonata movements. And as a result, those themes could be developed in many different ways through modulation, particularly via sequential patterns. To put it another way, themes could be viewed from multiple angles either through counterpoint or melodic expression, which was driven by harmonic modulation from one tonality to the next. This gave rise to the circle of fifths tonal method, something that defined the works of baroque composers throughout the 17th and 18th-centuries. However, the violin sonatas in the *stile moderno* period were generally modal based, although there were formative indications of tonal centres, such as in Marini's Op. 8 No.4, and Castello's Op. 2 , Nos. 1 and 2. That being said, it wasn't until the mid-century that the concept of tonality was beginning to be codified and disseminated on a transnational scale. The treatises published by Stradella (*Regole del contrapunto,* 1682?) and his *Filarmonica* counterparts, Lorenzo Penna (*Li primi albori musicali*, 1672), and Giovanni Maria Bononcini (*Musico prattico,* 1673) showcased different formative methods of tonalities and associated modulatory composition techniques, such as figured bass notation, the circle of fifths, and secondary dominants. Lonati also applied tonalities to his 1701 sonatas, likewise with Albertini, Biber, and Schmelzer. This indicates that the concept of tonality and modulations were already being implemented in violin composition beginning at least around 1660. However, in Biber's 1681 violin sonatas, we do find a few of them that were written with modal structures, particularly Sonata no. 2. Although, when Biber desired to write more of a tonal based melody, he explicitly wrote in accidentals that were not part of the modal structure (eg. Dorian mode with a Bb-flat). Lonati did the same in his g- violin sonata no.2 in the 1701 collection (Dorian mode with Bb and Eb flats). J.S. Bach's BWV 1001 solo violin sonata without accompaniment is also written in Dorian mode with implications of a g- tonality. Perhaps Biber, J.S. Bach, and Lonati wanted to retain elements of the old practise of modality and combine them with the *Filarmonica'*s tonal approach. With all of this in mind, it is clear that the concept of tonality during the mid-17th-century was in a constant state of flux and composers on both sides of the stylistic playing field were attempting to find better ways at organising the principles of musical theory.

<u>Second movement</u>

Corelli also wrote second movement fugues for his Op. 5 violin sonatas. Like Lonati, they are fugues for three voices in the tonic, and the violin is usually responsible for the upper two voices, whereas the basso continuo is responsible for the lower voice. However unlike Lonati, double stops and chordal stopping in the violin line is not overly complex, they are not relentless, and they do not exceed the third position on the violin fingerboard. And the double stops gently underscore lyrical melodies, as opposed to Lonati whereby the melodies are subjected to the constant barrage of chordal stopping. The development section showcases violin performance techniques such as bariolage, bowed arpeggios, and fast semiquaver sections. Recapitulation and codas are noteworthy and occur in all of the sonatas. It must be noted that the second movement fugue in Sonata no. 1 in D major contains a double exposition, whereas the others do not. Below, you will find the score of that fugue (Ex. 44). The double themes are not divided separately, as is the case in Lonati's Sonata no.1. In that sonata, the second theme is accompanied with a new countersubject, which is why I defined it as a double fugue. In Corelli's case, however, the exposition in Sonata no. 1 showcases two different countersubjects underneath the same fugal theme. In measures 1-2, the violin line exhibits both the fugal theme and its countersubject via double stops. In measures 17-20, the fugal theme is first presented in the basso continuo line and then a measure later in the lower violin line, which is played simultaneously with the new countersubject in the upper violin line. This description aligns with a double exposition designation. And although Corelli does not showcase a double fugue, Corelli's mastery of the art of counterpoint is clear.

Ex. 44[262]

Corelli: Sonata No. 1 in D+, Fugue

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[262] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 4-5.

In terms of the violin idiom in sonata No.1, it is not overly difficult when compared to Lonati's sonatas. The triple stopping throughout the movement can simply be played in the first position, and those stoppings are not difficult by any stretch for the seasoned violinist. Moreover, these chords usually occur at cadences or as a means to create homophony and to provide additional harmony. The double stops (in 3rds, 6ths, 7ths, and 8ves) are likewise straightforward. Indeed, unlike Lonati, the double stops are schematically written, as a means to showcase how to shift easily from one position to the next. Corelli does not require the violinist to confusingly alternate positions in quick succession. For example, most of Corelli's double stops occur in first position with the exception of a few measures where the descent from third to first position across 6^{ths} and 7ths double stops is required in order to complete the episodic sequence. However, this sequence is certainly lyrical and schematic, since Corelli shows how singular violin line with double stops can (1) provide additional harmony that continues to accentuate the melody (along with the continuo), and (2) create and resolve straightforward dissonances with easy intervallic relationships in positions that are commonly used. Lonati, on the other hand, required awkward double stop positional shifts in an almost unrelenting and rugged manner, accompanied by the large intervallic jumps from one register to the next. However, like Lonati, Corelli incorporated bowed arpeggios in this movement. Moreover, both Corelli and Lonati (in his sonata 5) included semiquaver etude-like sections to their fugal movements that immediately followed the bowed arpeggios. And in both cases, the bass line accompanied them with a crochet rhythmic pattern. Although, Lonati eventually transitioned to a more quaver accompaniment pattern near the end of the section. Regardless, both composers seem to have implemented some of the same idiomatic techniques to their violin sonatas. Moreover, in terms of difficulty, the arpeggios were equally challenging between both of them. However, the etude-like pattern in Lonati's Sonata no. 5 is much more complex than Corelli's. In Ex. 45 and 45a, you will see both etude versions side by side. Lonati's version

requires the usage of the fourth position on the E string, including the other positions below it. And octave leaps across semiquavers are also worthy to note, in addition to other various rhythmic patterns. Moreover, Lonati's semiquavers (later on in the section) are based on scales, as opposed to octave leaps.
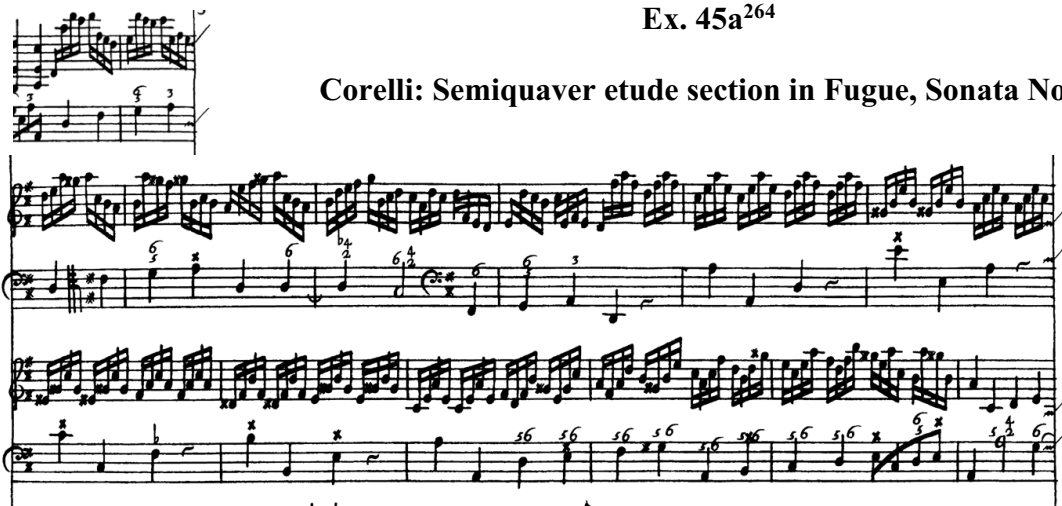
Ex. 45[263]

Lonati: Semiquaver etude section in Fugue, Sonata No. 5

Ex. 45a[264]

Corelli: Semiquaver etude section in Fugue, Sonata No. 1

Oppositely, Corelli writes a sequential etude section that is primarily based on finger arpeggio sequences that for the most part can be played in the first position, with the exception of the first measure of the section, whereby the third position on the E-string is required. This approach is more straightforward, and easier to follow in terms of phrasing. Moreover, it is certainly more lyrical. Corelli also utilised the violin idiomatic technique of *bariolage* in almost all of his church sonatas, especially during sequences. Due to the repeated note patterns, such instances create a natural forward momentum in the narrative.

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[263] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 45.

[264] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 5.

And the fact that this technique (in Corelli's case) showcases the first three positions of the violin in quick succession of each other also contributes to a forward momentum of sorts. His sonatas 1, 4, and 5 are great examples of this (Ex. 46 and 47). And what you will notice is that the basso continuo accompanies with expressive quaver harmonies that help emphasis the momentum. In addition to this, Corelli incorporated large intervallic leaps in his sonatas. In Sonata No. 5, for example (Ex.48), the 3rds, 6ths and 8ves intervals move from one quaver to the next, a pattern that characterises the fugal theme. In the development section, the fugal theme is contrasted with slurred finger arpeggios and slurred bariolage.

Ex. 46[265]

Corelli: Sonata No. 3 in C+, pedal point in fugue

Ex. 47[266]

Corelli: Sonata No. 4 in F+, Fugue with *bariolage*

Ex. 48[267]

Corelli: Sonata No. 5 in g- Fugue

[265] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 17.

[266] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 23.

[267] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 28-29.

Corelli's codas are likewise noteworthy. In all of his sonatas, he includes written out codas that are based on either florid descending scales, double stops, or bowed arpeggios that lead to a perfect cadence. And the arpeggios, scales, and double stops can be played easily in the first three positions on the violin fingerboard. And what is even more interesting is that Corelli transitions the recapitulation to the coda. For example, in sonata no. 1, Corelli achieves a smooth transition by means of triple stop bowed arpeggios on top of a short *tasto solo* accompaniment part. And these arpeggios provide important forward momentum which propels the phrase toward the coda, at which point an intrinsic *ritardando* occurs to make way for the two solid (e.g. non-arpeggio) chords that conclude the movement. At one point (in his Sonata no. 3 in C major, Ex. 46), Corelli included a lengthy tasto solo pedal point in his fugue that contrasted *bariolage* with bowed arpeggios than span three positions on the violin over the three lowest strings (G-D-A). Sonata no.5 showcases a similar techniques, whereby double stopping descending sequential 2nds to resolution 3rds spanning three positions on violin are accompanied by a *tasto solo* accompaniment part, which leads to conclusive bowed arpeggios (Ex. 48).

Earlier on in my analysis, I mentioned that Corelli's *bariolage* creates forward momentum. Corelli's fugal subjects also create that type of momentum, firstly due to the short length of those subject. In Sonata no. 1, the subject lasts only two measures. And the same applies to the fugues in Sonata Nos. 2, .3, 4 (actually, one and a half measures in this case), and 6. Moreover, subject forward momentum is also created by the note relationships that define the subjects themselves. Indeed, they are characterised by either repeated note patterns on quavers after a dotted crochet (no. 2 and no.4), jaunty and arpeggio based intervals as opposed to notes progressing in stepwise motion over a long period (no.3 and no.5), or stepwise crochets that quickly lead to semiquavers (no.1). Oppositely, Lonati seems

to generally favour extended fugal subjects that covers more measures, due to the longer note values used and the longer number of measures (Sonatas 1, 3, and 5). As a result, these subjects are hardly memorable and sound as if they are moving along slowly. However, how Lonati developed those subjects in the violin part was quite extraordinary, as discussed earlier. Although, I believe that Lonati's approach to violin virtuosity may have caused disinterest in the general masses. Indeed, lyricism of melodies in these movements may have been hard to pinpoint audibly, due to the constant barrage of double and triple stopping. Examples 49 and 49a showcase one of Corelli's and Lonati's fugal subjects side by side, in order to see their respective subject approaches.

Ex. 49[268]

Corelli: Sonata No. 5 in g-, Fugue subject

Ex. 49a[269]

Lonati: Sonata No.5 in e-, Fugue subject
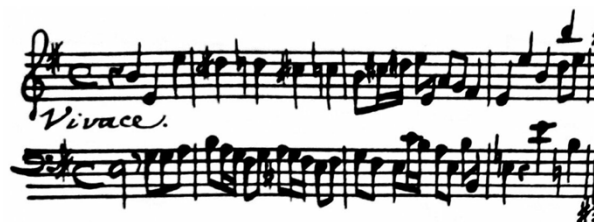
Considering what has been discussed about Corelli's second movement fugues I could not find sonatas by his older Bolognese contemporaries who wrote similarly. However, it can be argued that Corelli certainly applied Cazzati's, G.B. Vitali's, and P. Antonii's trio sonata structure to his violin sonatas, whereby the second movements were fugal based. Indeed, all of Corelli's trio sonatas included second movement canzonas and fugues. Therefore, it can be argued that Corelli transformed the Cazzati, G.B. Vitali, and P. Antonii trio sonata to one that is suitable for the solo violin with continuo. Moreover, the second movement of Antonii's Op. 5 No. 7 violin sonata includes a two-voice canzona (between the violin and basso continuo), which falls in line with Cazzati's methods. However, there are no chordal stops included and the second movement structure is divided into an ABA' format (Ex. 58). G.B.

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[268] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 28.

[269] *XII Sonate a violino solo e basso*, Carlo Ambrogio Lonati, (Florence, Italy: Studio Per Edizioni Scelte, 2005): 44.

Vitali's Sonata no. 1 in D major (Op. 13 No.1) also has an imitative second movement, without the ABA' format. However, chordal stopping is again absent from the violin idiom (Ex. 51). With this in mind, it comes by no surprise that both Antonii and Vitali chose to fugal themes that were lyrical, short in length, possessed a forward momentum of sorts, and incorporated scalic and arpeggio patterns.

Ex. 50[270]

P. Antonii: Op. 5 No. 7 in D+, second movement in b-
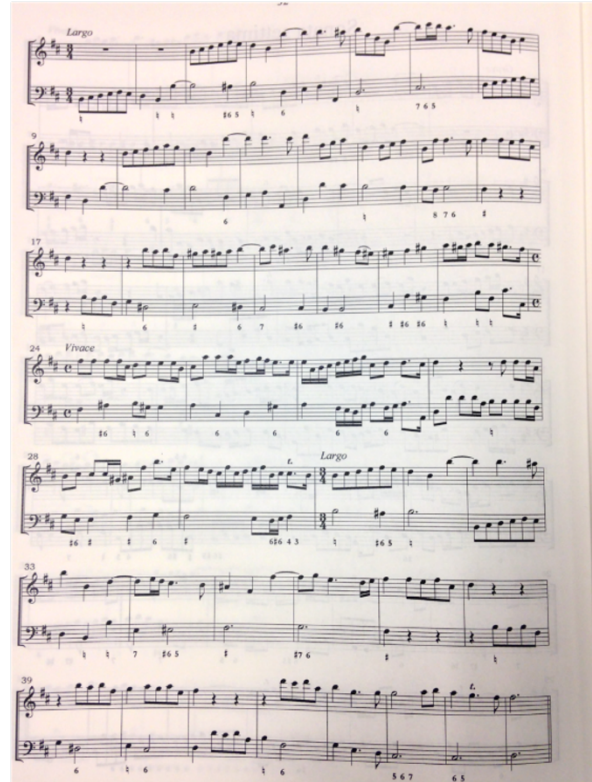
Ex. 51[271]

G.B. Vitali: Op. 13 No.1 in D+, second movement (excerpts)

[270] *Sonate per violino e basso continuo, op. 5*, Pietro degli Antonii (Albese con Cassano, Lombardy: Musedita, 2009): 32.

[271] *Artificii Musicali,* Giovanni Battista Vitali (Modena: Eredi Cassiani, 1689): 42.-43.

<u>Third & Fourth Movements</u>

Corelli presented three different types of third/fourth movements. Unlike Lonati, Corelli's inner slow movements are not divided between an equality in the violin and bass lines through imitation and violin centred lyricism with proper bass accompaniment. Instead, the former method is used. And as mentioned earlier, Corelli sometimes reversed the order of the movements, meaning that the slow inner movement would be fourth, rather than third. Although, like Lonati, Corelli wrote inner slow movements in the relative major or minor tonality, they usually followed the fugues, and were usually in either 4/4/ time (Nos. 2 and 4) and 3/2 metre (Nos. 1, 3, 5, and 6). Since a Corelli slow movement in 4/4 time was already discussed, let us examine one in 3/2 metre. In sonata No. 6 (Ex. 52), the slow movement is fourth in the sonata structure and its structure is through composed.

Ex. 52[272]

Corelli: Sonata No. 6 in A+, inner slow movement in F#-

Imitation between the violin and bass and chains of suspensions defines the movement. The phrases are short, sequential, and highly lyrical. What is most noticeable here is a compositional technique that is rarely seen in Lonati's inner slow movements: a high register violin line played alongside a high register bass line. This creates a sense of balance between the parts. Corelli's treatment of counterpoint also contributes to balance since both lines are treated equally in terms of presence and virtuosity. However, one may assume that such a movement can certainly be described as a duo, rather than a solo sonata with accompaniment. But much like Corelli's first movements, moments of violin schematics in sequences and cadences appear throughout. And we know this from the reissued violin sonatas of 1710 with the inclusion of Corelli's florid ornaments. In Ex. 53, you will see that Corelli included scales, passing quavers, and consequential trills with suffixes on moments when the bass line is (1) designated to playing long ligatures and (2) directing cadential formulae.

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[272] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 37.

Ex. 53[273]

Corelli: Sonata No. 6 in A+, inner slow movement in F#-, ornament version

Moreover, you will notice that at other times, a dotted rhythm with two following quavers in the violin line is combined with minims in the bass line. And sometimes Corelli simply added a few ornamental quavers in the violin line on top of the original version crochets, while the bass continued with playing minims. Overall, it can be argued that this movement is violin oriented, but Corelli did not want to overdo it on the ornamentation in the inner slow movements. This contrasts with his first movements, whereby extensive and highly virtuosic scalic ornamentation was preferred. Therefore, Corelli's inner slow movements showed a 'remarkable sense of balance', something that Newman alluded to in his research that was discussed earlier in this paper.

Corelli's persistency of creating a balanced inner slow movement can also be seen in a violin sonata by G.B. Vitali. His violin sonata Op.13 No. 2 in A minor (Ex. 54) reveals a slow third movement in e- (the dominant of the tonic key, which in this case is E minor). However, it is written in 4/4 time, rather than 3/2. Regardless, this was not uncommon, since both Lonati and Corelli wrote inner slow movements in 4/4/ time. Concerning the violin and bass lines, they move in imitation. Indeed, there is sense of balance and equality throughout the movement. And part of this is due to Vitali's accessible violin idiom. Indeed, the melodic patterns do not exceed the first position and they are highly lyrical. Moreover, there is hardly any resting between the violin and bass lines, as was the case in Corelli's movements. The same can be said about Vitali's violin sonata no. 1, also from his Op. 13 collection (Ex. 55). And the third movement in that sonata is also in the relative minor tonality (D+/b-).

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[273] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Amsterdam: Jeanne Roger, 1723): 58-59.

Ex. 54[274]

G.B. Vitali: Sonata in a-, slow third movement in e-

Ex. 55[275]

G.B. Vitali: Sonata in D+, slow third movement in b-

P. Antonii's Op.5, No.7 violin sonata does not share a similar third movement. Indeed, in this case, an *aria posata* affect is desired, as per the movement's tempo indication. Moreover, there are hardly any moments of imitation between the parts. Instead, the focal point is the melodic development in the violin line, hence the *aria* term used by Antonii, which is what links this sonata with Vitali's and Corelli's. And this link is further seen in the fact that the basso continuo underscores the melody with expressive harmonies (Ex. 56). This being said, Antonii did apply a relative tonality to his S-F-S, ABA' second movement (D+/b-), as previously discussed. And that movement also exhibited balance between the parts through imitation and presence. However, it appears that in the works of Corelli and G.B. Vitali, the relative tonalities were repeatedly used in the third or fourth movements and that imitation characterised them. Viviani also includes a slow inner section that is defined by a slow tempo with melodies that are in imitation between the parts. However, we also find that he combined imitation with Antonii's violin lyricism with expressive accompaniment.

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[274] *Artificii Musicali,* Giovanni Battista Vitali (Modena: Eredi Cassiani, 1689): 49.

[275] *Artificii Musicali,* Giovanni Battista Vitali (Modena: Eredi Cassiani, 1689): 44.

Moreover, Viviani also applies a different tonality to it, but it is not in the relative tonality. Instead, the section is in the dominant minor tonality of the tonic (G+ to d-, Ex. 57). With all of this in mind, it is clear that Corelli, Vitali, Antonii, and Viviani were all finding the best ways to not only organise the violin sonata in terms tonality and harmony, but likewise in terms of musical texture between the violin and basso continuo lines.

Ex. 56[276]

P. Antonii: Sonata in D+, Op.5 No.7

Third movement in b-

Ex. 57[277]

Viviani: Sonata *Cantabile* in G+; Slow inner movement

Violin

Bass

Corelli presented a second type of inner movement, which are fast tempo sequential semiquaver etudes in the tonic key with quaver and crochet accompaniment, much like Lonati. And again, like Lonati, they were mostly written in 4/4 time. However, Corelli applied more of an arpeggio-based violin idiom. As a result, they can be described as more lyrical by nature. This contrasts with Lonati's etudes since his versions combined many different virtuosic patterns and techniques in quick succession of each other. Moreover, if Corelli wrote a slow third movement, then the fourth movement would be an etude, and vice

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[276] *Sonate per violino e basso continuo, op. 5*, Pietro degli Antonii (Albese con Cassano, Lombardy: Musedita, 2009): 33.

[277] *Capricci armonici da chiesa e da camera, Op.4,* Giovanni Buonaventura Viviani (Venetia: Gioseppe Sala, 1678): 30.

versa. This is again different from Lonati's repeated application of a fourth movement semiquaver etude. In Ex. 58 and 59, Corelli's Sonata Nos. 1 and 3 are analysed. In both cases, only the first two positions of the violin fingerboard are required, except for Sonata No. 1, whereby a fourth finger extension in the third position to the high E is preferred. These types of arpeggio-based movements are not usually seen in the violin and trio sonatas of Corelli's lyrical and expressive musical style predecessors.

Ex. 58[278]

Corelli: Sonata No. 1 in D+, fast semiquaver etude movement excerpts

Ex. 59[279]

Corelli: Sonata No. 3 in C+, fast semiquaver etude movement excerpt (2nd page)

In addition to Corelli's semiquaver etude movements, he would sometimes choose to present a third type of inner etude movement. It is an arpeggio-oriented movement in triple metre, whereby persistent quaver and triplet rhythm contrasts were applied. Typical modulations were also present. And in terms of the violin idiom, large intervallic leaps that occasionally span a 12th are most notable (Sonata Nos. 2, 4 and 5). That being said, the violin idiom is generally not difficult. The second position on the E-string (note C) is almost always the

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[278] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 6.

[279] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 18-19.

limit, except for no. 5, whereby the high D in third position on the E string is required. Concerning the bass line, it was again designated to an accompaniment role. In Sonata Nos. 4 and 5 (Ex. 60 and 61), you will see great examples of this type of movement. What you will also notice is that in sonata No. 5, Corelli did not write quavers for only the violin line, unlike sonata No. 4. Moreover, the rhythms and time signature do not alternate. Instead, Corelli showcased a call and response compositional technique between the violin and basso continuo, although, Corelli abandons the call and response method at the conclusion of the movement. The last two stanzas indicate that the violin line accompanies a predominate buoyant quaver line in the basso continuo with a stable crochet and a two minim note pattern in double stops.

Ex. 60[280]

Corelli: Sonata No. 4 in F+, inner quaver etude movement excerpts

Ex. 61[281]

Corelli: Sonata No. 5 in G-, inner quaver etude movement excerpts

In terms of Corelli's Bolognese predecessors, there is one sonata that I could find which included this type of quaver and triplet-based movement. Interestingly, the first violin sonata in G.B. Vitali's Op. 13 collection (in the key of D major) has this exact type of movement (Ex. 62). There are almost no differences, and Vitali's sonata was published in 1689, as

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[280] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 24.

[281] *Sonate a violino e violone o cimbalo,* Arcangelo Corelli (Rome: Gasparo Pietra Santa, 1700): 30.

discussed. Therefore, there is reason to suggest that Corelli was certainly aware of G.B. Vitali's collection and perhaps applied his approach to his own violin sonatas.

<div align="center">

Ex. 62[282]

G.B. Vitali: Sonata No. 1 in D+, inner quaver etude movement

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Considering what has been discussed in the third and fourth movements of Lonati's and Corelli's church sonatas, Lonati and his *stylus phantasticus* contemporaries did not strictly use one type of sonata structure. Indeed, they combined many different performance and compositional techniques into a singular work. And even though Lonati's order of movements in the church violin sonata was consistent, those movements' structures were not consistent across the sonatas. Even the violin idiom was not consistent. Indeed, it went from being lyrical and expressive (in his slow inner movements) to ruggedly virtuosic in the fourth movement etudes. With this in mind, the *stylus phantasticus* musical philosophy is certainly evident in Lonati's church sonatas. Genius, phantasy, and invention are all on display through the rapid alternation of musical ideas, movement structures, and violin idioms. Oppositely, Corelli created balance and consistency in both his slow and fast inner movements with a more conservative violin idiom and consistent movement structures. Even how one musical idea transitioned to the next was unified at the conclusion. And an equality of parts between the violin and bass in his inner slow movements help solidify a more balanced musical style. For the purposes of this paper, Corelli's fifth movements will be excluded from my detailed analysis. In all of his church sonatas, he showcases compositional and idiomatic techniques that have been already discussed in the previous movements. However, it should be noted that across the sonatas, his

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[282] *Artificii Musicali,* Giovanni Battista Vitali (Modena: Eredi Cassiani, 1689): 45.

fifth movement forms included fugues and binary form jigs. For more on this please refer to the below overall evaluation, and the Lonati vs. Corelli evaluation in the following chapter.

Overall Evaluation

The score examples provided in this chapter showed some of the similarities between Corelli's Op. 5 church violin sonatas and those of his older *Filarmonica* contemporaries. The first thing to note is that most of Corelli's slow movements are through composed. Second, all of the slow movements showcase lyrical melodies that are imitative in texture between the violin and bass while exhibiting moments of schematic violin sequences (e.g. an equality or balance between the parts). Third, Corelli preferred chains of suspensions and sequences to create a sense of forward harmonic motion, and the tonalities do not venture from the dominant. Fourth, his opening movements are always written in the tonic in 4/4 metres. Fifth, his slow inner movements are either third or fourth in the sonata movement structure. Sixth, the inner movements are either written in the relative major or minor tonality. Although, Corelli ended all of his slow inner movements on an imperfect cadence (I-V or i-V), as opposed to a perfect (V-I or V-i) like his *Filarmonica* colleagues. Seventh, Corelli's fourth movements were etudes, either on semiquavers or quavers that were based on finger-arpeggios. Eighth, his second and fifth movements were fugal. And ninth, all of Corelli's fugal subjects, for example, were short in length (one to one and a half measures long), lyrical, and possessed forward momentum due to the phrase contours and short note values used (oppositely, Lonati's fugal subjects vary from one measure to four measures, and some of them seem to move along slowly, due to the longer note values used). Considering all of this, it must also be noted that *stylus phantasticus* church violin sonatas also contain relative major/minor slow inner movement sections in triple metre that combines lyrical violin moments with violin and continuo imitation in triple metre. And some other of their slow movements were also written in 4/4 metres in the tonic, particularly in their introductions. Even fugal and etude sections are included. Therefore, it is clear that Corelli was utilising a sonata structure that was based on (1) the formative models promulgated by *stile moderno* and *stylus phantasticus* violinist composers, and (2) the more evolved sonata structures introduced by the mid-17th-century *Filarmonica,* and related others, such as Viviani. Even Corelli's second and fifth movements reveal *Filarmonica* similarities. All of his second movements (and most of his fifth movements) were imitative, however, they were not canzonas. Instead, they were three voice fugues, whereby the violin is responsible for playing

the top two voices simultaneously through double and triple stopping, and the basso continuo was responsible for the lower voice. Moreover, the double stopping covered various intervals across sequences on the first three positions of the fingerboard (2nds to 8ves) and other violin performance techniques, such as bowed arpeggios, fast semiquaver etude sections based on arpeggios, *bariolage*, slurring, and florid scales and triple stopping in the codas. These are features that were absent in the works of G.B. Vitali, Antonii, and Viviani. However, some of these techniques are also found in the works of Biber and his aforementioned Austrian colleagues. That being said, Corelli did not showcase difficult virtuosity, unlike Lonati and his *stylus phantasticus* contemporaries. Indeed, Corelli, (like the *Filarmonica* composers) preferred a lyrical-based virtuosity, accomplished by applying a more conservative violin idiom to the sonatas. First, the range of the violin never exceeded the third position. Second, most of his fugue subjects are short in length and rise and fall across a short period of time (a maximum of one measure and a half), and when used throughout the exposition, there is an intrinsic forward momentum associated with such fugal subjects. And third, rather than Corelli subjecting the violinist to a constant barrage of awkward double and triple stopping from one position to the next without any left-hand preparation (*vis a vis* Lonati), he used chordal stops as a harmonic device to accentuate the melody. As a result, chordal stopping is not unrelenting in his fugues. Moreover, since his fugue subjects are rather short, his countersubjects follow suit. Therefore, persistent chordal stopping is again not necessary. In addition to Corelli's lyrical subjects, Corelli's developmental episodes are written similarly, whereby they are defined by short and lyrical ascending and descending sequences that are harmonically accompanied (1) by violin double stops on the strong beats and (2) by further harmonies in the basso continuo (Sonata No. 1). Single violin notes and modulatory bowed arpeggios are also included in the development sections. They break through the three-voice texture, which is a nice contrast. In fact, most of the time, these sections gather our bearings to where the melodies and harmonies are leading to within the fugal narrative. Such sections also showcase fast semiquaver etudes based on *bariolage*, and finger arpeggios that outline simple harmonic progressions and sequences, while the basso continuo accompanies with crochets and quavers often reiterating the fugue subject. And what must be noted is that most of these techniques can be played on the first two positions of the violin, with brief moments in the third position (Sonata no. 1).

With melodic lyricism in mind, one would think that it would be difficult for Corelli to accentuate violin melodies in his fast semiquaver etude movements in 4/4 time and in his

quaver movements in 3/4 metre. However, in both cases, the melody in the violin lines are easy to pinpoint, since they are based on arpeggio sequences that are harmonically accompanied by a crochet basso continuo part (Sonata no. 3). Corelli does not usually contrast the arpeggio patterns with any others. And as a result, the movement is intrinsically uniform and lyrical as opposed to the unpredictable contrasts of patterns found in Biber's and Albertini's semiquaver sections (Sonata no. 1, 1681 and Sonata no. 3, 1692 respectively). In terms of similarities between Corelli's inner fast movements with those of his *Filarmonica* colleagues, none of them showcased fast semiquaver etudes. However, G.B. Vitali occasionally applied quaver movements in 3/4 metre to his violin sonatas with a crochet and minim basso continuo line. In his sonata Nos. 1 and 2 from his Op. 13, this compositional technique was showcased in the fourth and second movements respectively. Although, Corelli only applied this type of writing to either his third or fourth movements. Corelli also included call and response techniques to his triple metre quaver movements, which occurs between the violin and basso continuo lines (Sonata no. 5). However, schematic violin and basso continuo patterns are occasionally showcased, such as triplet sequences in the accompaniment and dissonant-resolution sequential double stops in the violin line. One further compositional similarity that Corelli shares with the *Filarmonica* composers is the inclusion of dance movements in the church violin sonata structure. Antonii's Op. 5 No. 7 violin sonata showcases an *Aria posata*, which is an Italian baroque dance in triple meter that is associated with the *saltarello* dance step. Antonii applies the dance to characterise the third movement and leaves the last movement for a canzona, which is similar to Corelli and G.B. Vitali. However, Corelli's dances were assigned to the fifth movement, and in both cases (Sonata Nos. 3 and 5), they were jigs in binary form. Biber's 1681 church violin sonatas also included dances, which can be found in Nos. 6 and 7 (a *passacaglia* and *ciaconna* respectively). The fourth sonata of Schmelzer's 1664 collection of church violin sonatas also incorporated inner sections dances, which in this case was a saraband that transitioned to a jig. Therefore, taking into consideration my comparative analysis it can be argued that Corelli evolved the church violin sonata structure, the violin idiom, and melodic lyricism from his *Filarmonica* contemporaries. Indeed, most of his compositional techniques and musical philosophies were derived from their ideals. It can also be argued that Corelli was applying *stylus phantasticus* violin performance techniques to his church violin sonatas. Although, they were tamer in comparison, and they always accentuated lyricism in the violin line. Moreover, the church violin sonatas of Corelli and the *Filarmonica* prioritised lyrical violin

melodies in all of the movements, whereas the *phantasticus* sonatas included moments of violin lyricism that was placed between larger sections of virtuosity.

In terms of performing these sonatas from a personal perspective, they are much easier to learn and perfect, since Corelli and his older *Filarmonica* colleagues preferred to disseminate a schematic based violin idiom. In fact, Neal Zaslaw stated that Corelli's Op. 5 violin sonatas showcase schematic passagework for pedagogical purposes:

> "Following their publication, they attained the status of classics, and by 1800 had been reprinted more than 50 times in Amsterdam, Bologna, Florence, London, Madrid, Milan, Naples, Paris, Rome, Rouen, and Venice. No other set of works enjoyed a comparable reception in the 18th century. This frequent republication, along with the survival of hundreds of manuscript copies and dozens of arrangements, document the fact that the op.5 sonatas continued to be performed and to be used as teaching pieces. Their pedagogical value lay, presumably, in three areas: (1) as etudes-op.5 contains a body of finely wrought music many movements of which were within the reach of novice violinists; (2) as compositional models, most of the sonatas (or 'solos' or 'lessons') for one violin with *basso continuo* composed and performed in the first seven or eight decades of the century may be viewed as attempts to enlarge upon or modernise op.5; (3) as a basis for improvisation -- the plainness of certain movements made them ideal vehicles for practising ornamentation".[283]

Considering this, it is clear that Zaslaw believes the sonatas contained violin-pedagogical implications that weave in and out of the collection, which was for him evident in the 'plainness' of the music. Indeed, it was more of an inclusive collection that catered to amateurs, which was part of the philosophy behind the lyrical and expressive musical style. Therefore, I believe it is no coincidence that Charles Burney considered the collection to be the foundation upon which all good violin schools are based, as discussed earlier on in the chapter. Moreover, I also believe there is no coincidence that the next generation of violinist composers would consider Corelli's Op. 5 as a model for learning the fundamentals of violin performance, composition, and various ornamentation methods. Indeed, Gatti aptly stated as much in the liner notes to his record album, *Corelli: Op. 5 Violin Sonatas*:

> "All the violinist composers who followed would take inspiration from this work: both Geminiani and Tartini in their Opus I (1716 and 1734 respectively) would begin

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[283] Neal Zaslaw, "Ornaments for Corelli's Violin Sonatas, Op.5", *Early Music* 24, no.1 (1996): 95.

from the same formal base, even though the contents would sometimes be adapted to the taste of the day, in keeping with the style of the time, and would later adopt the more modern three-movement form; even Vivaldi, in his Opus II (1709) would draw considerably on Corelli's materials. One can say the same thing about the collections of the *Accademici Filarmonici*, Bartolomeo Bernardi (Opus III, 1706), and Lorenzo Somis Ardy (Opus I, 1722). Francesco Maria Veracini would write Paraphrases on the Opus V, and henceforth, this collection would be considered the test ground and touchstone of every violinist".[284]

And with this in mind, I believe that late 18th-century music theorist and virtuoso violinist Francesco Galeazzi (1758-1819) hit the nail on the head when he suggested that Corelli's Op. 5 "was a didactic method for the violin".[285] This can be found in his notable treatise titled, *Elementi teorico-pratici di musica con un saggio sopra l'arte di suonare il violono*, published in Rome during the year 1791. In fact, Galeazzi continued to say that the collection was to "'[…] make [the violinist] acquire a certain manner and taste for playing, and one must then perfect this manner by proposing to him the Second Part of the Opus V of the immortal Arcangelo Corelli: O, how all the rigour of the rules of art is necessary here […] and to take [the violinist] by the hand a bit to then be able to go on to the serious and well-founded study of the First Part of the previously praised Opus V by Arcangelo Corelli. In this study, one will unveil and resolve all the secrets of the art and put into practice all its most exact and rigorous rules'".[286]

In summarising the primary and secondary sources that were quoted in this evaluation, it can be argued that Corelli wanted to market his publication to a wider demographic through an accessible pedagogical method. Indeed, his Op. 5 instructs amateurs on the basics of violin technique and on the rules of composition through various schemas in a clear and organised way. And with this in mind, Corelli's Op. 5 also instructs the basics on gestures and melodic phrasal structures, in addition to learning the basics of musicianship (e.g., instrumental blending in performance). From a personal professional perspective, I can tell you that they were much easier to play in all of those regards when compared to the *stylus phantasticus* violin sonatas. Indeed, Corelli and the *Filarmonica* composers abstained from

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[284] *Arcangelo Corelli: Sonate a violino e violone e cimbalo, Opera Quinta,* Enrico Gatii (France: Arcana Records, A397, 2016): 4.

[285] *Arcangelo Corelli: Sonate a violino e violone e cimbalo, Opera Quinta,* Enrico Gatii (France: Arcana Records, A397, 2016): 4-5.

[286] *Arcangelo Corelli: Sonate a violino e violone e cimbalo, Opera Quinta,* Enrico Gatii (France: Arcana Records, A397, 2016): 4-5.

writing difficult violin passagework and movements. However, those sonatas showed me that even though I am a professional violinist, I need to continue working on developing a *cantabile* sound with a round resonance and to play without tension. And once achieved, this will help me to transfer those concepts to more virtuosic music. With this in mind, it can be argued that the *Filarmonica*'s lyrical and expressive style showcased a different kind of virtuoso violinist-composer, a virtuoso that only perfected the art of making the violin sing through idiomatic and compositional techniques that were accessible to everyone (e.g., fundamental harmonic modulations, typical suspensions, expressive chords, simple position shifts, and et cetera). This is opposed to the *phantasticus* perspective whereby a wide variety of difficult compositional and idiomatic techniques are prioritised. Although, it goes without saying that to play a melody in a *cantabile* way takes a lot of work. As mentioned, a deep knowledge of phrasal structures, gestures, and harmonic analytical structures are necessary in order for the violin to sound lyrical. Therefore, immersing oneself in the violin sonatas of Vitali, Antonii, and Corelli through daily practise will help the amateur and professional violinist (e.g. the masses) graduate to the level of *cantabile* virtuoso. And in doing so, this music will also provide the techniques necessary for learning more difficult music, like the *phantasicus* side of things.

CHAPTER IV: Final Evaluations of the Analyses

In this chapter, I will provide final evaluations on the comparative analyses that I discussed in chapters 2 and 3 of this paper. It will also bring the material discussed in chapter 1 to bear. I will also address the difference reasons I believe Corelli's Op.5 collection was more influential and enduring from Lonati's 1701 violin sonatas.

Lonati's vs. Corelli's Violin Sonatas

Considering the comparative analyses of Lonati's and Corelli's contemporaries in chapters 1 and 2, how do Corelli's church violin sonatas compare specifically to Lonati's? First, the introductory section/movement treatments between both composers are on opposite ends of the stylistic spectrum. Lonati's first movements were defined by contrasting one section and affect with another in quick succession. And he accomplished this with a number of compositional and performance techniques, such as imitation between the parts (Sonata No. 5), call and response (Sonata no. 2), contrasting lyricism and contrastive virtuosity in the

violin lines (Sonata no. 3), and alternating between fast and slow tempos and metres. At other times, Lonati would dedicate the first movements to a showcasing a freely moving violin line in 4/4 time that would usually venture into the high positions of the violin, accompanied by a tonic drone in the basso continuo (Sonata Nos. 1, 4, and 6). This would then transition to another section that is defined by imitation between the parts and would sometimes include difficult idiomatic violin techniques. Oppositely, Corelli only wrote slow and lyrical first movements in 4/4 time that were characterised by imitative compositional techniques, and usually showcased schematic violin sequences on top of an accompanying basso continuo part. The same can be said about Corelli's second and fifth movement fugues, which were discussed in detail in the previous paragraphs. While Corelli's fugues were dripping with lyrical features (e.g., his short, lyrical, and buoyant fugal subjects combined with his equally lyrical development sections), it comes by no surprise that Lonati's fugal subjects in most of his second movements are quite long and seem to be absent of forward momentum. This means that chordal stopping over a long period of time is required, particularly in the exposition. His development section and episodes are also longer in his fugues, but they too include violin performance techniques that are exhibited by Corelli. Although, Lonati's violin idiom is much more complicated than Corelli's. For instance, his finger arpeggios are always contrasted with scales, crawling left-hand patterns, *bariolage*, various rhythms, and large intervallic leaps. And high positions are usually required for part of the section. This analysis also applies to Lonati's fourth movements, whereby his fast semiquaver etudes in 4/4 metre contrasted different patterns and violin performance techniques, as opposed to Corelli's arpeggio based semiquaver etudes in 4/4 time. Although, Lonati's and Corelli's slow inner movements share similar musical qualities, such as violin lyricism and schematics that are often in imitation with the basso continuo. Moreover, both composers designated the relative major-minor tonality to these movements and often wrote them in either 4/4 or in triple metre, such as 3/4 and 3/2. With all of this in mind, it must be noted that Lonati did not usually conclude his inner slow movements on an imperfect cadence, unlike Corelli. Rather, he ended on a perfect cadence. The sonatas of Biber, Schmelzer, and Albertini likewise did not conclude their slow inner sections on an imperfect cadence. Another difference between Corelli's and Lonati's collections was that Lonati did not always write fugues for his fifth movements, whereas Corelli usually did. In Lonati's sonata no. 4, we do find a three voice binary form fugue in 3/4 metre, whereby the violin is responsible for the two upper voices through double stops, and the basso continuo is responsible for the lower voice. However, unlike his second movement fugues, Lonati does not contrast one musical idea with another

in his fugue. Instead, the entire movement is based on a repetitive crochet texture in all of the voices, and the narrative is constantly modulatory and sequential. This fugue resembles a quick step triple metre dance of some sort, perhaps a minuet. Indeed, it is in binary form, it is written in 3/4 metre, the strong beat is on the first crochet of every measure, and it is a quickly passing movement, which correlates to the short steps of the minuet choreography. Therefore, it may be an untitled minuet. With this in mind, Lonati also included a fifth movement untitled dance and variations, which are found in Sonata no. 6. This time, the dance is a jig, but it is not divided into binary form. Moreover, the focal point of this movement is once again, the virtuosity in the violin line. Like the rest of his fast movements, Lonati requires the violinist to showcase different performance techniques in quick succession. And the fourth position is also required. Once the jig is completed, a variation concludes the movement, which reveals even more idiomatic violin techniques, such as double-stopping unison intervals, semiquaver triplets that are contrasting with *bariolage* across 6th to 8ve leaps, and awkward shifts from first to fourth positions in the middle of sequential semiquaver patterns. Lonati shares the incorporation of variations in church violin sonatas with both Biber (Sonata no. 1, 1681) and Schmelzer (Sonata no. 3, 1664). And in addition to an untitled dance, Lonati includes two fifth movement titled jigs in binary form (Sonata no. 2 and 5), something that he shares with Corelli. And like Corelli, the violin idiom was not that complicated. In fact, the range did not exceed the first position in Sonata no. 5. The relatively tame schematic violin sequences and patterns in Sonata no. 2 can usually be played in the first two positions, with the occasional high D in the third position on the E string. However, Lonati's abstention from applying *phantasticus* based virtuosity in his church violin sonatas of 1701 are generally rare.

Lonati and Corelli also included similar church sonata structures in their two *magnum opuses*. Indeed, my research in this paper provides reasonable evidence to suggest that Lonati and Corelli were similarly drawing on church violin sonata structures that were created by the *Filarmonica* from the 1660s to the 1690s. From slow lyrical moments in the first movement, second movement fugues and canzonas, third movement lyrical melodies and expressive harmonies to fourth and fifth movement etudes, fugues, and variations: both groups applied a structure to their sonatas that (1) was more organised than their German and Austrian contemporaries and (2) were more evolved that the older *Filarmonica* models. And from the examples provided, it is evident that Lonati's developments were equal to that of Corelli's. Although, what is not similar between the church violin sonatas of Lonati, and Corelli is their

violin idioms. It is evident that Lonati recalled a lot of the *phantasticus* German and Austrian virtuosic violin techniques, which were harnessed in a through-composed sonata structure. Moreover, lyricism and an equality of presence and virtuosity between the violin and basso continuo lines did not usually define the majority of the slow and fast movements. Generally speaking, the violin took centre stage (e.g. the unrelenting double stops/chordal stops, contrasts of patterns, and et cetera), and the basso continuo provided simple accompaniment, again similar to Schmelzer, Biber, and Albertini. However, it is clear that Lonati harnessed those difficult idiomatic techniques and moments of violin lyricism in a more organised way for the purposes of improving the arousal of emotions. And as a result, it would showcase an *encyclopaedic* virtuoso, one who perfected various kinds of idiomatic techniques and musical styles. Corelli, on the other hand, not only wrote organised sonata structures, but his violin idiom was equally organised. It was more conservative and based strictly on *cantabile* melodies, expressive harmonies, and imitative textures. And such techniques for the *Filarmonica* violinist-composers would arouse the emotions more vividly, since ease, naturalness, and verisimilitude could be achieved through less difficult compositional and performance methods, even though the *Filarmonica* violinists can also be considered virtuosos in the *phantasticus* manner, as discussed in chapter 1. Therefore, it can be argued that the *Filarmonica* was more interested in showcasing a *cantabile* type of virtuoso. In conclusion, the differences in musical philosophy and style are palpable when comparing the church sonatas of Lonati and Corelli, even though the intention of both approaches was to find the best way to arouse the emotions.

The Legacy of Both Violin Sonata Collections

When considering the discussion about Corelli's life, his violin sonatas, and the sonatas of his older contemporaries, it reveals that Corelli was the one of the only figures that linked the *Filarmonica* and the *Arcadi* academies together. What is even more interesting to note is that Lonati and Corelli momentarily occupied the same musical circles in Rome, particularly during the years 1675 to 1677. However, it is clear that Corelli became more famous than Lonati in the decades that followed, and I believe it was due to Corelli's choice of taking advantage of the vacuum effect in Rome that Allsop mentioned. Moreover, the fact that he (1) attached himself to prominent musical patrons of the city; (2) composed for them, and (3) remained in the city until his death, provided him with heightened means to fully exhibit his violinsitic and compositional talents across Rome, Italy at large, and

transnationally. And it was his Op. 5 that helped increase his fame, not only throughout his own generation, but in the generation that followed. Indeed, late 18th-century music critique Charles Burney (1726-1814) believed that "'all good schools for the violin" are built upon Corelli's Op.5 violin sonatas'".[287] Allsop also stated that "without exaggeration this set [the Op. 5] may claim to have been the most commercially successful volume of music ever to have been published, with over fifty reprints by 1800".[288] Peter Walls likewise affirmed that "these sonatas (unlike so much Baroque repertory) never completely disappeared from sight […] [and they] came to be regarded as the hallmark of a performer's musicianship and skill".[289] He continued to say that immediately after the first printing of Corelli's Op. 5, composers began arranging the collection for other instruments with accompaniment, such as the recorder and viola da gamba.[290] Moreover, the fact that (1) Corelli published his violin sonatas in Rome (the centre of the Roman Catholic world); (2) those sonatas were sanctioned by the pope, (3) that they were dedicated to a princess who was a European-wide patron of music and the arts, and (4) written in the lyrical and expressive style that naturally appealed to amateurs, may have additionally helped at increasing his fame during his own generation. Walls concluded by saying that "[…] among period-instrument performers of the past two decades, [the sonatas] have regained their original status as cornerstones of violinists' development – something to be mastered on the way to Bach's unaccompanied sonatas and partitas […] The explosion of editions of Corelli's Op. 5 in the 18th-century is matched in our time by the extraordinary number of recordings".[291] Walls's summation of the impact that Corelli's Op. 5 has on our own generation of musicians and violinists is indeed accurate, indicating that Corelli's violin sonatas will always remain a staple and a subject of discussion in early music performance and scholarship.

However, it is surprising to ascertain that Lonati's fame in comparison was not more enduring than Corelli's, particularly since by the mid-17th-century, Lonati was already widely known as one of Rome's and Italy's most celebrated virtuoso violinists (as indicated earlier by Dubowy). And one would assume that Lonati's only publication of music (the 1701 collection of violin sonatas) should have made him more famous than Corelli, due to its virtuosic content and amalgamation of different European baroque musical styles, such as in

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[287] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 120.

[288] Allsop, *Arcangelo Corelli: New Orpheus of Our Times,* 120.

[289] Peter Walls, "Performing Corelli's Violin Sonatas, Op. 5", *Early Music* 24, no. 1 (1996): 133.

[290] Peter Walls, "Performing Corelli's Violin Sonatas, Op. 5", *Early Music* 24, 133.

[291] Peter Walls, "Performing Corelli's Violin Sonatas, Op. 5", *Early Music* 24, 133.

the works of Biber, Schmelzer, Albertini. But I believe that in addition to the reasons already discussed above about Corelli's fame, his Op.5 collection may have appealed more to the masses from a musical standpoint. From Corelli's tempered violin idiom (in comparison to Lonati's) and to his more uniform sonata forms (in comparison to Lonati's), both amateurs and professionals could easily partake from studying it. It was a more inclusive approach, something that was discussed earlier in the violin sonatas of composers that were based at the *Accademia Filarmonica* in Bologna, such as G.B. Vitali, P. Antonii, and others. Lonati's collection, on the other hand, is much more geared toward the virtuoso since it is generally written in the *stylus phantasticus*. One thing that must be noted at this point is that there is no indication that Corelli ever wrote or published music in the *phantasticus* style. Oppositely, Lonati showed himself to be a different composer, whereby he not only mastered the lyrical and expressive musical style that defined all of Corelli's works, but he was able to write in the *phantasticus* style. As a result, this may give rise to the opinion that Corelli could not perform in the manner of a virtuoso, particularly in *phantasticus* standards. However, as I mentioned in the first chapter, I believe that he did. Since he was a member of the *Accademia Filarmonica* (and afterwards the *Arcadi*), this gives us a good basis to argue that he was an elite professional in music composition and violin performance. Moreover, it is interesting to note that unlike Lonati, Corelli in 1710 reissued the first six sonatas of his Op. 5 with the inclusion of highly virtuosic written out scalic ornaments for his slow movements (in collaboration with the French-Dutch music typographer, Estienne Roger [1664/65-1722]).[292] This indicates that both Corelli's first edition print of 1700 and his reissue in 1710 were also for marketing purposes, as mentioned earlier. All things considered, it was unsurprising to find out that one period account described Corelli as playing his violin sonatas in the manner of a madman: "'It was usual for his [Corelli's] countenance to be distorted, his eyes to become as red as fire, and his eyeballs to roll as if in an agony'".[293] This certainly suggests that Corelli was a virtuoso of his instrument. However, there are other period accounts available that say Corelli's manner of performing his music was "'learned, elegant, and pathetic'".[294] At this point, one may argue that these two accounts contradict themselves.

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[292] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[293] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

[294] Talbot, Michael. "Corelli, Arcangelo." Grove Music Online. 2001; Accessed 18 Dec. 2021. https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006478.

However, I believe that the one was referring to Corelli's showmanship in performance and the other was referring to the music he was playing. And I believe that interpreting both accounts in this way leads to a better understanding of Corelli's methods toward performance and music composition. For instance, the reissued violin sonatas of 1710 provide enough evidence to suggest that Corelli certainly knew how to perform in a virtuosic way. However, the virtuosity of those ornaments are not extreme. Indeed, there are hardly any difficult and rugged idiomatic violin techniques, unlike the *phantasticus* works. As a result, the integrity of the melodies and their lyrical and expressive qualities are still not compromised, which is perhaps why other period accounts of Corelli's playing say that he performed elegantly. And this certainly falls in line with the *Filarmonica* ideals that verisimilitude, ease, and naturalness in music composition should be executed at all costs, since they believed that the arousal of the emotions would occur more easily. So in an attempt to reconcile both first-hand assessments of Corelli's musicianship, perhaps his bodily movements while performing was extreme for the purposes of showmanship, but the way he played his music in terms of sound was considered to be learned, elegant, pathetic, and et cetera. But of course, we must take first-hand witness accounts with a grain of salt since they are often written with biases and can overexaggerate the facts. Moreover, everyone has different perceptions of truth. Regardless, it is clear that the lyrical and expressive musical style in Corelli's Op.5 in particular could have easily been played with almost no ornamentation (as written) or could be played with a medium and large amount of virtuosic ornamentation (of course without the presence of overindulgence). This indicates that it was a more inclusive approach that was suitable for all levels of musicians.

CONCLUSION

Throughout the mid to late 17th-century, the *stylus phantasticus* and the lyrical and expressive musical style dominated the baroque European soundscape. As a result, it was considered a stylistically plural fifty years or so. However, it was a plurality that extended briefly into the 18th-century by virtuoso violinist composers, Corelli and Lonati in their *chef d'oeuvres,* the solo violin sonatas with basso continuo accompaniment. In fact, even though both composers shared similar musical circles in Rome during the 1670s and that they wrote church and chamber trio and solo sonatas throughout their careers, their musical styles in the violin sonatas were largely dissimilar. Concerning Lonati, his violin sonatas of 1701 was an apex opus. He amalgamated the difficult virtuosic *stylus phantasitcus* violin performance

techniques and associated affects that were promulgated by (1) his German and Austrian predecessors (Biber and Schmelzer), and (2) by his Italian colleagues (Stradella and Albertini). Indeed, Lonati harnessed their virtuosity and affects into a more organised sonata structure, as was seen throughout the analysis of his church violin sonatas. Moreover, Lonati and his *phantasicus* contemporaries also incorporated moments of lyricism and expressivity in their music, indicating that they were versatile composers who were able to write in any musical style. As a result, their genius, phantasy, and invention would be on display for everyone to see. Indeed, the highly contrastive nature of the German, Austrian, and Italian *phantasticus* violin church sonata showcased the violinist composers' maximum abilities of storytelling through musical affects via different types of virtuosity and musical ideas, which was a fundamental philosophy of the musical style itself. With this in mind, Corelli's Op. 5 of 1700 is also considered an equally important apex opus, since it amalgamated the lyrical and expressive musical style promulgated by Corelli's domestic predecessors and contemporaries, Cazzati, G. B. Vitali, and P. Antonii. However, virtuosity and compositional techniques were on the restrained side, as observed in the church violin sonatas. Indeed, it was a more balanced style, and this description also pertains to their general affect preferences. Even though their sonata structures were defined by contrasting slow/fast tempo movements (accompanied by relevant time signatures, tonalities, and et cetera), the musical content in all of the movements exuded lyricism and expressivity, which is different from Lonati's violin sonatas. And even though Corelli's chosen musical style seems more straightforward and conservative in comparison, it was a style that defined the 18th-century Baroque soundscape in Italy and abroad, since it catered to both amateur and virtuoso. Moreover, Corelli with his Op. 5 was responsible for that new century soundscape. However, Lonati's 1701 violin sonatas should not be discounted as non-influential. J. S. Bach, Pisendel, and others were inspired by Lonati's violin sonatas, to the extent that some of their work imitated certain *Lonatiesque* figurations, violin techniques, sequences, sonata structures, and et cetera. Therefore, Lonati's violin sonatas were certainly appreciated and studied by some of the great masters of the 18th-century baroque era. That being said, his sonatas can also be appreciated by non-virtuosos since they revealed the different ways an amateur or a professional can learn the ways of a master violinist and composer. In conclusion, even though one violin sonata opus and musical style became the favoured one, it is clear that both the amateur and the professional musician can learn more from studying both collections in tandem. And in this way, musicians can better interpret the violin sonatas of both composers. In doing so, we will learn more about the stylistically plural 17th-century. My accompanying recital will bring to

bear the material discussed in the paper through sound, which will showcase how I believe these sonatas should be played. Indeed, my interpretations take the *phantasticus* and the lyrical and expressive musical philosophies into consideration, which, when applied to the interpretation processes of Lonati's and Corelli's violin sonatas, it will reveal the similarities between their respective contemporaries. And I hope it will shed a new light on them.

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