DARIO CASTELLO'S MUSIC FOR SACKBUT: THE *SONATE*

CONCERTATE IN STIL MODERNO (1629)

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Dario Castello's *Sonate concertate in stil moderno* is a collection of 29 trio sonatas in two volumes, with 10 of them employing the sackbut. These works represent a significant repertoire for the sackbut in an era where specific instrumentation was only starting to become a convention. While these pieces are often studied, performed and recorded in Europe, most American trombonists are not aware of their existence. This study seeks to acquaint the American trombonist with the sonatas of Castello and to provide performance suggestions for those less familiar with this genre.

Chapter 1 presents a survey of the current literature on Castello. Chapter 2 provides an historical background for music in Venice in the early 17th century, while Chpater 3 focuses on the composer and his music for sackbut. Chapter 4 investigages the sonata in early 17th century Venice. Chapter 5 provides an insight into early baroque performance practice by discussing principles such as affect, tempo, ornamentation, diminution and articulation. Examples from the ten sonatas are used to illustrate these principles, providing the modern trombonist with a framework in which to study Castello's music. The final chapter discusses the implications of this study on the American trombone curriculum.

ACKNOWLEDGEMENTS

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CHAPTER 1

INTRODUCTION

"Twenty-five Years of Trombone Recitals: An Examination of Programs Published by the International Trombone Association" is a compilation and categorization by David Guion of the repertoire from professional and student recital programs submitted to the *International Trombone Association Journal* between the years of 1972–1997.[1] Of the 13,648 pieces from 2,641 programs submitted, music of the early 17th century is barely represented, and there was not a single performance listed of any of the *Sonate concertate in stil moderno* of the Venetian composer Dario Castello (c.1590–c.1658).[2] This study clearly indicates that American trombonists are generally not aware of this music, despite the fact that an Urtext and editions of all ten sonatas have been published and at least two dissertations have explored these sonatas. However, past scholarship about Castello has focused mainly on historical research and on creating editions of the composer's music.

In 1977, Eleanor Selfridge-Field published "Dario Castello: Selected Ensemble Sonatas." This is a collection of performance editions for 20 of Castello's 29 sonatas, including six of the ten works which call for the sackbut.[3] Selfridge-Field has written several articles and books, and is generally considered an expert on Castello and Venetian instrumental music. In 1991, Andrew Dell'Antonio completed a Ph.D. dissertation from the University of California at Berkeley titled "Syntax, Form, and Genre in Sonatas and Canzonas, 1621–1635." The first chapter of this

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[1] David M. Guion, "Twenty-five Years of Trombone Recitals: An Examination of Programs Published by the International Trombone Association," *ITA Journal* 27 (Winter 1999): pp. 22–29.

[2] In the study, pieces listed include Cesare's La Hieronyma (9 performances), Schütz' Fili Mi, Absalon (7), and Marini's Sonata (6).

[3] Selfridge-Field, Eleanor, Editor, "Dario Castello: Selected Ensemble Sonatas," *Recent Researches in the Music of the Baroque Era* Vol. 23–24. Madison, WI: A–R Editions, Inc., 1977.

dissertation is devoted to Castello's music.[4] Andrea Bornstein released *Opera strumentale, Vol. I: Sonate Concertate in Stil Moderno, Libro Primo and Libro Seconda,* an Urtext of all 29 of Castello's sonatas in 1998,[5] and in 2002, Hoyt Hudson Andres' dissertation from the University of North Carolina at Greensboro titled "Four Works Including Parts for Trombone by Dario Castello: A Performance Edition" created editions for the last four sonatas not included by Selfridge-Field in her earlier work.[6]

While this scholarship has been immensely important in making Castello's music available and easier to read, this music remains neglected by American trombonists. Further, the study and performance of original music for the sackbut from the Renaissance and Classical eras has flourished while that of the Baroque era is largely ignored. Although there are numerous examples of original music for the sackbut from the 17th century,[7] transcriptions of music written for other instruments are more often studied and performed. Venetian sackbut music from the 1620s is particularly neglected.

Interestingly, Venetian sackbut music from the 1620s is studied, performed, and recorded much more often in Europe than in the United States. Table 1 outlines the number of released recordings of music from the three most prolific Venetian composers of the period for the sackbut.

In the last twenty-five years there has been only one professional recording of 17th

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[4] Dell'Antonio, Andrew. "Syntax, Form, and Genre in Sonatas and Canzonas, 1621–1635." Ph.D Diss. University of California at Berkeley, 1991.

[5] Castello, Dario, *Sonate Concertate in stil moderno, Libro Primo and Libro Secondo* (Venezia 1629) [Instrumental Works Vol. 1 and 2 - ed. Andrea Bornstein], Bologna: Ut Orpheus Edizioni, 1998.

[6] Andres, Hoyt Hudson, "Four Works Including Parts for Trombone by Dario Castello (fl. 1621–1644) in Sonata Concertate in Stil Moderno, Libro Secondo (1629): A Performance Edition." Diss. University of North Carolina at Greensboro, 2002.

[7] Besides Dario Castello, examples include Girolamo Frescobaldi, Giovanni Picchi, Biagio Marini, Giovanni Battista Riccio, Antonio Bertali, and Giovanni Martino Cesare.

century sackbut music produced in America, while there were sixteen recordings from European performers representing the composer Castello alone.

Table 1: Early 17th century Venetian composers writing chamber music using the sackbut

Composer	Number of works calling for the sackbut	Total number of recordings issued in the last 25 years	Number of American recordings
Giovanni Picchi (1571–1643)	11	9	1[8]
Dario Castello (c. 1590–c.1668)	10	17[9]	1
Biagio Marini (1594–1663)	18	6	0

Additionally, it becomes apparent that this divide exists not only for the music of Castello, but for the works of Giovanni Picchi and Biagio Marini as well. Although there were several composers writing for the sackbut during this decade, this study will focus on the sackbut music of Dario Castello. While limited in scope, this paper seeks to acquaint the American trombonist with the sonatas of Castello and to provide performance suggestions for those less familiar with this genre.

Castello's *Sonate concertate in stil moderno* represents a significant repertoire for the sackbut in an era where specific instrumentation was only starting to become a convention. These sonatas are also some of the first examples of the sackbut being used as a solo instrument, as an equal solo voice to the treble instruments and not merely doubling the bass voice in the continuo. Castello's virtuosic writing for the sackbut dramatically differs from most of the sackbut music of the Renaissance, where the instrument was primarily grouped in consort. Venice was an important place for the development of repertoire for the sackbut in the early 17th century.

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[8] The same single American recording contains both Castello's and Picchi's music: Borror, Ronald, *Seventeenth-Century Italian Trombone Sonatas*, Amreco MHS 12214W, 1988.

[9] For a partial list of recordings of Castello's music, see Appendix C: Discography on p.52.

CHAPTER 2

MUSIC IN VENICE IN THE EARLY 17TH CENTURY

Throughout the Middle Ages, Venice was a maritime republic that flourished as a crossroads between Western Europe, the Mediterranean and the Near East. As an independent republic, Venice had no hereditary rulership. Instead, a Doge was elected to rule for life. This republican institution lasted for more than 1000 years, from its inception in 726AD until it was abolished by Napoleon in 1797AD.[10] Because the Doges were not hereditary kings or rulers like in other parts of Europe, much of the wealth of Venice was spent on lavish ceremonies to assert their legitimacy as the head of government. Ceremonial music seems to have been more important in Venice than in most other places; the Doge maintained a musical retinue that was the equal of many royal courts.[11] The Doge was also considered the ecclesiastical head of the republic and therefore these festivities became a blend of secular and sacred traditions.

In addition to the Doge's musicians, there were several *piffari*, or town bands, in Venice. These bands, made up of a core of sackbut and cornetto players, performed important civic duties such as the announcing of certain hours of the day and important people, as well as warning about fires and attacks. They were employed by the city, and thus reported to duty when called upon by the civic authorities. This institution had already existed throughout Europe for centuries, but while most other cities only had one *piffaro,* Venice had six.[12]

With the cornetto gradually replacing the shawm at the end of the 15th century, the brass instruments of the *piffari* began to be accepted as possible indoor instruments and were

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[10] Norwich, John Julius, *A History of Venice*, New York: Vintage Books, 1989, pp. 641-642.

[11] Guion, David M, *A History of the Trombone*, Lanham, MD: Scarecrow Press, 2010, p. 109.

[12] Herbert, Trevor, *The Trombone*, New Haven; London: Yale University Press, 2006, p. 70.

beginning to be used in church. By 1570, it was commonplace to hear cornetti and sackbuts in church, particularly for important holidays and feasts.[13] This was certainly the case in Venice.

Sackbut players in 16th and 17th century Venice performed in all three of these settings: court, *piffari* and church. Additionally, many of them also played at confraternities and orphanage-conservatories within the city. Confraternities were charitable and religious organizations for the laity.[14] They were set up by wealthy merchants who collectively wanted to patronize the arts and sponsor charitable works.[15] They were at the apex of their power during the late 16th and early 17th centuries, and often staged elaborate processions on important feast days.[16] An English visitor in 1608 commented that at the feast of St. Roche, probably at the Scuola di San Rocco, that "sometimes sixteen played together upon their instruments, ten Sagbuts, foure Cornets, and two Violdegambaes of an extraordinary greatness."[17] Orphanage-conservatories were institutions where girls lived and were taught a curriculum with an emphasis on the liberal arts. These orphanages became so highly regarded by the early 18th century that the nobility sometimes sought out spots for daughters as paying students.[18] Often, an instructor was hired to teach music. A famous example of this comes from the early 18th century with Antonio Vivaldi (1678–1741), who spent most of the last 40 years of his life working at the Ospedale della Pieta*,* a girls' orphanage in Venice. Many of these orphanages had respectable instrument collections, which included two or three sackbuts.[19]

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[13] Ibid, p. 103.

[14] In Venice, these were called *Scuole Grandi*, or "Great Schools."

[15] Selfridge-Field, *Venetian Instrumental Music,* p. 33.

[16] Ibid.

[17] Guion, p. 118. Quoted from "Early Orchestras: Some Contemporary Accounts," in *Galpin Society Journal* 1 (1948), 27.

[18] Selfridge-Field, *Venetian Instrumental Music,* p. 42.

[19] Ibid, p. 43–47.

Sackbut players from Venice also found careers in important royal courts throughout Europe. In the early 16th century the French court hired sackbut players from Venice. Also, Venetian performers went to the court of Henry VIII in England, petitioning and winning positions in the king's ensemble.[20] The Bassano family, from a town near Venice, had no fewer than 17 family members serving the English king's musical retinue between the 1530s and the end of the 17th century. Seven of them played the sackbut.[21] The number of instrumentalists hired in Venetian venues, the difficulty of some instrumental music and the success of Venetian sackbut players abroad all suggest that there were many talented sackbut specialists in the republic at this time.

Music and Musicians at San Marco

The Basilica of San Marco was the center of religious and musical life for the city of Venice. Although it was not considered an important church by Rome, San Marco was important in Venice as the place of worship for the Doge. In fact, the basilica itself was attached directly to the Doge's Palace. Venetian musical practice tended to ignore decrees from Rome following the Council of Trent (1545–63), which discouraged the use of many instruments in church as a response to the Protestant Reformation. St. Mark's choice to cultivate instrumental music does not mean that the basilica had pro-Protestant sentiments. Rather, it was far enough removed from Rome to continue its own unique traditions, which included a synthesis of secular and sacred ceremony, and a blending of European, Byzantine and Arabic cultural traditions.[22]

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[20] Guion, p. 87.

[21] Ibid, p. 76.

[22] Selfridge-Field, Eleanor. *Venetian Instrumental Music: From Gabrieli to Vivaldi*, p. 3.

This contributed to the flowering of instrumental music in Venice in the 16th and 17th centuries.[23]

This cultural fusion had important consequences for instrumental music of the 16th and 17th century. Treatises of Silvestro di Ganassi (b. 1492), Girolamo dalla Casa (d. 1601) and Giovanni Bassano (c. 1558–1617) offered practical advice for instrumental playing and were concerned with the arts of improvisation and ornamentation.[24] The fact that these works focused on a specific instrument and were written to guide in the improvisatory arts is important. According to Selfridge-Field:

> These arts are conceptually so similar to characteristic aspects of Indian and Near Eastern music that Venice's contact with the eastern end of the Mediterranean may deserve to be reckoned as a monumentally important avenue of inspiration in the development of Baroque musical ideals.[25]

Ganassi, Dalla Casa and Bassano each had their own particular style of division, or filling in the space between two intervals.[26] Both Dalla Casa and Bassano were cornetto players and collectively led the instrumental music at San Marco for fifty years: Dalla Casa began the first permanent ensemble of wind players at the basilica and was in charge of it from 1568–1601. Upon Dalla Casa's death, Bassano replaced him and managed the ensemble from 1601–1617.[27] Additionally, the basilica employed two organists and regularly hired freelance musicians until at least 1617.[28]

Giovanni Gabrieli (c. 1557-1612) worked as an organist at San Marco from 1585–1612.[29] Gabrieli's *Symphoniae sacrae* (1597) is noted for beginning the tradition of labeling specific

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[23] Ibid., p. 4.

[24] Ibid, p. 73.

[25] Ibid, p. 76.

[26] The technique of division and its application to Castello's music will be discussed more in Chapter 5.

[27] Selfridge-Field, *Selected Ensemble Sonatas*, p. viii.

[28] Guion, *The Trombone,* p. 118.

[29] Ibid, p. 81.

instrumental parts[30] and dynamics.[31] Selfridge-Field points out an interesting parallel with the

chiaroscuro paintings of Tintoretto that were popular in Venice during the early 17th century.[32]

Tintoretto's *Last Supper* (1594) depicts the famous biblical scene with a dramatic use of light,

sharply contrasting the luminosity of Jesus with the darkness present in the rest of the scene.[33]

Most of Gabrieli's compositions for San Marco were instrumental *canzonas,* which employed

contrast through the opposition of tutti and soli lines or through changes in texture, meter, tempo,

or dynamics. Gabrieli often uses the technique of *cori spezzati*, or divided choirs. Two or more

of these choirs repeat the same statement, creating an echo effect. Several of Giovanni

Gabrielli's polychoral compositions score for two or more sackbuts with one, the *Canzon quarti*

toni, using twelve. In addition to those already working regularly at San Marco, this would

necessitate the hiring of extra musicians.

Claudio Monteverdi (1567–1643) was the maestro di cappella at San Marco from 1613–

1643. Prior to his time in Venice, Monteverdi was employed by the Gonzaga family in Mantua

and wrote two very important works that feature sackbuts prominently: *L'Orfeo* (1607) and the

Vespers (1610).[34] Despite the fact that he was primarily a vocal composer with no known

exclusively instrumental works, his influence on instrumental music was pervasive. The

prefaces to his books of madrigals were a significant resource for musicians of the era.[35] In the

preface to his fifth book, *Il quinto libro de madrigali a cinque voci* (1605), he suggested a new

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[30] Herbert, p. 106.

[31] Andres, "Four Works: A Performance Edition," p. 12. Quoted from: Arnold, Denis, *Giovanni Gabrieli and the Music of the Venetian High Renaissance* (London: Oxford University Press, 1979), p. 160.

[32] Selfridge-Field, *Selected Ensemble Sonatas*, p. viii.

[33] Tintoretto painted a series on the life of Christ at the Scuola di San Rocco, a confraternity.

[34] It is thought that the *Vespers* may have helped Monteverdi to secure the position of *maestro di cappella* at San Marco (Herbert, *The Trombone,* p. 106).

[35] Andres, *Four Works: A Performance Edition, pp. 6–8.*

musical style, the *seconda prattica*. The *prima prattica* emphasized the importance of harmony over text. In contrast, the *seconda prattica* advocated that harmony should be shaped to the melody and the text so that the expression of these can become more apparent.[36] Although this distinction between the *prima prattica* and the *seconda prattica* would seem to necessitate the use of text, it influenced instrumental music as well.

Monteverdi was at the center of a new musical aesthetic that was taking form in Venice at the turn of the 17th century. He and other composers of the time were fostering new musical styles. In the preface to his eighth book of madrigals, *Madrigali guerrieri, et amorosi con alcuni opuscoli in genere rappresentativo* (1638), Monteverdi further categorized the *seconda prattica* into three different states or affects: *stile concitato* (agitated), *stile molle* (soft), and *stile temprato* (moderate). Monteverdi maintained that these came from Plato's *Rhetoric*, and that there were numerous examples of *stile molle* and *temprato*, but not *concitato*. He quotes Plato's description of the *stile concitato* as "that harmony that would fittingly imitate the utterances and the accents of a brave man who is engaged in warfare."[37] This warlike style was adopted by Monteverdi and was often represented by a series of repeated sixteenth notes replacing a whole note in places where the text moved quicker or suggested an agitated style.[38]

Giovanni Picchi (1571–1643) was an organist in Venice whose musical output was mostly instrumental. The *Canzoni da sonar con ogni sorte d'instrumenti* (1625) consists of 19 sonatas, with 11 of them having one or more sackbut parts. Although some of these are labeled

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[36] Claudio Monteverdi, "Il quinto libro dé madrigal" (Venice, 1605), trans. Oliver Strunk in *Source Readings in Music History: The Baroque Era, Revised Edition*, p. 32.

[37] Claudio Monteverdi, *Preface to* Madrigali guerrieri, et amorosi (Venice, 1638), trans. Oliver Strunk in *Source Readings in Music History: The Baroque Era, Revised Edition*, p. 156.

[38] Selfridge-Field notes that the *stile concitato* represents the 17th century version of the older *battaglia*, a form of program music depicting warfare, and is also consistent with the German *Sturm und Drang* of the 18th century. From Selfridge-Field, *Venetian Instrumental Music*, p. 121.

as sonatas, all of them are really canzoni in the style of Gabrieli.[39] Nathan Wilkes' dissertation

The "'Canzoni da sonar con ogni sorte d'istromenti' (1625) of Giovanni Picchi" contains a

transcription of the entire collection.[40]

Biagio Marini (1594–1663) was an instrumentalist at San Marco, but spent much of the

period between 1621–1651 working in other cities in modern-day Italy, Germany, and the

Netherlands. His Op. 1, *Affeti Musicali* (1617) contains five works that include sackbut, and his

Op. 8 *Sonate, Symphonie ... e Retornelli (1626)* includes 13 more. As a musician who spent

much of his life outside of Venice, the simplicity of some of his sonatas was likely more

compatible with early Baroque tastes than the more polyphonic, complex Venetian style.[41]

In addition to the contributions of Marini and Picchi, several historically important works

were written for the sackbut during this period. Heinrich Schütz (1585–1672) studied with

Giovanni Gabrieli in Venice for several years and wrote another important work for sackbuts, the

Symphoniae sacrae (1629). This included *Fili Mi, Absalon* and *Attendite, popule meus, legem*

meum, two separate compositions containing a vocal solo with an accompaniment of four

sackbuts and continuo.

Giovanni Martino Cesare (1590–1667) was born in Udine, which was part of the

Venetian Republic. Although he spent most of his career in parts of modern-day Germany, it is

possible that he was influenced by the instrumental music of Venice. His *Musicali melodie*

(1621) included nine pieces calling for sackbut, with one, *La Hieronyma,* thought to be the first

known solo work written for the instrument.

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[39] Wilkes, Nathan Garrison, *The* "'Canzoni da sonar con ogni sorte d'istromenti' (1625) of Giovanni Picchi." Diss. University of British Columbia, 1997, p. 22. This dissertation reviews all of Picchi's works in this collection.

[40] See Footnote 39.

[41] Selfridge-Field, *Venetian Instrumental Music*, p. 132.

These aforementioned compositions are important to the early development of the instrument and many are currently known, studied and performed in the United States. The ten sackbut sonatas of the *Sonate concertate in stil moderno* are equally valuable, but are mostly unknown. A further investigation of Castello's music illustrates its historical importance and merit.

CHAPTER 3

DARIO CASTELLO

Dario Castello (c.1590–c.1658) lived and worked in Venice at the beginning of the 17th century and was heavily influenced by the instrumental practices of Giovanni Gabrieli and Claudio Monteverdi. Most of the information about Castello comes from the title pages of the two volumes of the *Sonate concertate in stil moderno*, both written in the 1620s.[42] Although not much is known about his life, Castello was the head of one of the Venetian *piffari,* and was also employed for at least part of his career at San Marco.[43] Records from San Marco indicate that there were several different instrumentalists employed there in the early 17th century with the name Castello, but it is not clear which of them may have been the composer of the *Sonate concertate in stil moderno*.[44] This evidence makes it highly likely that Castello was an instrumentalist, but it is unknown what instrument the composer may have played.

Venice was an important center for music printing, which undoubtedly helped composers such as Castello disseminate their music. The two volumes of the *Sonate concertate in stil moderno* were reprinted many times throughout the first half of the 17th century. Eleanor Selfridge-Field cites this as evidence of Castello's popularity as a composer:

> The quality, popularity and difficulty of his instrumental works all suggest that he was one of the leading instrumental composers of the early seventeenth century and the works require a technical proficiency rarely found in other works of this era. This makes it seem most improbable that he was personally unknown to his contemporaries and renders the absence of recorded traces of him all the more curious.[45]

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[42] Selfridge-Field, Eleanor, Editor, "Dario Castello: Selected Ensemble Sonatas," *Recent Researches in the Music of the Baroque Era* Vol. 23, p. vii.

[43] Ibid, p. 180.

[44] Selfridge-Field, Eleanor, "Dario Castello: A Non-Existent Biography," *Music & Letters* Vol. 53, No. 2 (April 1972), pp. 180–181.

[45] Ibid, p. 179.

Although Castello was writing instrumental music during the same period as Picchi and Marini, Selfridge-Field maintains that his music was ahead of its time, being "chronologically transcendent when compared with the works of his immediate contemporaries."[46] In Picchi's slightly more dated style, the *canzona* and *sonata* had not yet developed into separate genres.[47] While the characteristics of Marini's and Castello's works are similar, the latter's sonatas tend to be much more virtuosic.

Instrumental virtuosity was one of the hallmarks of Castello's sonatas. As the head of a *piffari*, Castello was well aware of the possibilities and limitations of wind instruments and was continually pushing the boundaries of technical demands in his sonatas. The composer himself seems to have realized that his sonatas were difficult. When the *Libro primo* was reissued in 1629, he added a note claiming that "although [the sonatas] may at first look difficult…they will not be robbed of their spirit by playing them more than once."[48] It seems the composer is suggesting that performers would need to practice these in order to master them. Castello was also well aware of the diminution techniques of Ganassi, Dalla Casa and Bassano, and often employed them in order to make his music more difficult.

As previously stated, contrast was an important element in the early 17th century art and music of Venice. In Castello's sonatas, this contrast comes from the interplay between solo and tutti passages both within sections and between them, often in stark and sudden ways as inherited by composers of the canzona like Gabrieli. Gabrieli's *cori spezzati* becomes an echo effect in some of Castello's sonatas, where repetition occurs at a softer dynamic.[49] In these works,

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[46] Selfridge-Field, Eleanor, *Venetian Instrumental Music from Gabrieli to Vivaldi*. New York: Praeger Publishers, 1975, p. 133.

[47] Selfridge-Field, *Venetian Instrumental Music*, p. 115.

[48] Ibid, p. 134.

[49] Andres, *Four Works: A Performance Edition*, pp. 11–12.

Castello inscribes the word "Eco" so that the performer is aware of this technique.

Ex. 1 "Eco" in Castello's Sonata 6 a2, Libro primo, mm. 69–80 [50]

Castello takes the *stile concertato*, previously referring to the combining of voices and instruments to create contrast, and applies it to his instrumental sonatas.[51] In the *stile concertato,* successive portions of the text were set in sharply contrasting textures and styles such as: solo, tutti, antiphonal, imitative polyphony, and homophony. According to Anthony Carver, "the interaction of voices or groups of voices in *cori spezzati*, dialogue and imitative polyphony contributed to the development of the style, but the emergence of the continuo was crucial."[52] Castello's music is full of ever-changing textures, tempi, dynamic levels and fluid forms. Often,

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[50] All musical examples come from Dario Castello, *Sonate Concertate in stil moderno, Libro Primo and Libro Secondo* (Venezia 1629) [Instrumental Works Vol. 1 and 2 - ed. Andrea Bornstein, 1998] and are reproduced with permission from Ut Orpheus Edizioni, Bologna.

[51] Barnett, p. 493.

[52] Carver, Anthony F., "Concertato," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed March 14, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/06242.

subsections in his music continue on without stopping, making the transitions even more abrupt but providing more continuity.[53]

Castello's choice of the title *Sonate concertate in stile moderno* is not only an assertion that his music was "modern," but also that it was in the new concerted style. This title shows the direct influence that Monteverdi had on the composer. In addition to adopting the *stile concertato,* Castello also employs Monteverdi's warlike *stile concitato*. In the second section of Castello's Sonata 16 *a4*, Libro secondo, the composer writes long passages of repeated sixteenth notes to portray this style.

Example 2: *Stile concitato* in Castello's Sonata 16 *a4,* Libro secondo, mm. 83–97

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[53] Allsop, pp. 90–91.

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Ex. 2 (cont.)

Castello, like Gabrieli, "went to relatively great lengths for the time in specifying the instruments he intended and in scoring idiomatically for them."[54] In his sonatas, Castello rarely specifies soprano voices, but the violin is an obvious choice, as composers were starting to write for it as a solo instrument during this time. Castello's writing was idiomatic for the instrument; however, he was not at the forefront for developing violin technique in the early 17th century.[55]

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[54] Selfridge-Field, Eleanor. *Venetian Instrumental Music,* p. 133.

[55] Allsop, p. 30.

The ranges of his soprano parts tend to be conservative, and because of this, other instruments are viable options as substitutes. Most notable of these is the cornetto, which was prized as a virtuoso instrument and valued for its dynamic contrast and ability to articulate well. The cornetto was often listed as a substitute soprano instrument in sonatas, and for some of Castello's works it is the stated instrument. Later in the century, as violin technique developed, the cornetto began to go out of fashion.[56]

Although the composer rarely specified the soprano voice, he almost always specified the bass with either the sackbut or bassoon. Alternately, the violetta, most likely a type of bass viol, was sometimes listed as a possible substitute. The most popular of the bass instruments used by Castello is the sackbut because of its entirely chromatic range and possibilities for different-sized instruments (bass, tenor and alto). Castello wrote the hardest music for this instrument, with some virtuosic solo sections. Castello almost never specified alto, tenor, or bass sackbut. However, the choice of clef is a good guide as to which instrument was preferred, with most parts falling comfortably into the range of the tenor sackbut.[57] The bassoon was also specified for nine of Castello's sonatas. While it was possible to play chromatically on the baroque bassoon, the system of keys made it difficult to do so very quickly. The parts written for it tend not to go much above middle "C," with parts higher than that usually reserved for the sackbut.

The instrument of choice for the basso continuo was also not usually specified, but the organ seems to have been the most popular choice. The organ was closely tied to the church but was also used as a chamber instrument. The harpsichord was another alternative.[58] The addition

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[56] Innovations like tremolando, scordatura and wider ranges of tessitura contributed to the ascendancy of the violin in the mid 17th century.

[57] Allsop, p. 33.

[58] Castello used the names *spineta* and *clavicembalo*, both of which were stringed keyboard instruments similar to the harpsichord. From Newman, William S., *The Sonata in the Baroque Era*, Chapel Hill: The University of North Carolina press, 1966, p. 107.

of a non-keyboard voice (such as a viol or cello) to the continuo was always an option at the discretion of the performers. While a two-instrument continuo and the *basso seguente* practice of doubling the bass soloist voice were common during the period, there is no evidence that any of the solo parts would ever have been doubled in Italy. Larger ensembles and doubling do not become conventions until the 18th century.

CHAPTER 4

THE SONATA IN EARLY 17TH CENTURY VENICE

As the 17th century progressed, the *sonata* became the preferred medium of experimentation for instrumental composers like Castello. It was usually written by ensemble instrumentalists for the purpose of virtuoso performance, and was typically scored for a few soloists and continuo. The Venetian *sonata* borrowed many elements from the earlier *canzona,* which developed out of vocal traditions and had become popular by the end of the 16th century with the works of Gabrieli. In fact, Gabrieli's "canzona per sonare" translates as a *chanson* or song for sounding instruments. Although the *canzona* was traditionally written by organists and *maestri di cappella* and tended to be more polyphonic than the *sonata*, it is often difficult to distinguish the two genres in the early 17th century; some composers, like Marini, seemed to use the terms *canzona* and *sonata* almost interchangeably.[59]

Venice was the most important Italian center for the development of the *sonata* in the first three decades of the 17th century. William Newman conducted a survey of Italian cities with the number of active composers of the Baroque *sonata* present in each. He found that Venice had no fewer than twenty-five, and with the exception of Bologna, no other city in Italy (including Rome) had more than seven.[60] Although opera eclipses instrumental music later in the century, the *sonata* is the most important and lasting musical development of the early 17th century.

The development of the *sonata* in Venice represents the beginning stages of the

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[59] During this period, we also begin to see new genres to describe different types of music. These include *sonata*, *toccata*, and *cantata*. As with Gabrieli's *canzona*, the names of these began as a description of what instruments should play it. Thus *sonata*=sounding piece (instrumental), *toccata*=touch piece (keyboard) and *cantata*=singing piece (vocal). Over time, these genres also developed their own unique characteristics.

[60] Newman, pp. 95–96.

emancipation of instrumental music. Prior to this, instrumental parts doubled vocal parts or were presented in ensembles or consorts. The shift from larger ensembles in the *canzona* to smaller groups of instrumentalists in the *sonata* also occurred with vocal music - solo songs, duets and trios began to replace larger *a cappella* polyphonic groups. The accompanied vocal duet, cultivated by Monteverdi and others, became very popular in Venice.[61] In the absence of voices, the instrumental version of this was the *trio sonata*.[62] While a solo *sonata* had one solo voice and was accompanied by a continuo, a *trio sonata* had two soloists: two soprano solo voices or one soprano and one bass voice. The word "trio" referred to the number of total voices, since the third voice of the "trio" was the continuo. In practice, however, a *trio sonata* usually has more than three total performers, because the continuo was often doubled, resulting in four performers. Additionally, there are different varieties of the *trio sonata*. The sonata *a2* calls for two soloists and a continuo, and is likely to have four instrumentalists. The sonata *a3* has three soloists and continuo, with two soprano voices and one bass voice.   Finally, the sonata *a4* calls for four soloists, with two soprano voices and two bass voices. With the addition of a doubled continuo, a sonata *a4* could therefore use six instrumentalists. Thus, in the *trio sonata,* the word "trio" refers to the genre and not necessarily the number of players being used.

This distinction is relevant to Castello's music: about half of his 29 *trio sonatas* are *a2*, with the rest either for a solo voice, *a3*, or *a4*.[63] The *a3* and *a4* sonatas tend to be more fugal, and in instances like these, the basso continuo often doubles the bass solo line and reinforces it, albeit in a sometimes simpler version. This practice is called *basso seguente* and was inherited

[61] See Chapter I.

[62] Selfridge-Field, *Venetian Instrumental Music*, p. 121.

[63] Specifically, there are 2 solo sonatas, 14 sonatas *a2*, 8 sonatas *a3*, and 5 sonatas *a4*.

from the tradition of doubling voices with the organ in the *canzona*.[64] Thus, the *a3* and *a4*

sonatas tend to be more conservative, while the *a2* sonatas are often more progressive and

experimental. Castello's 10 sonatas which employ the sackbut represent a good cross-section of

this, with six of them written for two soloists (*a2*), two for three soloists (*a3*) and two for four

soloists (*a4*).[65] Castello's Sonata 13 *a4*, Libro secondo uses counterpoint extensively.

Ex 3: Counterpoint in Castello's Sonata 13 *a4*, Libro secondo, mm. 25–36

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[64] Allsop, p. 94.

[65] See Appendix B: Castello's Ten Sonatas Which Call for Sackbut for a listing which includes the number and type of instrument specified for each sonata.

Ex. 3 (cont.)

The Venetian blend of virtuosity and counterpoint, as exemplified by composers like

Castello, was important in the development of instrumental music in the 17th century. The

combining of virtuosity with "the opposition of forces in the polychoral works of Gabrieli…led

to the soloistic conception [of the trio sonata] – perhaps the most widespread and long-lasting

Venetian contribution to the sonata."[66] Unlike in the other major music centers of Europe, *trio*

sonatas in Venice featured a combination of string and wind instruments, rather than strings and

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[66] Newman, p. 94.

keyboard alone. They also rarely used dance rhythms, binary form and ostinato basses.[67] These conventions gave Venetian *trio sonatas* a distinctive character, which was different than *trio sonatas* in other parts of Europe.

In his book *The Italian 'Trio' Sonata: From Its Origins Until Corelli*, Peter Allsop identifies four main kinds of textures in trio sonatas.[68] Below is a brief description of each, along with an example from one Castello's sonatas:

I.   *Motivic dialogue*: fragments of a motive are passed between instruments.

Ex. 4: Motivic Dialogue in Castello's Sonata 12 *a3*, Libro secondo, mm. 17–24

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II.   *Antiphonal statement*: similar to motivic dialogue, but with a longer subject. This type of statement usually occurs at the beginning of a sonata and at the recapitulation.

Ex. 5: Antiphonal statement in Castello's Sonata 14 *a4*, Libro secondo, mm. 1–7

SONATA DECIMA TERZA A 4
DUE SOPRANI E DOI TROMBONI OVERO VIOLETTE

III.   *Alternate solos*: lengthy solo passages stated alternately by each instrument.

Sometimes, there is a ritornello in between the solos.

Ex. 6: Sackbut solo from Castello's Sonata 12 *a3*, Libro secondo, mm. 91–100

IV.   *Parallel movement*: extensive parallel thirds between the treble voices, or

sometimes between a treble and bass voice. These occur mainly at the end of the sonata.

Ex. 7: Parallel movement in Castello's Sonata 6 *a2*, Libro primo, mm. 121–124

CHAPTER 5

BAROQUE PERFORMANCE PRACTICE

Vocal Models

It is difficult to overstate the influence that vocal music had on the instrumental music of the 17th century. Rather than trying to create completely new forms, instrumental composers of the period began to assimilate the style of vocal genres, seeking to rival their expressive ability.[69] The power ascribed to performers to express meaning without words was not a new idea in the 17th century. As early as 1535, Ganassi suggests in his *Opera intitulata Fontegara*, a treatise on ornamentation and playing the recorder, that even when performed solely on instruments, the meaning of the words should be expressed through the performance of a madrigal.[70] Furthermore, some, such as the musicologist Giovanni Battista Doni (1593–1647), felt that instruments could literally communicate like the human voice, simulating speech. In 1640 he claimed that the violin "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."[71]

Affect

Towards the end of the 16th century there began to be an interest in the expression of musical and emotional extremes. Composers were interested in conveying *affects*, which were emotional states or passions, in their music. These *affects* included states such as sadness,

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[69] Barnett, Gregory, "Form and Gesture: Canzona, Sonata and Concerto" in *The Cambridge History of Seventeenth-Century Music*, ed. by Tim Carter and John Butt, Cambridge: Cambridge University Press, 2005, p. 492.

[70] Allsop, p. 93.

[71] Cypess, Rebecca, "'Esprimere la voce humana': Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century," *The Journal of Musicology*, Vol. 27, No. 2 (Spring 2010), pp. 181–182.

anger, hate, joy, love and jealousy.[72] Although originally associated with the texts of vocal

music, the doctrine of the affections was extended to instrumental music as well.[73] In the

Itinerarium exstaticum (1656) of Anastasius Kircher (1601–1680), the philosopher, Jesuit

scholar and music theorist describes through an allegory how instrumental music can move not

only the emotions but also the imaginations of listeners. Kircher gives a lengthy discussion on

how the music moves the character in the story:

> [As the performers] descended through the octave from high to low they became
> gradually more gentle, 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. [74]

Additionally, Rebecca Cypess discusses the importance of spontaneity and invention in

music of this era:

> by altering the affect of a song 'from one moment to another,' the singer infuses his
> music with a rhetoric of invention – a sense that the text and music come to him in the
> moment of performance. The diverse passagi contribute to this illusion, allowing the
> singer a means to vary the affect of the song in extreme ways.[75]

Thus, not only are there *affects* to express in the music, but the very act of performing it

should be spontaneous and seemingly invented on the spot. This idea of invention (or *inventio*,

as it applies to classical rhetoric) has ties not only to vocal music, but also to theatre and the *stile*

rappresentativo, which was an important element in opera at the time. Some instrumental music

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[72] Buelow, George J., "Affects, theory of the," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed March 12, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00253.

[73] Although codified by the theorist Johann Mattheson (1681-1764) in the late Baroque era, this theory has been applied to the 17th century as well.

[74] Cypess, pp. 184–185.

[75] Cypess, p. 188. The quoted phrase is from Caccini's *Le nuove musiche e nuova maniera di scriverle* (1614), and is part of a larger quote in her article.

from this period was just as theatrical as dramatic vocal music, "containing instructions for interaction with an audience, staging, imitation, and role-play."[76]

The fascination with the power of the performer and performance during this period perhaps manifested itself in the popularity of the Orpheus story in early Italian opera.[77] Orpheus, the protagonist, was a legendary musician, poet, and prophet that had the power to charm all living things and even stones with his music, moving even Hades, the god of the underworld, with his song.

Ex. 8, Castello's use of *Affetto* in Sonata *3 a2,* Libro primo, mm. 35–64

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[76] Ibid, p. 184.

[77] The first opera with surviving music is *Euridice* (1600), which is set to music by Jacopo Peri and Giulio Caccini and tells the story of Orpheus. A few years later, Monteverdi completed his first opera *L'Orfeo* (1607).

Ex. 8 (cont.)

In Castello's Sonata 3 *a2,* Libro primo, the composer literally uses the word *Affetto* to indicate a section that should display musical emotion. Sections in Castello's music which call

for *affect* are typically slower and contain more harmonic chromaticism. In Example 8, this becomes apparent with the number of sharps present in the solo and figured bass parts.

Tempo

In the preface to his *Toccate e partite d'intavolatura di cimbalo…libro primo* (1615), Girolamo Frescobaldi (1583–1643) states that instrumental music

> should not remain subject to the beat [*battuta*], [but rather] should follow the manner of modern madrigals, in which any number of difficulties are made easier by carrying the beat now slowly, now quickly, and suspending it in the air according to their affects, or the sense of the words.[78]

As the notation can only suggest musical style, it is up to the taste and creativity of the performer to achieve the expression of the musical *affect*, which is based on tempo and more important than a strict interpretation of the piece.[79]

In Castello's sonatas, the composer only suggests three different tempi: Adagio, Allegro, and Presto. Of these three, Adagio is the most variable: it sometimes indicates a sudden tempo change, and other times, a rallentando. Interpretation of the tempo is often entirely based on the context of the music. Occasionally in some of the sonatas of the *Libro secondo*, Castello also uses the terms Adagio molto or Più adagio to further clarify what is intended. However, in other works, such as the Sonata 5 *a2,* Libro secondo, Castello labels two consecutive sections Adagio, leaving it up to the performer to interpret the difference between the two (see Example 9).

In addition to being faster than Adagio, an Allegro section usually also indicates a louder dynamic. An Allegro section in duple meter is more likely to be in a moderate tempo and in the

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[78] Girolamo Frescobaldi, *Toccate e partite d'intavolatura di cimablo, nuovamente da lui date in luce e con ogni diligenza corrette, libro primo* (Rome: Nicolò Borboni, 1615; facsimile edition, Florence: Studio per Edizioni Scelte, 1980), [i]. Quoted from Cypess, p. 191.

[79] Cypess, p. 193.

Stile concitato as suggested by Monteverdi,[80] while an Allegro in a triple meter usually indicates

a faster tempo. Presto is often reserved for a more virtuosic display of technique or as a

contrasting section to an Adagio, and appears in both duple and triple meter in Castello's

sonatas.

In Example 9, the excerpt begins with a fast Allegro tempo in triple meter. The Adagio

in m. 105 represents a rallentando that allows for a more developed sackbut part culminating in a

cadence at m. 113. This Adagio, being in a duple meter, should be much slower than the Adagio

before it. Slowing down here allows time for ornamentation, and with pervasive imitation

beginning in m. 116, there should no longer be a strict sense of time, giving the soloists the

chance to play back and forth in a free, almost improvisatory way. These cadenza-like sections

usually occur at the end of the sonata and bear some resemblance to an *aria* cadenza. They are

almost always accompanied with a single sustained note in the continuo, adding to the sense that

time has stopped completely. The use of a stringed instrument to augment the keyboard in the

continuo makes this much more effective.

Ex. 9: Interpretation of tempo in Castello's Sonata 5 *a2*, Book 2, mm. 92–120

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[80] See p. 11; also pp. 16–17.

Ex. 9 (cont.)

When switching from a duple to a triple meter, the tempo should also increase dramatically to where there is one beat per measure. Sometimes, this will cause the tempo to increase as much as three-fold. Likewise, the tempo should also slow down proportionately when going from a triple meter to a duple meter. In Example 10, the excerpt begins with a slower Adagio in a duple meter. Although the bar line at m. 95 would suggest an immediate change to the quicker Allegro, the cadence of the previous section is on beat one and should still be in the slower Adagio tempo. In the transition from the Allegro to the Presto in m. 103, the tempo actually becomes three times faster. Treating m. 117 like a fermata makes the transition smoother into the much slower Adagio in m. 118. As with the previous example, time should

slow down considerably towards the end of the piece. In this example, the parallel thirds at the end (one of Allsop's four textures) is the impetus for the rallentando. In addition to illustrating the shift from duple to triple meter, this excerpt exemplifies the *stile concertato*, full of ever-changing textures and tempo changes.[81]

Ex. 10: Changing meter in Castello's Sonata 6 *a2*, Libro primo, mm. 89–124

Ex. 10 (cont.)

Ornamentation

One of the hallmarks of the *stile moderno* was its virtuosity. These written-out passages

come from an older improvisatory tradition. The teaching of both vocal and instrumental music

was most likely an oral tradition until printed manuals began appearing in 17th century. In the

preface of the *Le nuove musiche* (1602) of Giulio Caccini (1551–1618), he states that "I see

vocal crescendos-and-decrescendos, *esclamazioni*, tremolos and trills, and other such

embellishments of good singing style used indiscriminately. Thus I have been forced (and also

urged by friends) to have these pieces of mine published."[82] The appearance of *Le nuove*

musiche and other manuals signifies a shift from an improvisatory tradition to one that is fixed in

print.[83] According to Nino Pirrotta, the 20th century Italian musicologist, the writing down and

replication of this music perhaps allows the performer – both past and present – to see "glimpses

of an unwritten tradition."[84]

These types of manuals also show the didactic nature of this music. An important

example is in the score of Monteverdi's "Possenti spirto" from *L'Orfeo* (1607). The composer

offers two versions: one left plain and another with much ornamentation. It is possible that the

ornaments were the same as those performed at the premiere. Thus, the score could be used to

teach improvisation, or as a script to simulate improvisation in a performance.[85]

The very practice of notating formerly improvised sections of music might suggest that

composers no longer wanted musicians to freely embellish passages. This is particularly the case

with the Venetian composers of the early 17th century, who were very precise in their notation of

passagi as well as other ornaments and slurrings.[86] Documentary evidence from the period

suggests that some performers had begun to embellish so much that composers started speaking

out against the practice in prefaces to musical works and reprints. Giovanni de Bardi (1534–

1612), a member of the Florentine Camerata, claimed in 1590 that:

> …the noblest function a singer can perform is that of giving proper and exact expression
> to the canzona as set down by the composer, not by imitating those who aim only at being

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[82] Caccini, Giulio, *Le Nuove Musiche* (Trans. H. Wiley Hitchcock), *Recent Researches in the Music of the Baroque Era* Vol. 9, Madison, WI: A–R Editions, Inc, 1970, p. 43.

[83] Cypess, p. 185.

[84] Nino Pirrotta, "New Glimpses of an Unwritten Tradition," in *Music and Culture in Italy from the Middle Ages to the Baroque: A Collection of Essays* (Cambridge, MA.: Harvard University Press, 1984), 51–71; Quoted from Cypess, pp. 186–187.

[85] Cypess, p. 187.

[86] Allsop, p. 91.

thought clever (a ridiculous pretension) and who so spoil a madrigal with their ill-ordered passages that even the composer himself would not recognize it as his creation.[87]

As late as the 1670s, this seems to still have been a problem. Giovanni Maria Bononcini (1642–1678) claimed in 1672 that:

> …nowadays there are some of so little intelligence in the Art, that when they sing or play they always wish with their ill-ordered and indiscreet caprices of Bow or Voice, to alter or deform compositions (however carefully made) so that the authors have become obliged to ask these singers and players to sing and play things simply as they are written.[88]

However, despite these admonitions against excessive embellishment, some was needed to model instrumental playing after singing, to express the *affect* and to provide the necessary grace appropriate for the time.[89] The concept of grace was an important aspect of performance for this period. This relates to the courtly art of *sprezzatura*: making a difficult performance look easy while hiding the fact that one is working to make it appear so. The goal was to perform in a relaxed way, which included tasteful ornamentation, but above all, came off as elegant and effortless. Thus, while virtuosity may have been prized in composition, grace and *sprezzatura* were more highly valued in performance.

Ornamentation on the Sackbut

There are many manuals and treatises that discuss ornamentation on wind instruments from this time period, but they tend to offer theoretical discussions rather than practical advice. Following are some suggestions for the modern trombonist:

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[87]Collins, Timothy A, "'Reactions against the Virtuoso.' Instrumental Ornamentation Practice and the Stile Moderno," *International Review of the Aesthetics and Sociology of Music*, Vol. 32, No. 2 (Dec. 2001), p. 143. Collins quotes: Strunk, Oliver, *Source Readings in Music History* (New York: W. W. Norton, 1950), p. 299.

[88]Trans in W. Klenz, *Giovanni Maria Bononcini of Modena* (Durham, NC, 1962), p. 75. Quoted from Allsop, Peter. *The Italian 'Trio' Sonata: From Its Origins until Corelli*, Oxford: Clarendon Press, 1992, p. 44.

[89] Bruce Dickey, "Ornamentation in Early Seventeenth-Century Music," in Stewart Carter, ed., *A Performers Guide to Seventeenth Century Music* (New York: Schirmer, 1998), 245ff. Quoted from Collins, p. 141.

1) The trillo: The use of *tr* in Castello's music is not to represent a trill, but rather a rapid repetition of the same note. It is typically used on short notes, and is described by Girolamo Fantini (1600–1675) as being "performed with the strength of the chest and articulated with the throat."[90] Some contemporary performers have suggested using a light flutter tongue or a lip trill. The sound created should be idiomatic to the instrument, but should also try to imitate the soprano voice (usually violin).

Ex. 11: The trillo (Sackbut 1 part) in Castello's Sonata 13 *a4*, Libro secondo, mm. 162–176

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[90] David Smith, *Trombone Technique in the Early Seventeenth Century*, Thesis, Stanford University, 1982, p. 39. Quoted from Fantini, *Method for Learning to Play the Trumpet in a War-like Way*, trans. and commentary by Edward H. Tarr, Nashville: The Brass Press, 1975, p. 3

Ex. 11 (cont.)

2)   Messa di voce: This is a swell on the penultimate note of a phrase. Performance

practice of the time dictated that the second-to-last note should be emphasized, with the final

note accordingly understated. Fantini described this as "starting with a soft sound, then

increasing the volume until halfway through the note, and then making a diminuendo right to the

end of the beat, which should hardly be heard; for by so doing, perfect harmony will be

produced."[91] In Example 12, I have added dynamics in m. 107 to illustrate this.

Ex. 12: Messa di voce in Castello's Sonata 12 *a3*, Libro secondo, mm. 101–108

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[91] Smith, pp. 40-41. Quoted from Fantini, p. 3.

Ex. 12 (cont.)

3) Vibrato: In this time period, vibrato is considered an ornament and should not be used all of the time.

4) Other ornaments, such as the groppo and the trill, are generally reserved for the treble voices.[92] Castello sometimes utilized them in the sackbut part at cadences (see Example 13, m. 90).

Ex. 13 Sackbut solo from Sonata 4 *a2*, Libro primo, mm. 79–91

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[92] Smith, p. 41.

Ex. 13 (cont.)

Ex. 13a: mm. 90-91 with written out diminution[93]

Diminution

Diminution is a form of embellishment in which a long note is divided into a series of shorter, usually melodic values. There was a rich tradition of diminution in performance dating back to the Renaissance, with instrumentalists such as Ganassi, Dalla Casa and Bassano writing treatises detailing the practice. These diminutions were often improvised, but were also sometimes used as a compositional technique to create more virtuosic parts. Following is an example of a sackbut solo with a suggested diminution.

Treatises on diminution listed many different varieties and examples of how to use this device. It is likely that performers of the time memorized many different diminution figures and used them appropriately in pieces as a way to develop this skill of improvisation.

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[93] Adam Woolfe's diminution from: Caecelia-Consort, *Castello and Co.* Track 11.

Brass Articulation

Articulation is an area in which 17th century conceptions differ the most from modern

practice. Articulation in this era was based on a type of double tonguing. While modern double

tonguing stresses speed and equality between the syllables, in the 16th and 17th centuries

inequality was preferred. Metrically strong beats were to be slightly stressed, while other,

passing notes were understated. Additionally, the first note in a passage was often stretched

slightly to add emphasis.[94] This was called the doctrine of "good" and "bad" notes.[95] Here, the

term "bad" refers not only to metrically weak beats, but also to non-harmonic tones. Inequality

in articulation was achieved by alternating between a hard consonant and a softer one. In his

article "Ornamentation in Early Seventeenth-Century Music," cornetto virtuoso Bruce Dickey

indicates three types of double tonguing that were used during this period:

1) te che te che

2) te re te re

3) le re le re

The first, which most closely approximates modern double tonguing, was considered too

harsh, unvocal, and was not often used.[96] According to Dickey, the second example was

considered to be somewhat in the middle, while the third, resembling modern doodle tonguing,

was deemed the most vocal.[97] The *Modo per Imparare a sonare di Tromba* (1638) of Fantini

has often been used as the definitive guide to brass articulation in the 17th century.[98] Some

examples from Fantini include:

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[94] Donington, Robert, *A Performer's Guide to Baroque Music*, New York: W.W. Norton, 1982, p. 255.

[95] Dickey, p. 111.

[96] Ibid.

[97] Ibid, p. 112.

[98] Herbert, pp. 41–42.

1) Le ra le ra li ru li

2) La re la ra la ra la

3) Ti ri ti ri ti ri di

4) Lal de ra de ra de ra

These examples show that instrumentalists of the 17th century advocated inequality in syllables and a variety of articulations to best suit different kinds of music, which were vocal in conception. A modern approach that emphasizes the exact repetition of only one type of articulation will not work for the music of the 17th century. The modern trombonist would do well to imitate vocal performance and conceptualize the sound of the music by ear, rather than attempt the articulations of Dickey, Fantini and others.

Modern Considerations

John Marcellus, Professor of Trombone at the Eastman School of Music, once joked that to make the sound of a sackbut, one need only play the modern trombone with the water key depressed. To illustrate his point, he had the entire Eastman Trombone Choir perform a Renaissance piece in this fashion. While he was only joking, this anecdote highlights an important point. Some modern trombonists consider the sackbut an inferior instrument that is not worth the effort of learning. A more thorough education on the history of the instrument and the diverse music that was written for it may go a long way in changing this sentiment. Conversely, an educated and stylistically-appropriate performance on a modern instrument may have more pedagogical value than a performance on the sackbut that does not take into account the appropriate performance practice. If the ultimate goal is to increase awareness of this music,

then it is ultimately up to the performer and pedagogue to decide the importance of using the sackbut in the performance of Castello's sonatas.

If one chooses to use the sackbut, it may be important to be aware that many baroque ensembles play at historical pitch (A=415), which either necessitates having an instrument with transposing crooks, using a transposed part, or sight-transposing down nearly one half-step. Many modern instrument makers make instruments with crooks, but some older sackbuts made in the 1960s and 1970s do not have these.[99] Additionally, Baroque ensembles that perform with vocalists often play at Chorton (A=460), requiring an adjustment up by the same degree.

Although Castello often specified which bass instrument to use in his sonatas, many other composers did not. A part written for the bassoon or bass viol might be played on a bass sackbut pitched in the key of F instead. The choice of instrument used in the early 17th century was often at the discretion of the performer; likewise, the modern trombonist must decide if it is appropriate to perform music that did not originally call for the sackbut.

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[99] See Appendix B: Modern Sackbut Makers for more information.

CHAPTER 6

CONCLUSION

Castello's sonatas for the sackbut are chamber music; however they feature the instrument as a solo voice and are some of the most difficult music ever written for the instrument. While European performers such as Adam Woolfe, Jorgen van Rijen, Christian Lindberg, Michel Becquet as well as various ensembles are performing and recording this music, most American trombonists are unaware of its existence. This represents a large gap in the musical curriculum of American trombonists. This disparity exists not only for the music of Castello, but also for many other composers of the era, including Marini and Picchi.

The study and performance of the music of Dario Castello and the other composers of the early 17th century provides a greater understanding of the origins of the solo tradition of our instrument, and should be a part of every trombonist's curriculum. This music is also historically significant for the development of the sonata and instrumental music. Musicians not acquainted with this music are missing a crucial link to historical performance practice. Principles such as *affect*, flexible tempo, ornamentation, and a vocal approach to articulation are important for understanding and interpreting not only the music of the early 17th century, but also all subsequent music. It is easy for the modern performer to lose sight of what is important in music without an understanding of these early traditions.

Perhaps the reason for the lack of awareness of this music by American trombonists is due to the fact that it is not part of our cultural heritage. American trombonists study the music of the early 17th century in history class, but the best way to assimilate the style is to learn and perform this music, coached by a knowledgeable mentor. More work must be done to ensure that modern trombonists are aware of these pieces and that they are readily available. Performers

and educators willing to investigate, learn, and make informed decisions about the sackbut music of Dario Castello will be rewarded with some excellent, challenging new additions to the repertoire, as well as a greater understanding of our diverse musical tradition.

APPENDIX A

CASTELLO'S TEN SONATAS WHICH CALL FOR THE SACKBUT

Libro Primo

- Sonata 4 *a2*: soprano voice and sackbut

- Sonata 5 *a2*: soprano voice and sackbut

- Sonata 6 *a2*: soprano voice and sackbut

- Sonata 12 *a3*: two violins and sackbut

Libro Secondo

- Sonata 5 *a2*: cornett and sackbut

- Sonata 6 *a2*: cornett and sackbut

- Sonata 11 *a3*: two soprano voices and a sackbut

- Sonata 12 *a3*: two soprano voices and a sackbut

- Sonata 13 *a4*: two soprano voices and two sackbuts

- Sonata 13 *a4*: two soprano voices and two sackbuts

APPENDIX B

MODERN SACKBUT MAKERS

BAC Horn Doctor
Olathe, Kansas
www.horndr.com

Egger Instruments
Basel, Switzerland
www.eggerinstruments.ch/home.htm

Ewald Meinl (formerly Meinl and Lauber)
Geretsried, Germany
www.ewaldmeinl.de/meinleng.htm

Finke Handcrafted Horns
Germany
www.finkehorns.de

Francisco Pérez
Spain
www.baroque-trumpets.com

Geert Jan van der Heide
The Netherlands
www.geertjanvanderheide.nl/indexe.html

Hans Kromat
Germany
www.hans-kromat.de

Helmut Voigt
Germany
www.helmut-voigt.de

John Webb Brass Instruments
England
http://members.aol.com/wwwebbrass/

Jurgen Voigt
Germany
www.voight-brass.de

Markus Leuchter
Germany
www.markus-leuchter.de

Michael Rath
England
www.rathtrombones.com
(sold at: www.earlymusicshop.com)

Thein Brass
Bremen, Germany
www.thein-brass.de

Vairis Nartiss
Latvia
www.nartiss.lv

APPENDIX C

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