17th Century Music

A SOCIETY DEDICATED TO THE STUDY AND PERFORMANCE OF 17TH-CENTURY MUSIC

Society for Seventeenth-Century Music
Department of Music, Washington University
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Vol. 3, no. 1
Fall 1993

THE SONGS OF BIBER'S BIRDS

Charles Brewer

Throughout history, at many different times and places and in many different cultures, composers and performers have striven to find ways to imitate the songs of nature's most natural musicians, the birds.[1] There are in the western tradition many earlier vocal works that use onomatopoeia to imitate bird songs, such as Jean Vaillant's "Par maintes foys" from the fourteenth century and Jannequin's "Chant des oiseaux" from the sixteenth century. For the seventeenth century, however, the challenge was to translate the bird songs into the newly developing idioms of instrumental music. Among the earliest examples of this instrumental use of bird song are Girolamo Frescobaldi's "Capriccio sopra il Cucho" from the *Primo Libro di Capricci* (Rome, 1624), which is basically a soprano cuckoo ostinato,[2] and Carlo Farina's "Capriccio stravagante" (Dresden, 1626).[3]

In addition to imitating a hurdy gurdy, a fife and drums, trumpets and timpani, and a Spanish guitar, Farina includes a number of animal sounds, cats, dogs, and the hen ("la Gallina /die Henne," meas. 181 - 185) and the rooster ("il Gallo / der Han," meas. 186).[4]

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ALSO IN THIS ISSUE:

News of the Society

News of the Society

From the President

As I begin my tenure as President of the Society for Seventeenth-Century Music, and write my first column in this Newsletter, my thoughts turn gratefully to Jeffrey Kurtzman, who has so ably led the Society for the past five years and has so gracefully guided it through the transition from American Schütz Society to its current burgeoning state of independence. Jeffrey also presided, graciously as always, as our host at last Spring's extremely successful conference at Washington University, where he shepherded and chauffeured us to and fro, made sure that our plates and coffee urns were filled and refilled, and generally conferred his warmth and wisdom on our stimulating gatherings. Our heartfelt thanks to him, as well as to the other past officers, for all their efforts on behalf of the Society!

The meetings last April in St. Louis were attended by approximately 50 people--a record number of participants and members for the Society. Thirty papers and three concerts were presented over three days and evenings in a format which included plenary and single sessions as well as double sessions, with plenty of time for discussion following. French, German, and Italian topics relating to sacred and secular music and performance practice were covered, including theater music, women's studies, philosphy, theory and composition, and biography. As if that weren't enough, the weather was mild and the campus was full of fragrant blossoms.

At the informal meeting of our membership over Saturday lunch during last Spring's conference, plans were announced for the Society's next scholarly conference, to be held on the weekend of April 28 to May 1, 1994, in Rochester, New York. It will be co-sponsored by the Eastman School of Music and the University of Rochester, and local arrangements will be organized by Kerala Snyder and Massimo Ossi. The program is again in the able hands of Barbara Coeyman, the Society's new Vice-President, who put together last spring's full and rewarding offering. This year the program committee also includes John Suess, Kerala Snyder, and Irene Alm, and they have issued a call for papers and proposals for special-topic sessions on a new schedule, which will allow them to confer in Montreal in early November and announce acceptances by the end of November. Topics in all disciplines relevant to the musical culture of the period are solicited, and all proposals will be evaluated blind. We are also eagerly anticipating the participation at the conference of Paul O'Dette and the Eastman Collegium.

Eva Linfield, Chairperson of the American Schütz Society, called our attention to two scholarly events of interest to members: a Schützfest in Marburg in September, and a symposium on "Monteverdi und die Folge" in Detmoldt in late November of this year. She also invited contributions to the *Schütz Jahrbuch* on topics which need not be confined to German music. Manuscripts may be in English and should be sent directly to her.

I heard a great deal of interest expressed in St. Louis about our staying in touch via E-Mail. We're working on a current directory of members and hope to be able to circulate it soon, so please send E-Mail addresses and FAX numbers to the Society's treasurer, Paul Walker. Another issue that will be on the agenda for continued discussion in the Fall is the possibility of the Society's publishing a Journal of Seventeenth-Century Studies. Kerry Snyder urged all members to return to her the questionnaires on this subject that were sent out earlier this year on behalf of the committee which is preparing a report on this issue.

Looking back on our meetings in St. Louis last April, I also recall with pleasure standing under the Golden Arch and watching the amazing Mississippi River serenely flow past. To say that there's been a lot of water under the bridge since then is unfortunately not merely a colorful metaphor for change! I hope that, when we next convene at our annual business meeting in Montreal, the floods in the Midwest will have receded into history, and we'll be able to reassure one another that all is well again with our colleagues in that area.

At the suggestion of many of you, I have arranged a slightly later time for our next business meeting, which takes place traditionally on the Thursday morning of the weekend of the AMS Society's meetings. Theoretically, this will allow more of you to attend the meeting without having to arrive on Wednesday and incur the expense of an extra night's lodging. We will assemble, then, for our next Annual Business Meeting on Thursday, November 4, 1993, 11:00-12:00 noon, in the Richelieu Room at the AMS Convention Hotel in Montreal. Hope to see you there!

Barbara Russano Hanning

From the Newsletter Editor

As I navigate for the first time the shoals of e-mail communications, page layouts, and disk formats that make up this newsletter's sometimes treacherous computerized geography, I gain a first-hand appreciation for the skill with which Steve Saunders has charted these waters for the benefit of future editors and of the society at large. The newsletter has been a vital means of communication for the Society's members, always interesting and practical, and always responsive to the membership's interests. If it is so, it is in large part due to Steve's efforts, and I would be remiss if I did not mark this change of watch without expressing to him our collective thanks.

The efficacy of the newsletter is due also to the willingness of the members to voice their concerns and wishes, and to contribute articles, reports, translations, reviews and communications for inclusion in it. Please keep your ideas coming. I am particularly keen to resume the column of recent publications by members. If you have already sent in bibliographic information, Steve has passed it on to me; if you have forthcoming publications that should be included in the Spring column, let me hear from you. I will also continue Steve's efforts to establish a listing of contact persons with experience in archival sources. Members who have expertise in particular aspects of archival research and who are willing to serve as contacts should send their name to me at the address below, indicating with which archives and cities they are familiar. The deadline for submissions to the Spring 1994 issue is March 1, 1994.

Enclosed with this issue is a copy of the Program Questionnaire issued at the St. Louis conference. Those of you who did not have a chance to respond at the conference are exhorted to complete it and send it at your earliest convenience to Barbara Coeyman, 6537 Darlington Road, Pittsburgh, PA 15217.

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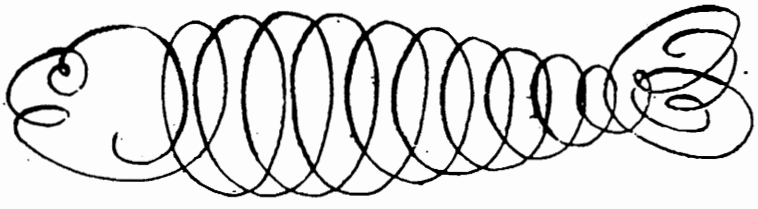


Conference Report: "Third Festival of Women Composers" and "Feminist Theory and Music II: A Continuing Dialogue"

Two conferences held in Spring 1993 included presentations of interest to scholars of the seventeenth century. The "Third Festival of Women Composers," hosted by the Indiana University of Pennsylvania, 23-27 March, was largely a forum for the performance and discussion of music by contemporary women composers. In order to put the tradition of women composers into historical perspective, the organizers of the festival arranged an opening session that included, among others, papers about two seventeenth-century composers. "Feminist Theory and Music II: A Continuing Dialogue," which took place at the Eastman School of Music of the University of Rochester from 17-20 June, sought to analyze music through the lens of gender studies and theories with less emphasis on compositions by women than the Indiana conference.

The papers given at the "Third Festival of Women Composers" were "Francesca Caccini's *Primo Libro Delle Musiche*: A Daughter's Interpretation of the *Romanesca*," by Georg A. Predota of the University of North Carolina at Chapel Hill, and "Antonia Bembo in Late 17th-Century France," by Claire A. Fontijn of Duke University. Fontijn looked at the dedicatees and writers of selected works from Bembo's "Produzioni Armoniche" to establish a circle of private music-making by women in Paris and to show how, in the music for the 1697 wedding of the Duke and Duchess of Burgundy, Bembo emphasized the importance of the Duchess (Marie-Adélaïde of Savoy) in having brought peace to France rather than the heroism of the Duke that is traditionally given more attention in contemporary music and poetry.

Predota demonstrated how Francesca Caccini used the *romanesca* pattern as a melodic and harmonic structural device of two *Ottave sopra la Romanesca* from the 1618 *Primo Libro* in a way similar to that employed by her father in *Le Nuove Musiche* of 1602. Predota will publish an article on this subject in the Spring 1994 issue of *Rivista Musicale Italiana*. Later in the festival, Neva Pilgrim of Syracuse University sang a *madrigale* from Caccini's *Primo Libro* in a program of "Women's Voices" from the sixteenth through the twentieth centuries that also presented works by Caterina Assandra and Barbara Strozzi. While it was instructive to hear music that is only rarely played (though the pieces by Strozzi and Caccini are available in modern

editions), the lack of attention paid to seventeenth-century Italian performance practices gave a less than favorable impression of the works. The singer and pianist sounded more comfortable with the modern repertory. One hopes soon to hear the advances made in the performance of early music united with scholarship about these remarkable seventeenth-century composers.

Several sessions at the Rochester conference featured seventeenth-century topics, showing how rich a period it is for feminist work. Linda Austern chaired the first of these, "Women and Music in the *Ancien Régime*," in which the first two papers, one by Todd Borgerding of the University of Michigan, "Marc-Antoine Charpentier's *Médée*: The Feminine Voice and Patronage" and the other by Georgia Cowart of the University of South Carolina, "Women, Sex, Madness: Metaphors for Music of the *Ancien Régime*," concerned images of women in French opera. Borgerding argued that Charpentier and Corneille's 1693 *Médée* portrayed the central character as an especially forceful woman (a metaphor for Madame de Maintenon) and that Philippe II d'Orléans, the probable patron of the work, was interested in provoking debate at court with this blatant show of female power.

Georgia Cowart noted a late seventeenth-century conservative view that associated French music with virginity and Italian music with female sensuality, which rendered the latter suspect. Her list of gendered oppositions in France draws a parallel with that of Suzanne G. Cusick's article on the Monteverdi-Artusi controversy in the Spring 1993 issue of the *Journal of the American Musicological Society*, in which Cusick showed how modernity was associated with femininity in Italy. Cowart identified *La Folie* as a character in French opera in whom music, madness, and sexuality frequently converged.

The third presentation in the session was by Barbara Coeyman of West Virginia University, who spoke about "Women Performers in the Court of Louis XIV: Necessary Adjuncts to Male Agendas." Coeyman's point was that while representations on stage were an integral part of social and political life at court, they also replicated that life. Borgerding had developed a similar analysis and had applied it to one opera; Coeyman brought her analysis to bear on the broader context of musical-theatrical productions throughout Louis's reign. Using examples of music by Cavalli, Lully, and Lalande, Coeyman demonstrated how women performing on stage mirrored gender relationships at court.

Cécile Desrosiers of the University of Western Ontario gave a lecture-recital on "Women Harpsichordists and 18th-century Feminist Thought: The Influence of François Couperin." The lecture had a great deal to do with the seventeenth century (despite its title), for Desrosiers signalled the importance of Poullain de La Barre's feminist works of the 1670s that helped to form positive attitudes toward women during Louis XIV's reign. Desrosiers discussed and performed some of the "musical portraits" of Couperin's *ordres* that he had named after women harpsichordists. Desrosiers contended that Couperin's support of women musicians led to an increase in their professional opportunities up to the Revolution.

In a session titled "Interpreting Icons of Gender," Anna H. Norberg of the University of Tulsa gave a slide presentation to discuss "The Pictorial Representation of Women and Music in European Art." The seventeenth century was rich in such depictions, and Norberg used numerous examples: Italian and Flemish St. Cecilia paintings, as well as Dutch paintings of women playing the clavichord, the virginal, and the guitar. Norberg argued that in most of these paintings (all by male artists) St. Cecilia appears ethereal and spiritual, rather than physical and sensual; to the Dutch women musicians, however, Norberg ascribed all of these attributes. Following this paper, Leslie Dunn's "Instruments of Passion: Representing Women and Music in Early Modern England" provided the critical analysis lacking in Norberg's overview. Using both visual and literary images, Dunn paid attention to the significance of women playing the lute or the viol, observing that the gendered representations of music "in or as a woman's body" reveal much about contemporary attitudes toward "music's sonorous body" and the ways in which the powers of music were socially controlled.

"'Lost Honor and Torn Veils:' A Musical Depiction of Rape in Seventeenth-Century Dramatic Song" was presented by Lydia Hamessley of Hamilton College in a session on "Gender and Violence" chaired by Susan McClary. When Hamessley first heard Giovanni Felice Sances's "Accenti queruli," she found the sound of the cantata remarkably beautiful. Later she examined the text's message, realizing to her horror that she had been lulled into enjoying a story that is actually about a rape. Though the cantata's text is a dialogue between a man and a woman, the fact that it is sung by one singer renders it a tale told from the man's point of view only. Hamessley analyzed the piece to find that the repetitive nature of the bass *chaconne* pattern effectively masks the linear quality of the treble narrative and its violent message,

together generating the double effect of beauty/horror. She demonstrated that "Sances' musical choices allow for a reading of this piece as a metaphorical musical representation of rape while subverting the reality of rape."

The paper given by Marcia Citron of Rice University, "The Canon in Practice: A Place for Women and their Music," has notable ramifications for research and teaching about the seventeenth century. Drawing from the last chapter of her 1993 book, *Gender and the Musical Canon*, Citron signalled two recent approaches to including women in music history, mainstreaming and separation, and advocated a perspective that combines both. She recommended examining the canon as a culturally-constructed concept and suggested (a) that more works by men and women be subjected to cultural analysis and (b) that works by women be considered in relation to their own tradition as well as to the mainstream.

At the Society for Seventeenth-Century Music's spring conference, a session on "Women's Studies" included papers by Beth L. Glixon and Wendy Heller about *seicento* Venetian women. This session was significant, for it shows that the Society is concerned to integrate women in music history with issues pertinent to the seventeenth century. The complementary nature of the exchange between the national meetings on women's issues in music in general, as in Rochester and Indiana, and the efforts to incorporate a female perspective in studies of seventeenth-century music in particular, as in St. Louis, certainly promises a fruitful continuation in the future.

Claire A. Fontijn

Book Review

Linda Phyllis Austern. *Music in English Children's Drama of the Later Renaissance.* (374 pp.). USA: Gordon and Breach, 1992.

Elizabethan and Jacobean England produced outstanding developments in literature and music which involved various segments of society and age groups. Few then would be surprised at a study of the use of music in theatrical works written for and performed by children.

In preparing *Music in English Children's Drama of the Later Renaissance*, Linda Austern reviewed all the extant English plays written between c. 1575 and 1625, concentrating on the 60 or so children's plays performed between c. 1597 and 1613. While many traditions associated with adult theatre were transferred to the children's theatre, children's drama contained a wide breadth of music usage. A few plays demanded some of the most complicated music in the English repertory and others required no music whatsoever.

Prof. Austern's systematic approach results in the identification of certain conventions and the debunking of other associations and conclusions drawn by previous researchers. In particular, she notes that certain dramatic situations and/or certain characters were more likely to require music. In discussions of music organized by its location, function, type of character, etc. Prof. Austern offers thought-provoking evaluations of the role of music in children's theatre. It is in these chapters that the contributions of *Music in English Children's Drama* are, I feel, most significant.

In any interdisciplinary study the writer is confronted with the intense research expectations of each study area and the reader's need for background information. Problems arise here in the presentation of general information and in the uneven expectations of the reader's knowledge. For the musicologist, the chapters entitled "Practical Music and the Dramatic Text" or "The Musical Styles" perhaps could have been shortened and/or included in an appendix, because they reiterate long-held dogma on basic musical style, instrumentation, and performance practice. On the other hand, Appendix B provides a useful list of nearly 200 song titles and/or first lines of the text used in these plays. Annotations detailing the location of the lyrics and music will be useful to both the musicologist and the potential play director or theatrical student. A similar list of potential instrumental music would have been very handy.

Ultimately *Music in English Children's Drama of the Later Renaissance* is valuable to the student researching the use of music in dramatic works. Others interested in English music in general will find the book helpful as it articulates the use of song and consort music in a practical manner. Furthermore, the up-to-date bibliography will prove an invaluable aid for the scholar.

Greta Olson

Forthcoming Conferences

Women and Music in the Sixteenth and the Seventeenth Centuries, 18-20 November 1993, Tours, France. Address: Centre de Musique Ancienne, BP 241, 37002 Tours cedex - France; fax [33] 47 54 3400.

American Bach Society, Biennial Meeting, 8-10 April 1994, Atlanta, GA. Contact: Don O. Franklin, Department of Music, Faculty of Arts and Sciences, 110 Music Bldg., University of Pittsburgh, Pittsburgh, PA 15260.

Sixth Biennial Conference on Baroque Music, University of Edinburgh, 7-10 July 1994. Proposals due in Edinburgh by 31 January 1994. Contact: Dr. Noel O'Regan, Faculty of Music, Alyson House, 12 Nicholson Square, Edinburgh EH 9DF, Scotland. Telephone [031] 650 2429; fax [031] 667 7938.

Frühe Neuzeit Interdisziplinär (a sub-group of the Sixteenth-Century Studies Conference that is dedicated to the study of early modern Germany, 1500-1750) is planning a conference at the Beinecke Rare Book and Manuscript Library of Yale University in Spring 1995. Inquiries about FNI or the conference should be directed to Paul Walker, 1437 Rugby Avenue, Charlottesville, Virginia 22903; telephone (804) 293-5339; e-mail, INTERNET: pmw6q@virginia.edu.

Dates for the following conferences were not available at presstime:

Attending to Women in the Early Modern Era, Center for Renaissance and Baroque Studies, University of Maryland, Francis Scott Key Hall, 1102L, College Park, MD 20742.

Women and Texts in Pre-Revolutionary France. Contact: Hannah Fournier, MARGOT Project, French Department, University of Waterloo, Waterloo N2L 3G1, Canada.

Renaissance Society of America, Annual Meeting. Contact: Craig Kallendorf, English Department, Texas A&M University, College Station, TX 77843.

The Impact of Italian Humanism. Contact: M. de Nichilo, Dipartimento di Italianistica, Università di Bari, 70121 Bari, Italy.

Antiquity and Antiquity Transumed. Contact: Fine Arts Department, University of Toronto, 100 St. George Street, Toronto M4S 1A1, Canada.

Biber's birdsongs (cont.)

The imitation of bird-song was evidently quite popular in the Habsburg lands. The imperial organist, Johann Kaspar Kerll, wrote a "Capriccio Cucu" on the song of the cuckoo.[5] A later imperial organist, Alessandro Poglietti, also wrote at least three works which imitated bird-song: a multi-sectional "Canzon über dass Henner und Hannergeschreÿ - Capriccio über das Hennengeschreÿ - Dass Hannengeschraÿ ,"[6] a "Capricietto sopra il cu cu,"[7] and the concluding movements of his collection *Rossignolo* from 1677 with its elaborate imitations of the nightingale.[8]

As part of this tradition, in the year 1669, probably during his short employment with Prince-Bishop Carl Liechtenstein-Castelcorn, Heinrich Ignaz Franz Biber wrote a work titled "Sonata Violino Solo representativa" (Display-Sonata for Solo Violin), also called on a separate title page the "Representatio Avium" (The Display of the Birds).[9] During the course of this composition, in addition to a frog ("Der Fresch"), a fife and drum ("Mußquetir Mars"), and a cat ("Die Katz"), Biber portrays the nightingale ("Die Nachtigal"), the cuckoo, the hen ("Die Henne") and cock ("Der Hahn"), and the quail ("Die Vachtel") in this musical mirror.[10]

Some of the techniques that Biber uses to imitate these natural sounds were apparently common property in the seventeenth century. The ubiquitous cuckoo is generic, and both the cat and the fife and drum of the "Mußquetir Mars" are similar to Carlo Farina's imitations in the "Capriccio stravagante."[11] Most of the remaining bird-calls in Biber's representation, especially the unusual quail, are very different from those used by his contemporaries.

His immediate source, however, can be found in an illustration included in what is arguably the most influential theory book of the seventeenth century: the *Musurgia universalis* of 1650 written by the Jesuit Athanasius Kircher.[12] (See Illustration 1)

Kircher discussed birdsongs in the first major section of the *Musurgia universalis*, which described his views on the genesis and anatomy of natural sounds. He devotes three subsections just to bird song, including one dedicated solely to the nightingale. The upper section of Kircher's "Iconismus III" is devoted to his analysis of the complex songs of

the nightingale: "The glottals of the melodies that are expressed by the whistling observed in the nightingale." Kircher distinguished three basic categories of nightingale song, each of which represented a different sonic quality: "pigolismos" ("most clear glottals modulated with a limpid and ringing voice"), "glazismus" ("those glottals which it continues like a broken voice with the same interval"), and "teretismus" ("those which for certain it renders like a murmur").[13] Kircher in this illustration includes a rare "chromatico-enharmonicum" species of song, but adds that "I do not know what [this is] striving to do." In his explanation, Kircher notes that, as a providence of God ("providentiam Dei"), the nightingale knows "not only the diatonic, but also the chromatic and enharmonic manner of singing" and "that no instrument exhibits the chromatic-enharmonic steps more exactly than the nightingale with its gullet."[14]

The lower part of "Iconismus III" consists of "the voices of diverse birds expressed in musical notes," each accompanied by the appropriate onomatopoeic syllables. Included is the cock-crow ("Cuculicu"), the call of the laying hen with its distinctive rising sixth ("to to to to") and the distinct call of a hen for her chicks ("glo glo glo"), the cuckoo ("Gucu"), the quail ("bikebik"), and a parrot that has been taught to say "hello" in Greek (*chaire*). In his explanations for these bird songs, Kircher states that "they express merely that voice, which suffices for explaining the passions of the spirit" in contrast to the nightingale which was created "for the delight of mankind."[15] As regards the cuckoo, Kircher states that it "always calls a bisyllabic voice, not in unison, but with the interval of a most perfect minor third."[16]

A comparison of Kircher's bird-calls with Biber's musical realizations will show their virtual identity.[17] (See Example 1)

Biber may have first become acquainted with Kircher's work during his earlier education. Two of his colleagues at Kroměříž, Pavel Josef Vejvanovsky and Philip Jakob Rittler had studied at the Jesuit school in Opava (Silesia), and both Sehnal and Chafe have suggested that Biber may have also studied at this school.[18] Biber also would have had access to Kircher's work in the library of Prince-Bishop Carl at Kroměříž at the period when he wrote this sonata.[19]

Prince-Bishop Liechtenstein-Castelcorn seems to have had an especial interest in musical works with bird-songs. Probably late in 1668, the Prince-Bishop attempted to obtain a "Vogelgesang" (Bird-song) from Johann Heinrich Schmeltzer, but apparently was unsuccessful. At the beginning of the new year, Wenzel Cunibert von Wenzelsberg, the general-quartermaster at the Viennese court, sent two letters to the Prince-Bishop describing his difficulties in obtaining the "Bird-song."

> 10.I.1669: I also hope that your royal Highness will have found the Schmeltzer sonatas such as the "Fencing School" and "Pastorella"; I will also obtain the "Bird-song." . ..[20]
>
> 31.I.1669: I invited Schmeltzer to eat with me and employed all diligence to receive the desired "Bird-song;" thus he announced that he indeed had composed the arias, which had the important Bird-song among all the strong barking and cries of the beasts, but the voice of the Bird and the cries of the other beasts must be studied by memory. Concerning this, I have persevered still more, and clearly have given him to understand, that I didn't believe that everything had to be set in notes. . . . Thereupon one could not progress further with this, in that he would have no guilt, but that he would fulfill the requests. He had begged the issue and answered nothing about this matter. But, nevertheless, I will still persevere and see whether I can still obtain it from him. . . .[21]

Two of the works mentioned in the first letter are still extant in the archives at Kroměříž: the "Fencing-School" is ms. XIV:205 and the "Pastorella" is ms. XIV:196.[22] It is unknown, however, whether the Prince-Bishop ever received Schmeltzer's elaborate "Bird-song," but he did at least receive Schmeltzer's "Cu cu Violino Solo & Basso," a multi-sectional work based exclusively on the cuckoo call.[23] Schmeltzer composed one other solo work, now preserved in the University Library at Uppsala, which includes a movement titled "La Gallina" (the hen), which uses a theme very similar to that used by Carlo Farina.[24] Perhaps Biber's "Display of the Birds" was composed as a consolation for a never-received "Bird-song" from Schmeltzer.

Outside the Habsburg lands, only Johann Jacob Walther appears to have used the solo violin to imitate birdsongs. His "Imitatione del Cuccu" from the *Scherzi da Violino Solo* ([Dresden], 1676) is similar to Schmeltzer's "Cu cu" but requires an expanded technique, especially in the extensive passages in double stops.[25] Three further works were published by Walther in his *Hortulus Chelicus* (Mainz, 1688).[26] The "Galli e Galline" imitates the hen with a melodic figure similar to that of Farina, Schmeltzer and Poglietti, and the rooster with a shorter ostinato "crow." The "Scherzo d'Augelli con il

Cuccu" is, like the "Imitatione del Cuccu" from 1676, a study of the cuckoo call in the context of virtuoso figuration. The "Leuto Harpeggiante e Rossignuolo" contrasts *pizzicato* passages imitating the lute with figurative *arco* passages imitating the nightingale based on repeated intervals consisting mostly of thirds and fourths. Both the bird-calls and the style of these violin compositions by Walther are quite different from Kircher's and Biber's musical representations of the same birds.

In addition to the "Sonata Violino solo representativa," Biber was evidently fascinated with the "cuckoo" motive in other contexts, and according to Chafe, this call was used in a number of Biber's sacred works composed for Salzburg.[27] It seems that Biber sought to satisfy his patrons' ornithological fancies. Perhaps, just as the Jesuits promoted a syncretic view of the world, Biber found in the bird songs published by Athanasius Kircher a natural music that could be reflected in his own musical mirror.

By the eighteenth century, these attempts to imitate natural sounds were more likely to be satirized than commended. Johann Joachim Quantz wrote in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752) that "in former times most of the *instrumental music of the Germans* looked very confusing and hazardous on paper.... They were more intent upon recreating the songs of birds, for example those of the cuckoo, the nightingale, the hen, the quail, etc., than upon imitating the human voice."[28] Today, perhaps, these works can again be appreciated for their playfulness, humor, and fantasy.

Notes

[1] For a short general survey of scholarship on this subject, see *The New Grove Dictionary of Music and Musicians*, s. v. "Birdsong," by Trevor Hold.

[2] Edited by Pierre Pidoux in *Girolamo Frescobaldi: Orgel- und Klavierwerke*, 5 vols. (Kassel: Bärenreiter, 1957), vol. II, 16 - 20.

[3] A modern edition has been prepared by Nikolaus Harnoncourt (Wilhelmshaven: Otto Heinrich Noetzel Verlag, 1970). All references are to the measure numbers of this edition.

[4] The melodic figure used by Farina for the chicken, a series of notes repeating a single pitch followed by a three quicker notes rising a third, is very similar to the figure used by Schmeltzer, Poglietti, and Walther, discussed below, and later by Jean-Philippe Rameau in "La Poule," from the *Nouvelles Suites des Pièces de Clavecin* (Paris, c.1728); edited by Erwin R. Jacobi, 4th edition (Kassel: Bärenreiter, 1972), 84 - 87.

[5] Edited by A. Sandberger in *Johann Kaspar Kerll: Ausgewählte Werke*, Denkmäler der Tonkunst in Bayern II.2 (Leipzig: Breitkopf und Härtel, 1901), 38 - 46 (three versions).

[6] Edited by Hugo Botstiber in *Wiener Klavier- und Orgelwerke aus der zweiten Hälfte des 17. Jahrhunderts - Alessandro Poglietti, Ferdinand Tobias Richter, Georg Reutter der Ältere,* Denkmäler der Tonkunst in Österreich 27 (Vienna, 1906; reprint, Graz: Akademische Druck- und Verlagsanstalt, 1959), 37 - 39.

[7] Edited by William Earle Nettles in *Alessandro Poglietti: Harpsichord Music*, The Penn State Music Series 9 (University Park: The Pennsylvania State University Press, 1966), 19 - 20.

[8] A facsimile of the autograph manuscript of this work from 1677 --Vienna, Österreichische Nationalbibliothek, Musiksammlung Mus. Hs. 19248 -- is published in the series, *17th-Century Keyboard Music*, vol. 6, edited by Charles David Harris (New York: Garland Publishing, 1987). Modern editions of the complete manuscript have been edited by Botstiber in Denkmäler der Tonkunst in Österreich 27 and by Emilia Fadini (Milan: Ricordi, 1984). Selections were edited by Franzpeter Goebels (Heidelberg: Willy Müller - Süddeutscher Musikverlag, 1963).

[9] The manuscript copy of this work is preserved at Kroměříž, Zamecky hudební archiv, IV:184. It has been published twice: edited by Jiři Sehnal in *Heinrich Ignaz Franz Biber: Instrumentalwerke handschriftlicher überlieferung*, Denkmäler der Tonkunst in Österreich, vol.127, 3 - 15; and edited by Nicholas Harnoncourt in *Diletto musicale* 372 (Vienna: Verlag Doblinger, 1977). References are to the edition by Sehnal.

[10] Though not indicated by Biber, it is possible that the imitation of the fife in the "Mußquetir Mars" played by the violin should be sul *ponticello*. Carlo Farina directed his violinist to imitate "Il fiferino della Soldatesca / Das Soldaten Pfeifgen" by playing "etwas stärcker und näher am Stege" (somewhat stronger and nearer to the bridge) than "Il flautino / die Flöten." Farina's performance instructions are printed in the preface to Harnoncourt's edition, cited in note 2.

[11] Biber's notation of the cat's meow seems to imply the use of a descending *glissando*. Farina appears explicitly to describe an ascending *glissando*: "daß man mit einem Finger . . . da die Noten stehet, mählichen unterwärtz zu sich ziehet" (One draws the finger on the pitch by degrees downwards towards oneself). Harnoncourt interprets this as a descending glissando both in the prefacc ("also abwärts", thus downward) and in the "Canto" part. I have heard cats with an ascending meow.

[12] Athanasius Kircher, *Musurgia universalis*, 2 vols. (Rome, 1650; reprint in one vol., ed. Ulf Scharlau, Hildesheim: Olms Verlag, 1974); the bird-calls are described on pp. A 25 - 32, including the table. An abstract of this section also appears in Andreas Hirschen, *Germaniae redonatus, sive artis magnae de consono et dissona ars minor: Das ist, Philosophischer Extract und Auszug aus . . . Musurgia universali* . . . (Schwäbisch Hall: Hans Reinhard Laidigen & Johann Christoph Gräter, 1662; reprint: Bibliotheca musica-therapeutica I. Kassel: Bärenreiter, 1988), 46 - 54; this abstract contains only selected songs from Kircher's "Iconismus III," and omits entirely the examples of the nightingale songs. Kircher's table is also published in Peter Szöke, W. W. H. Gunn, and M. Filip, "The Musical Microcosm of the Hermit Thrush," *Studia musicologica* XI (1969), 424, and in Joscelyn Godwin, *Athanasius Kircher: A Renaissance Man and the Quest for Lost Knowledge* (London, 1979), 68. Some of these tone-painting aspects, and the importance of Kircher, are studied in Hubert Unverricht, "Tonmalerische Werke für Streicher: Bemerkungen zum Verhältnis von Nachahmungstheorie und kompositorischer Praxis von 1600 bis 1750," in *Jakob Stainer und seine Zeit: Berich über die Jakob-Stainer-Tagung Innsbruck 1983* (Innsbruck, 1984), 155 - 162, but the relation between Kircher and Biber is not noted.

[13] The descriptions of the three basic categories are extracted from Kircher, A 29 - 30: "hinc clarissimos illos glottismos limpida et tinnula voce modulatos pigolismos, quos vero per certum quoddam murmur reddit, teretismos vocare visum est; glottismos vero illos quos interrupta quasi voce eodem intervallo continuat, glazismos vocamus."

[14] Kircher, p. A 30: "hoc enim non tantum diatonicam, sed et chromaticam et exharmonicam [sic] cantandi rationem, . . . ut nullum instrumentum gradus chromatico-enharmonicos exactius ac luscinia gutture suo exhibeat."

[15] Kircher, p. A 31: "cum enim vox earum [reliquae volucres] ad hominum delectationem non sit ordinata, eam tandum vocem, quae passionibus animi explicandis sufficiat. . . ."

[16] Kircher, p. A 31: "Coccyx sive Cuculus, nomen à voce sortitus, bissyllabam vocem semper teretizat non in unisono, sed perfectissimae tertiae minoris intervallo."

[17] For this comparison I have selected from the complex nightingale melodies Biber's imitation of Kircher's "pigolismus." Biber also develops musical patterns similar to Kircher's "teretismus" and "glazismus." Biber did not, however, attempt an imitation of the "chromatico-enharmonicum" species.

[18] Jiří Sehnal, "Die Kompositionen Heinrich Bibers in Kremsier (Kroměříž)," *Sborník Praci Filosofické Fakulty Brnenské University* (1970), 37; Eric Chafe, *The Church Music of Heinrich Biber* (Ann Arbor: U.M.I., 1987), 2.

[19] Kroměříž, Zamecka knihovna, sig. I III 24; this copy is not listed in RISM B VI[1], 449. For a detailed listing of the printed works of and about music in the bishop's library at Kroměříž (from the sixteenth through the nineteenth centuries), see Jiří Sehnal, *Hudebni literatura zámecké knihovny v Kroměříži* (Gottwaldov, 1960). The engravings, however, are missing from the Kroměříž copy; probably they were kept separately as part of the extensive graphics collection at the palace, though a preliminary search through the current graphics catalogues seems to indicate that they are no longer extant.

[20] Paul Nettl, "Die Wiener Tanzkomposition in der zweiten Hälfte des siebzehnten Jahrnunderts," *Studien zur Musikwissenschaft* 8 (1921), 168: ". . . Ich verhoffe auch Ew. hf. Gn. werden nun mehr die 2 übrige des Schmeltzer sonaten als fechtschuel und pastorella empfangen haben; den Vogelgesang will ich auch bestellen. . . ."

[21] Nettl, "Die Wiener Tanzkomposition," 168: ". . . hab ich dem herrn Schmeltzer zu mir zum Essen geladen und allen fleiss dass begehrte Vogelgesang zu überkhomben angewendt; so er vermeldt, dasz er zwar in noten die arien habe, die inbedeuten vogelgesang zwischen aller der Thier heillen gepell und geschrey, aber die stimb der Vögel und Geschrey der anderen thier müesten aus dem kopf studiert werden; überdas habe ich noch mehrer inhaerirt und habe ihm clar zu verstehen gegeben, dass ichs nicht glaube, dasz nicht alles in Noten gesezt seye. . . . Könnte man alsdann

damit nicht fortkhumben, so hette er keine schuld, sodern dasz verlangen erfüllet. Er hat daryber geschnuezt, und nichts darauf geantwortet; ich erde aber noch gleichwohl weiter inhaeriren und sehen, ob ichs von ihm noch bekhomen kan. . . ."

22 These two works were edited by Paul Nettl in *Wiener Tanzmusik in der 2. Hälfte des 17. Jahrhunderts*, Denkmäler der Tonkunst in Österreich 56 (Vienna, 1921), 48 - 51 and 56 - 59. It should be noted that contrary to many modern recordings of the "Fencing School," which use a harpsichord continuo, the original part is clearly labeled "organo."

23 Kroměříž, Zamecky hudební archiv, IV:137 (entitled "Sonata Cu Cu" in the seventeenth-century inventory); edited by Erich Schenk in *Johann Heinrich Schmelzer: Violinsonaten*, Denkmäler der Tonkunst in Österreich 93 (Vienna, 1958), 82 - 89.

24 Uppsala, Universitetsbiblioteket, I Mhs 8/20; the "Gallina" is published in Denkmäler der Tonkunst in Österreich 93, 97 - 98.

25 This work has been edited by Gustav Beckmann in *Johann Jakob Walther (1650 - 1717): Scherzi da violino solo con il basso continuo 1676*, Das Erbe deutscher Musik 17, Kammermusik 3 (Kassel: Nagels Verlag, 1953), 57 - 63.

26 Johann Jakob Walther, *Hortulus Chelicus* (Mainz, 1688; reprint ed. Gabriel Banat, Masters of the Violin 2, New York, 1981); the "Galli e Galline," 47 - 52; the "Scherzo d'Augelli con il Cuccu," 63 - 67, and the "Leuto Harpeggiante e Rossignuolo", 94 - 98.

27 Chafe, *The Church Music of Heinrich Biber*, 149 and 151.

28 Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 2nd edition (New York: Schirmer Books, 1985), 337.

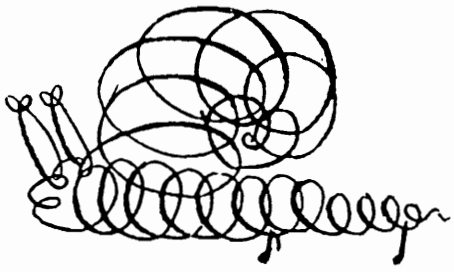
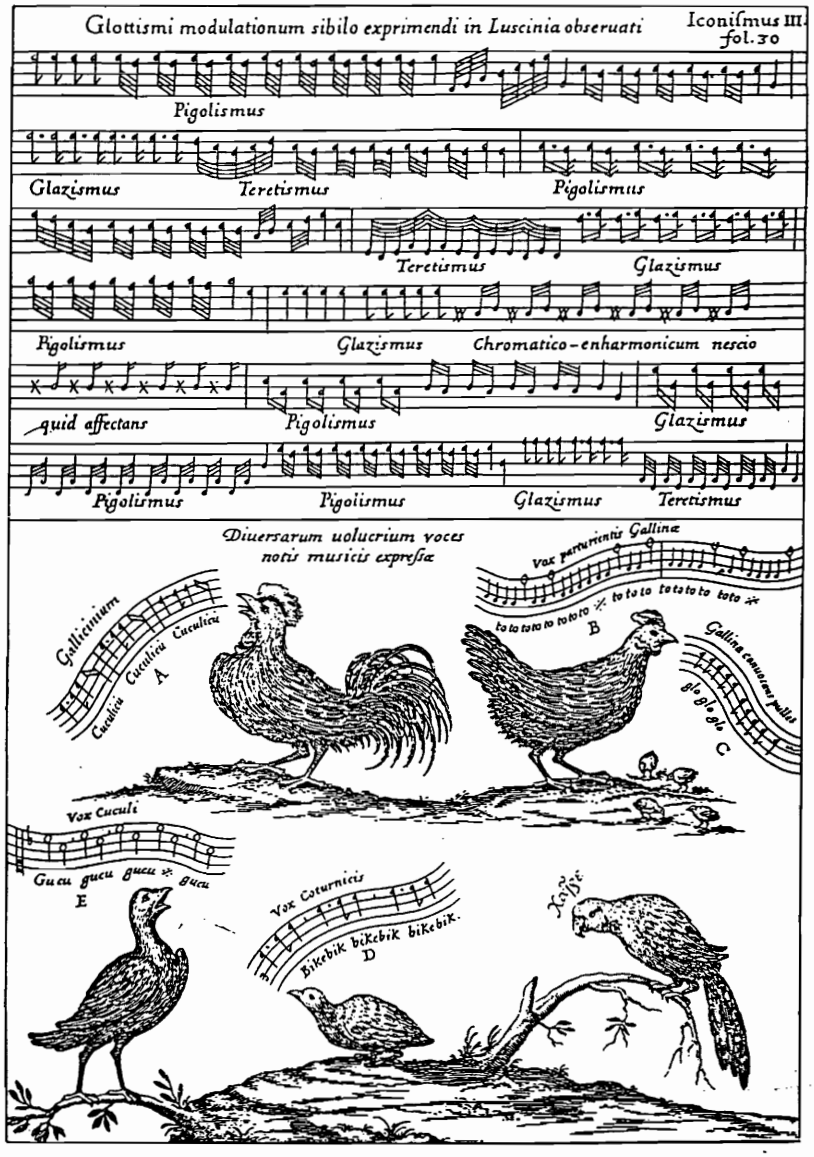
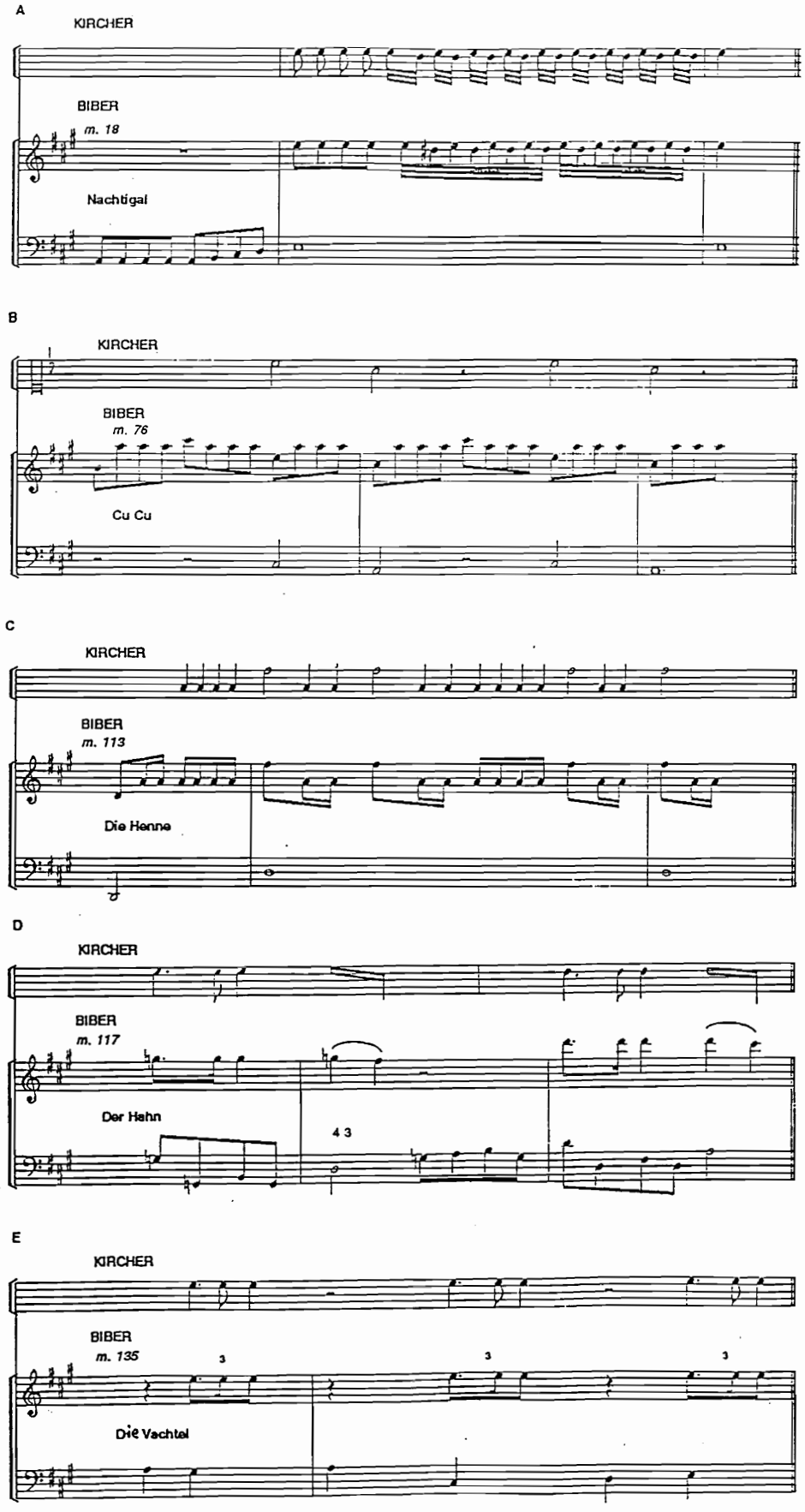


ILLUSTRATION 1: Athanasius Kircher, Musurgia universalis, Iconismus III



EXAMPLE 1: Comparison of Kircher's and Biber's Birdsongs



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Seventeenth-Century Music is published by the Society for Seventeenth-Century Music

ISSN# 1054-6022