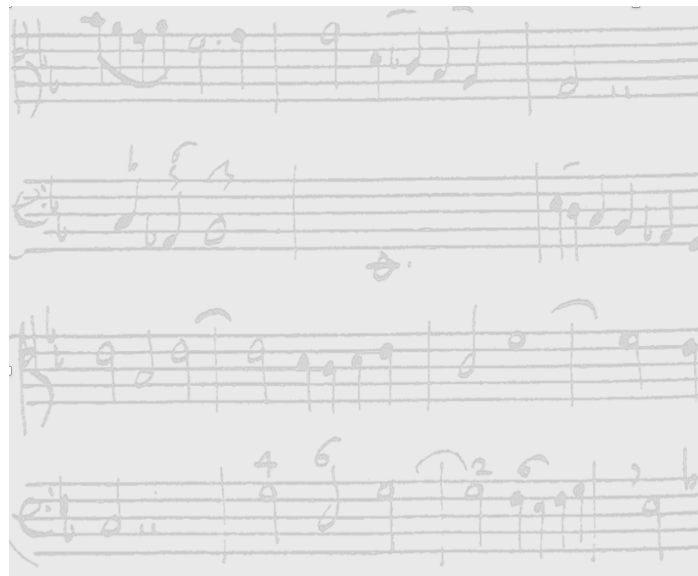


Baroque cello



Conservatoire
royal de
Bruxelles

2023-2024

Hervé Douchy
Marc Vanscheeuwijk
Frederique Aronica
Valentin Bajou
Pierre Beaubatie

Introduction

For more than twelve years now, the baroque cello class of the Brussels Conservatory has been working as a university research team. It is through the merging of individual research, through group lessons, numerous debates, and colloquia under the direction of Marc Vanscheeuwijck, that it produces reflections at the cutting edge of research.

Through this research, the class tries to give a sound image to the multiple *violoncelli*, a work in progress as this sound image is in perpetual evolution. It aims at better defining and differentiating the violoncello-basso from the violoncello-solo in the curriculum of today's baroque cellist with the use of different instruments, positions, chords, ornamentation, learning, and “virtuosities.”

Since 2020, the conservatory's cello class has been implementing an ambitious and original pedagogical project through the creation of a three-part method that brings back to life three historical techniques widely used by cellists in the Baroque era: **harmonic basso continuo**, inspired by Neapolitan *partimenti*, **idiomatic ornamentation** and **rhetoric** in the cello repertoire. The Brussels Conservatory has financed six years of research for the creation of this unique historical cello method.

The class is supervised by five teachers with specific and complementary skills. It is enriched by certain students who, through their previous career, their work and their curiosity, develop unique skills. These exchanges create a class and research dynamic that develops into structured learning, mutual aid, and great group cohesion.

This class is part of the CrB's early music department and its wide range of courses, which are essential for an intelligent practice of baroque music. For years, our department has been increasingly perceived as a place of cross-disciplinary learning, which we like to call a “village,” and in which the students experience many things and finds answers to many questions.

It is the sum of all these skills that makes the Brussels Conservatory's baroque cello class a unique place of learning, demanding for both students and teachers.

In the title of the course to be taught, there is the word "cello"...

But what is a baroque cello?

A simple definition is that the baroque cello is a cello played in the baroque era; in short, the period between approximately 1580 and 1740.

Yet the instrument that is played in most baroque orchestras today, and which we commonly call the 'baroque cello', is in fact a hybrid instrument representative of the very late baroque and early galant and classical eras. The cello in a standardized four-string format, tuned C-G-d-a with a mixture of wire-wound and unspun gut strings, in a seated position, without a peg and held between the legs, with an overhand bow grip, is an instrument that became widespread after 1740, indeed after the Baroque period. The "baroque cello" we play today is therefore more a classical instrument than a baroque one.

So, what is the baroque cello?

Let's look at this instrument before 1740-1750, before its "standardization."

As early as the Renaissance, a big bang called a "violin consort" produced not one, but two initial basses. The lower instrument played the *bassus* part while the *bassetto* took the baritone part. In the seventeenth century, these two lower instruments supported different functions: the *bassus* gradually took its place as a bowing bass in the continuo, while the *bassetto* participated rather in the diminutions of the lower parts.

The area of Emilia-Romagna developed the first solo repertoire for the *bassus* (which we will call "*bass violin*" here) in the compositions of G.B. Vitali, D. Gabrielli, G.M. Jacchini. But in parallel with the development of the bass violin, Bologna also saw the appearance of a few compositions intended for the solo *bassetto* (which we will call here "*violoncello*"), notably with the compositions of A.M. Bononcini. One of the tunings of this violoncello - G-D-a-e - makes it particularly popular with violinists. The word "violoncello" still causes confusion today, as we associate it with a single instrument playing both continuo and solo parts.

At the beginning of the eighteenth century, it was mainly in Naples that our violoncello found the best conditions for its great development as the violin's big soloist brother. It was taught in the conservatories by the only violin teacher, the only teacher for all bowed string instruments, whatever their size! The Neapolitan cello repertoire was carried by three great instrumentalists: Francesco Paolo Supriani, Francesco Alborea aka 'il Francischiello' and Salvatore Lanzetti.

At the beginning of the eighteenth century, the development of the solo violoncello under the impulse of the Neapolitans did not prevent the practice of basso continuo on the bass violin throughout Europe. It was not until the middle of that century that, like two great rivers, the bass violin and the violoncello gradually merged to form a single standardized instrument that would take on the functions of both soloist, and continuo player. And we are slowly seeing the emergence of the “modern” cello, even if the story is not over...

By this pairing, the development of the five-string cello is slowed down and the technique of underhand bowing is called “the old-fashioned way.” The violoncello, of Italian origin, gradually became French, mainly thanks to the numerous methods composed from 1760 onwards. With these methods, the French wrote the history of the modern cello and imposed their instrument at the creation of the Paris Conservatory. The English and German cellists may have been magnificent musicians, true cellists largely influenced by the Neapolitans, but the Paris Conservatoire became the model for all European teaching, and this continues to this day.

The work we are doing in the Brussels Conservatory class is to try to give a sound image to these various violoncelli. This work is still in progress as the sound image is constantly evolving. We try to better define and differentiate the instruments linked to each function by learning to use different positions, tunings, ornamentation, and “virtuosities.”



Class photo 2022-2023

A unique training linked to the baroque cello class of the Brussels Conservatory

During the first lockdown, our class asked itself this question:

What does a Baroque cellist need to learn to be a *good* Baroque cellist?

And this is the response we produced:

A *good* baroque cellist masters basso continuo, figures, and melodic improvisation built on a solid harmonic foundation.

A *good* baroque cellist improvises and plays ornaments both harmonically and melodically in specific styles related to the various “schools” or musicians (Naples, Bologna, Venice, Corelli, Tartini, Vivaldi...)

A *good* Baroque cellist uses the tools of rhetoric to master *the art of persuasion through speech*.

As there is no method available today that is adapted to the baroque cello for learning these three pillars that are indispensable for being a *good* baroque cellist, we decided to develop one. Eventually, the student will have a structured method to learn and teach basso continuo, ornamentation, and rhetoric.

On the first component: the basso continuo cello, Valentin Bajou

Since 90% of the professional life of baroque cellists is spent playing basso continuo, the first learning curve is to acquire a mastery of basso continuo that goes beyond the mere qualities of sound, accuracy, and rhythmic stability. Being able to make two- or three-tone chords on all the notes of the basso continuo gives the cellist an equivalent place to the harmonic instruments of the continuo, and allows them to make judicious choices. This technique, based on a system of fingerings linked to each melodic degree, is based on a practical knowledge of harmony. The realization of these chords allows for an emergence of possible sopranos that promotes a clearer understanding of the upper voices, and consequently for a renewed interpretation of sonatas and solo pieces.

This first part has been taught since September 2022.

On the second component: idiomatic ornamentation, Pierre Beaubatie

Another important aspect of the training is the fine understanding of ornamentation that goes along with these sopranos, which come from the realization of the basso continuo. This understanding brings us closer to the cellist of the past who was as much a composer as a performer, whereas today we are primarily performers. Ornamenting in appropriate styles linked to famous “schools” or musicians (Naples, Bologna, Venice, Corelli, Tartini, Vivaldi...) gives us a freedom in playing that allows us to revisit our entire repertoire. But as the cellist does not improvise as recorder players or even violinists do, cellists will be able to develop, in addition to melodic ornamentation, an idiomatic harmonic ornamentation on their instrument. At the end of his training, students will be able to read a basso continuo *ex tempore*, adding chords, bass diminutions and ornamented counterpoint (see next page).

The implementation of this component starts in September 2023.

On the third component: rhetoric on the cello, Marc Vanscheeuwijck

But what is the point of this learning if not to 'tell' something? Moving and convincing the listener with a speech is one of the aims of our profession. Tools exist in literary and musical rhetoric. It is up to us to adapt them to the techniques, needs, and capacities of our instrument in relation to the very wide repertoire of the solo cello. It is more particularly in this solo repertoire that cellists will be called upon to master rhetoric or the art of persuading through speech.

The implementation of this component will start in September 2024.

Example of a realized basso continuo (Valentin Bajou)

The musical score is written for a realized basso continuo in G major (one sharp) and 3/4 time. It consists of two staves per system, with the upper staff representing the harmonic part and the lower staff representing the melodic part. The score is divided into several systems, each illustrating different rhetorical techniques:

- System 1:** The upper staff is labeled *harmonique* and the lower staff is labeled *tutti* with a dynamic marking of *f*. The melodic line features a series of eighth notes.
- System 2:** The upper staff has *mélodique* and *harmonique* markings. The lower staff is labeled *solo* and *tutti*. The melodic line shows a mix of eighth and sixteenth notes.
- System 3:** The upper staff is labeled *ornemental* with a dynamic marking of *p*. The lower staff is also marked *p*. The melodic line features a series of sixteenth notes.
- System 4:** The upper staff is labeled *mélodique* and *ornemental*. The lower staff is labeled *solo* and *tutti*. The melodic line features a series of eighth notes.
- System 5:** The upper staff is labeled *harmonique*. The lower staff is labeled *harmonique*. The melodic line features a series of eighth notes.

Training tools

Concerning the specific training as described in the previous page, only the first component concerning the learning of the basso continuo will be taught in 2023-24. The demonstration of this technique is given to all students at the beginning of the year through an initiation session. Full training is given only to interested students who commit themselves for at least one academic year. Practicing chords takes time and commitment on the part of both the student and the teacher, so we reserve this part of the training for the most motivated students. These students will also have more continuo to perform in the cello class.

The second component of our method - ornamentation specific to the cello - will be taught from the beginning of the school year 2023 in direct continuity with the learning of the basso continuo, using the same pedagogical tools.

Learning to play the baroque cello should ideally be done with a thorough understanding of the practices of the different instruments in relation to the times, places, and situations in consort, basso continuo, and soloist roles. Whether it be the use of small four-string violoncelli tuned G-D-a-e, or five-string violoncelli (with an upper string tuned d' or e'), without forgetting the bass violin tuned to C or B-flat, with four or five strings. These multiple instruments can be played seated, held between the legs, but also standing, hung with a strap over the left shoulder, or placed on a stool, or simply positioned on the floor. As for the bow, continuo cellists play with underhand grip, hand in the frog, at least until 1730, whereas soloists use overhand bow grip, in the Neapolitan style, and from the beginning of the 18th century.



After class evaluations... June 2022

The repertoire of the solo cello is wider than one might think and still under-exploited. Between 1580 and 1770, there are more or less 1800 “solo” pieces scattered over collections of sonatas, duets, concertos, and numerous arias with solo cello. The study of this rich repertoire allows baroque cellists to take part as a soloist in their professional lives.

To develop all this learning, we have divided the history of the “cello” from 1553 to 1799 into twenty-four parts (see list at the end of the document) which we call “learning blocks.” This division, specific to our class, allows us to immerse students in the same subject to understand context, repertoire, organology, as well as the different tunings, and playing positions. This work is supported by a large quantity of scores, treatises, books, and related articles. A common website and drive for the class allows easy access to these documents.

	Bloc 1 de septembre à mi-novembre	Bloc 2 de mi-novembre à fin janvier	Bloc 3 de février à fin mars	Bloc 4 d'avril à juin
2020-21	La naissance d'un répertoire solo en région Emilienne, 1670 à 1735 Colombi, Vitali, Jacchini, Gabrielli, Giannotti, Galli, Bononcini A.M. et Bononcini G., Torelli, Taglietti, Tonelli, Cattaneo, Laurenti L.F., Ariosti, Bassani P.A., Cazzati, Dall'Abaco E.F, Garavaglia, Perti, Predieri, Sabadini, Perroni. <i>Accords en do et sib, 4 ou 5 cordes + piccolo</i> <i>Archet tenu au-dessous</i>	Bach et ses fils, 1707 à 1871 Suites, sonates et arias solos <i>Accord en do, 4 ou 5 cordes + piccolo</i> <i>Archet tenu au-dessous et au-dessus</i>	Les Romains, 1690 à 1750 Lullier, Perrone, Colombani, Scarlatti, Boni, Passionei, Haym, Strozzi, Amadei, Costanzi, Bombelli, Valentini, Penna, Porpora <i>Accord en do ou sol (4 ou 5 cordes)</i> <i>Archet tenu au-dessous et au-dessus</i>	Programme ouvert Préparation des évaluations de juin.
2021-22	Naples et ses conservatori, 1681– 1760 Anonymes, Caresana, Cecere, Strozzi, Francischiello, Supriani, Fiorenza, Lanzetti, Leo, Ruvo, Porpora, Cecere, Greco R et G, Pergolesi, Sabatino, Pericoli, De Majo, Durante, Francone, Guerini, Hasse, Sabini, Scariatti, <i>Accord en do 4 cordes (mais possible 5 cordes)</i> <i>Archet tenu au-dessus (et dessous)</i>	Bach et ses fils, 1707 à 1871 Suites, sonates et arias solos <i>Accord en do, 4 ou 5 cordes + piccolo</i> <i>Archet tenu au-dessous et au-dessus</i>	Les contacts espagnols et portugais, 1720 à 1792 Anonymes, Brunetti, De Acuna, Supriani, Paganelli, Boccherini, Dupont JP, Porretti, Avondano PA et JBA, Vidal, Herrando, Facco, Paganelli, Policarpo, Terradellas, Zayas <i>Accord en do, 4 cordes (mais possible 5 cordes)</i> <i>Archet tenu au-dessus (ou dessous)</i>	Programme ouvert Préparation des évaluations de juin.
2022-23	La France, de la basse de violon au violoncelle, 1685 - 1750 Philidor, Stuck, Couperin, Rameau, Boismortier, Braun, Barrière, Corrette, Masse, Carolo, De la Barre, Masse, Guillemant, Klein, Braun, Charpentier, Stuck, Rameau, Guilain. <i>Accord en do, 4 ou 5 cordes</i> <i>Archet tenu au-dessous et au-dessus</i>	Bach et ses fils, 1707 à 1871 Suites, sonates et arias solos <i>Accord en do, 4 ou 5 cordes + piccolo</i> <i>Archet tenu au-dessous et au-dessus</i>	Toutes ces diminutions, 1553 à 1649 Ortiz, Dalla Casa, Bassano, Rognoni, R, Bassani O., Barbarino, Notari, Negri, Rognoni F, Valera, Bonizzi, Bertoli, Lambardo, Lechler, Virgilliano. <i>Accords en do ou sib (4 ou 5 cordes), accords en fa ou sol</i> <i>Archet tenu au-dessous et au-dessus</i>	Programme ouvert Préparation des évaluations de juin.
2023-24	Bruxelles et les Pays-Bas, 1702 – 1780 Carolo, Klein, De Fesch, Triemer, Hellendaal, Massart, Fiocco, Dall'Abaco E.F et G.M., Kennis, Arrigoni, anonyme, Arrigoni, d'Eve, Zoccarini. <i>Accords en do ou sib, 4 cordes (mais possible 5 cordes)</i> <i>Archet tenu au-dessus (ou au-dessous)</i>	Bach et ses fils, 1707 à 1871 Suites, sonates et arias solos <i>Accord en do, 4 ou 5 cordes + piccolo</i> <i>Archet tenu au-dessous et au-dessus</i>	Les premières basses virtuoses, 1628 à 1664 Frescobaldi, Selma, Bøddecker, Buchner <i>Accords en do ou sib, 4 ou 5 cordes</i> <i>Archet tenu au-dessous</i>	Programme ouvert Préparation des évaluations de juin.

Courses

Two types of courses are set up to achieve mastery of the various specific skills needed to be a good Baroque cellist:

- **Group Class**

It is a regularly-scheduled two-hour weekly class with all students and teacher(s) attending. It is a privileged moment of exchange and of ideas that encourages the sharing of research. It is an opportunity to propose one's own reflection by confronting it with a critical eye in a constructive debate. The subjects of these group courses are directly linked to the learning block of the moment. **Scholarly topics** are developed, such as the reading and discussion of articles, the study of strings, the history of the cello through iconography, treatises, methods, scores, and articles, as well as **practical topics**, such as the audition of students in relation to the learning block, the study of tuning and temperament and its application to cellos, consort playing for polyphonic practice in the sixteenth century, etc.

This group class can also be a time for meeting people from outside the conservatory.

- **Individual Studio Lessons**

They happen weekly, with the different teachers.



Group class on accompanied recitatives with Nicolas Achten, 2019

Evaluation

Students are assessed in 'continuous assessment' by the teaching staff, worth 50% of the year's total grade. This grade includes all 'learning activities': closing concerts of the learning blocks, and closed sessions. The remaining 50% is shared by the end-of-year public assessments.

The end-of-year assessments are carried out by an internal jury for the levels 601, 602 (BA1 & BA2) and 701 (MA1) and by an external jury for each end of cycle, i.e., 603 (BA3) and 702 (MA2).

An interview concludes the January and June assessments.

Mastricelli

Through their previous experience, their work and their curiosities, some students develop their own skills which they are invited to share with their fellow students. These exchanges create a dynamic of mutual aid and a great cohesion within the group. In the Neapolitan conservatories of the eighteenth century, the *Mastricelli* were advanced students who had a teaching load as “young masters” under the responsibility of the *maestro*.



Class Concert, 2019

Instruments

To practice the different repertoires of the cellos, several sizes and tunings of the cello and the bass violin are required. The baroque cello class has made several quality instruments available to the students. There are currently six five-string violoncelli, six four-string violoncelli, three violoncelli piccoli, two *violoncelli alti*, two five-string bass violins, and a four-string bass violin.

These instruments are set up to be in line with recent research in terms of organology of bowed basses. They are made available to students according to the repertoire chosen.

A close collaboration with the Brussels luthier Pierre van Engeland, who specializes in bowed basses, has already resulted in the creation of several prototypes of bass instruments inspired by the latest research.

His proximity and skills offer the baroque cello class the possibility of shared reflection and permanent adjustment of the instruments.



Visit to the Museum of Musical Instruments with Pierre van Engeland (2020)

Bows

The class has seven excellent bows in exotic and local woods. Some are suitable for playing overhand and others for underhand bow grip.

A close collaboration with bow maker Jérôme Gastaldo, who specializes in period bows, has led to the creation of several bow prototypes inspired by the most recent research. His expertise offers the baroque cello class the possibility of shared reflection and permanent adjustment of the bows.

Strings

Many strings acquired by the CrB are available to students. These strings allow for historical settings of the instruments to be adjusted as closely as possible.

Scores

Hervé Douchy has been collecting all the scores written for the cello (or related instruments) from the end of the 16th to the end of the 18th century for more than fifteen years. These scores are integrated into a private database. This work offers a global, chronological, and geographical view of the evolution of the instrumental technique. They allow the refinement of specific search criteria that enrich the structure of teaching. It is a valuable tool that facilitates study according to learning blocks. Many paper scores are available to students in the cello class.

The Early Music Department

A broad and complete training is given by passionate teachers. In addition to these different courses, numerous projects are proposed: orchestra and ensemble projects, instrumental fairs, masterclasses, discovery days, study trips...

“Around the Bases”

Organized by the cello class, this project has the particularity of highlighting all the instruments playing the lower registers in the early music department. It brings together our organ, harpsichord, recorder, lute and theorbo, gamba, cello, violin, and double bass classes, with the aim of presenting repertoires specific to low-pitched instruments from the 16th, 17th and 18th centuries.



Around the Bases Project 2018

Consort

Work sessions are organized for students who wish to study the 16th-century violin consort in greater depth. This work is carried out by Thomas Baeté.

Dance

Sigrid T'Hooft teaches body awareness for musicians in close connection with baroque dance and movement for singers.

Annual Colloquium

The Early Music Department organizes an annual research colloquium in the service of musical practice under the direction of Marc Vanscheeuwijck.

The topic for this last edition in 2022-23 was French music and dance in relation to tempo, meter, agogics, movement. and gesture.

The 2023-24 edition promises to be particularly rich, with Brussels and the Southern Netherlands as its topic. This colloquium, which will be part of the department's 20th anniversary celebrations, will include visits to the most important baroque sites in Brussels and readings of scores from the St. Michael and St. Gudula collection (Brussels Cathedral) with professors and students.



Conference 2017

Conclusion

I will let Kristina Kyprianides close this educational project by quoting a few lines from her article “Performance Practice: Issues and Approaches”:

Those who perform early music must continue to be cautious in calling their performances 'authentic' (...). The search for an interpretation on period instruments (...) is a speculative enterprise without definitive answers. Several options can be designated as 'historically sound', and as research continues, others may emerge.

She quotes Lydia Goehr, *Imaginary Museum*, p. 284:

The acceptance of viable alternative practices is a very good thing. It allows us to keep our eyes open to the possibility of producing music in a new way, under the regulation of new ideals. It keeps our eyes open to the inherently critical and revisable nature of our concepts. Most importantly, it helps us to overcome the deep-seated desire to hold the most dangerous of beliefs, that we have always had practices that are absolutely correct.



Pier Leone Ghezzi, *Il virtuoso del Sig.r de Bacqueville* around 1720

This pedagogical project aims at showing the right articulation between the constantly evolving practice and particularly active musicological research in recent years. We dare to go off the beaten track with solid safeguards to try experiments that integrate research into instrumental practice.

This baroque cello class is a class of applied research in the service of a living musical practice, which bears witness to a vitality and an open future that is being written day by day.

The Teaching Team

Hervé Douchy

+32 484 690 000

herve.douchy@musiqueancienne.be



Hervé Douchy studied cello at the Brussels Conservatory. While working with the RTBF Symphony Orchestra, his meeting with Sigiswald Kuijken led him to the practice of the baroque cello, which he perfected with Hidemi Suzuki. He then led a life as a concert musician which enabled him to play with numerous Belgian and foreign ensembles: La Petite Bande, Il Gardellino, La Pastorella, Le Concert Royal, Akademia, Le Poème harmonique...and of course Les Agréments, of which he is a founding member.

His meeting with Guy Van Waas opened the doors to higher education. Since 1994 he has been teaching chamber music at the Royal Conservatory of Mons, and since 2006 baroque cello at the Royal Conservatory of Brussels.

Thanks to his meeting with Marc Vanscheeuwijck (University of Oregon), Hervé Douchy is developing his baroque cello class towards research in the service of practice. This translates into the use of several types of instruments (bass violin, violoncello), played in different positions (sitting or standing, in procession, with a bow held down) with different chords (four or five strings).

His research has been enriched by a close collaboration with the Brussels luthier Pierre Van Engeland for more than twenty years. He also plays several instruments made by this maker.

Frédérique Aronica

frederique.aronica@musiqueancienne.be



Frédérique Aronica-Lehembre began her musical studies in cello, chamber music, harmony, counterpoint, and fugue at the CNR of Reims. There she met Pierre Penassou and Michel Poulet who passed on to her their passion for chamber music, as well as Olivier Trachier for the various music theory disciplines.

She continued her training at the CNSMD in Paris in the theory and analysis classes of Edith Lejet, Roger Boutry and Michaël Levinas, as well as at the Ecole Normale de Musique de Paris where she worked with Marc-Didier Thirault and Geneviève Teulières. She then perfected her skills with Jean-Marie Gamard, Marcio Carneiro, and Gary Hoffmann.

Her curiosity and her taste for eclecticism lead her to multiply varied projects and new encounters, both at the pedagogical and instrumental level.

She is passionate about the baroque cello and studied at the Royal Conservatory of Brussels in the class of Hervé Douchy. Very interested in new music, she joined the Nomos cello ensemble in 2010, which focuses on contemporary repertoire.

She also performs with various groups, such as the Reims Opera Orchestra, the Nomos cello ensemble, the Intermezzo string trio, the Orchestre National de Metz, the Voyages Extraordinaires, the Orchestre de Picardie, the Cellissime cello quartet, the Cercle Baroque, Les Agréments, etc.

Cellist and passionate pedagogue, Frédérique Aronica holds a CA in cello and teaches at the Conservatoire du Pays de Laon. She collaborates with the ENSMD of Lille for the training of the DE and works as assistant in the baroque cello class at the Royal Conservatory of Brussels.

Very involved in the musical and educational practices of her region, she regularly coaches the cello section of the Jeune Symphonie de l'Aisne, in partnership with the orchestra Les Siècles, conducted by François-Xavier Roth.

Marc Vanscheeuwijck

marc.vanscheeuwijck@musiqueancienne.be

Born in Belgium, Marc Vanscheeuwijck is a baroque cellist, Ph.D. in musicology and emeritus professor of musicology at the University of Oregon in the United States, where he has taught and was head of the Department of Musicology, Ethnomusicology and Historical Performance Practice from 1995 to 2022.

He has taught courses in music history from the Renaissance to Classicism, Performance Practice, Baroque cello, and coordinated the Ensemble Collegium Musicum which specializes in early music.



His research interests include late 17th-century music in Bologna and Emilia, and the history and repertoire of the bass violin and cello. He has published numerous articles in *Performance Practice Review*, *Early Music*, and elsewhere, as well as several critical facsimiles of Bolognese 17th-century cello music (Gabrielli, Jacchini, Degli Antonii). His first book, *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-1695): History-Organization-Repertoire*, was published in 2003 by the Belgian Institute Historical in Rome, and recently he co-edited a volume of studies on Corelli, entitled *Arcomelo 2013* (Lucca: LIM, 2015). In 2016 he released a book with 5 compact discs with Bruno Cocset and the Basses Réunies, *Cello Stories. The Cello in the 17th and 18th Centuries* for Outhere (Alpha 890) in Paris.

As a teacher and visiting professor, he offers master classes and seminars on seventeenth- and eighteenth-century music and performance at numerous conservatories, including Brussels, Ghent, The Hague, Amsterdam, Paris, Leipzig, Prague, Brno, Geneva, and at the Universities of California (Davis), McGill (Montreal) Alcalá de Henares, Évora, Zagreb, as well as at museums (Bologna).

As a cellist he collaborates with several baroque music ensembles, including the Cappella Musicale di San Petronio (Bologna), More Maiorum and Les Muffatti (Belgium), Collegium Marianum (Prague) and the American ensembles Oregon Baroque Ensemble (Eugene), Arcangeli Baroque Strings (Berkeley) and the New York State Baroque (Ithaca, NY).

Valentin Bajou

valentin.bajou@musiqueancienne.be

Valentin Bajou is a French cellist and conductor. In the context of his activities as a performer, he carries out several research projects: for him, the musicological approach is inseparable from the performer's approach, whatever the music concerned. The challenge is to question the notion of "historically informed music," which is too restrictive and divisive: historicity is not an end, but the natural fruit of a healthy and profound reflection on the status of the performer and his or her responsibility in today's world. His repertoire extends from the 16th century to the present day. A complete musician, he is neither a "baroque cellist" nor a "modern cellist," but claims the status of a contemporary musician, whose field of activity reflects the complex reality of today's music world.



Pierre Beubatie

pierre.beubatie@musiqueancienne.be



Les blocs d'apprentissage du violoncelle baroque au travers de son répertoire et ses usages (26 blocs)
H.Douchy, janvier 2023

Les italiens (10 groupes)

x Toutes ces diminutions! 1553 - 1649

Ortiz, Dalla Casa, Bassano, Rognoni R, Bassani O., Barbarino, Notari, Negri, Rognoni F, Valera, Bonizzi, Bertoli, Lambardo, Lechler, Virgiliano, Kapsberger
accords en do, sib, sol ou fa (4 ou 5 cordes), archet tenu au-dessus ou au-dessous

Les premières basses virtuoses 1628 - 1664

Frescobaldi, Selma, Böddecker, Buchner
accords en do ou sib (4 ou 5 cordes), archet tenu au-dessous

x La naissance du violoncelle et la région Emilienne 1670 - 1720

Colombi, Vitali, Jacchini, Gabrielli, Giannotti, Galli, Bononcini A.M. et Bononcini G., Torelli, Taglietti, Tonelli, Cattaneo, Laurenti L.F., Ariosti, Bassani P.A., Bertalotti, Dall'Abaco E.F., Degli Antonii, Garavaglia, Perti, Predieri, Sabadini, Dall'Abaco E.F.
accords en do, sib ou sol (4 cordes), archet tenu au-dessus ou au-dessous

x Les Romains 1690 - 1750

Lulier, Perrone, Colombani, Scarlatti, Boni, Passionei, Haym, Strozzi, Amadei, Costanzi, Bombelli, Valentini, Penna, Porpora
accords en do ou sol (4 ou 5 cordes), archet tenu au-dessus ou au-dessous

x Les Italiens du nord 1688 - 1760

Manuscrit de Côme (Anonymes, Ballarotti, Lonati, Magni, Sabatini), Perroni G et Perroni C, Ruvo, Sammartini G.B., Graziani, Ferrari, Antoniotti, Lampugnani, Giardini, Zappa,
accord en do, 4 cordes (5 cordes), archet tenu au-dessus

x Les Napolitains et leurs conservatoires 1681 - 1760

Anonymes, Caresana, Cecere, Strozzi, Francischiello, Supriani, Fiorenza, Lanzetti, Leo, Porpora, Cecere, Greco R et G, Pergolesi, De Majo, Durante, Francone, Hasse, Scarlatti
accord en do (4 cordes), archet tenu au-dessus

Quand Vandini rencontre Vivaldi et Tartini 1705 - 1760

Vandini, Vivaldi, Tartini
accord en do (4 ou 5 cordes) ou sol, archet tenu au-dessus

De Venise à Wiesenteid 1700 - 1742

Caldara, Platti, Dalla Bella, Bassani, Marcello, Reichenauer, Zani, Gurecky, Hasse, Chelleri, Hasse, Caldara, Durante, Zani, Händler
accord en do (4 ou 5 cordes), archet tenu au-dessus

Les derniers italiens 1760 - 1820

Anfossi, Asioli, Cirri, Giordani, Lanzetti D., Guérini, Péricoli, Salivas, Viotti
accord en do (4 cordes), archet tenu au-dessus

x Du Piémont à Paris 1690 - 1785

Fiore A.M., Fiore A.S, Guignon, Spourny, Somis, Canavasso, Lanzetti, Chiabrano, Zuccari
Accord en do (et sol), archet tenu au-dessus ou au-dessous (avant 1701)

Les Pays Germaniques (6 groupes)

x Bach et ses fils 1707 - 1789

Bach J.S., Bach C.Ph.E., Bach J.Ch.F., Bach J.Ch.
accords en do ou sol (4 ou 5 cordes), archet tenu au-dessus ou au-dessous

x Les Berlinoises et Les Saxons 1745 - 1799

Bach CPE, Benda, Freidl, Graun CH ET JG, Kirnberger, Mara I et JB, Schaffrat, Speer, Zyka, Graziani, Grauel, Tricklir, Bach JCF, Abel, Gross, Duport JP et JL, Beethoven
accord en do (4 cordes + 5 cordes avec ré pour le répertoire de gambe), archet tenu au-dessus

x Les allemands isolés 1750 – 1800

Bach JCF, Baumgartner, Dreyer, Hertel, Pleyel, Reicha, Ruhe, Rust, Schlick, Zumsteeg, Kriegt
accord en do (4 ou 5 cordes), archet tenu au-dessus

L'école de Mannheim 1725 – 1800

Filtz, Danzi, Holzbauer, Perroni, Ritter, Stamitz CP, Toeschi, Tricklir
accord en do (4 cordes, mais possible 5 cordes), archet tenu au-dessus

Les Bohémiens 1750 – 1800

Christ, Zyka, Mara I, Spourny, Himmelblauer, Josef Mysliveček, Reicha, Kraft, Hauschka
accord en do (4 cordes, mais possible 5 cordes), archet tenu au-dessus (ou au-dessous)

Vienne 1745 – 1800

Bononcini, Francischiello, Caldara, Hammer, Haydn, Hoffmeister, Hofmann, Umstatt, Kraft, Monn, Mozart, Wagenseil, Himmelblauer
accord en do (4 cordes, mais possible 5 cordes), archet tenu au-dessus (ou au-dessous)

La France (3 groupes)

x La France, de la basse de violon au violoncelle 1685 – 1750

Philidor, Stuck, Couperin, Boismortier, Braun, Carolo, De la Barre, Guillemant, Charpentier, Rameau, Saggione, Thomas, Guignon, Somis, (Dupuits, Triemer)
accords en do et sib (4 ou 5 cordes), archet tenu au-dessus

x Berteau et ses contemporains 1733 – 1760

Berteau, Barrière, Masse, Martin F., Patouart, Baur, Blainville, Giraud, Triemer, Corrette, Dupuits, Lanzetti, Spourny, Ferrari
accord en do (4 cordes), archet tenu au-dessus

Les élèves de Berteau et leurs contemporains 1760 – 1815

Cupis le jeune, Janson, Canavas, Duport JP, Duport JL, Rey, Tillière, Bréval, Nochez, Lepin
accord en do (4 cordes), archet tenu au-dessus

L'Angleterre (2 groupes)

x Les italiens débarquent à Londres 1687 – 1760

Bononcini G, Lanzetti, Cervetto, Geminani, Caporale, de Marzis, Antoniotti, Porpora, Siprutini, Arrigoni,
accord en do (4 ou 5 cordes), archet tenu au-dessus

Londres après 1760

Garth, Hargrave, Paxton W et S, Flackton, Cervetto J, Schetky, Duport JP, Abel, Guerini, Giordani,
accord en do (4 cordes), archet tenu au-dessus

Divers (3 groupes)

Les Pays-Bas 1702 – 1780

Carolo, Klein, De Fesch, Triemer, Hellendaal, Massart, Fiocco, Dall'Abaco E.F et G.M., Kennis, Arrigoni, anonyme, d'Eve, Zocarini
accord en do ou sib (4 cordes mais possible 5 cordes), archet tenu au-dessus (ou au-dessous)

x Les contacts espagnols et portugais 1720 - 1792

Anonymes, Brunetti, De Acuna, Supriani, Paganelli, Boccherini, Duport JP, Porretti, Avondano PA et JBA, Vidal, Herrando, Facco, Paganelli, Policarpo, Terradellas, Zayas
accord en do (4 cordes mais possible 5 cordes), archet tenu au-dessus (ou au-dessous)

Quelques européens 1740 - 1785

Dall'Abaco G.M., Porpora, Baumgartner, Schlick, Muslivecek,
accord en do (4 cordes mais possible 5 cordes), archet tenu au-dessus