

# Abschlusskonzert Barockcello Klasse Claire Pottinger-Schmidt

# Beatriz González Crespo (KMA)



„Strings` plangency“

FR 02.10.2020  
— 18.00 Uhr  
Kleiner Saal — ABPU

Mitwirkende: Corrado Cicuttin (Baroque Viola), Eintritt frei  
Julia Willeitner (Baroque Violoncello)

Livestream: <https://www.bruckneruni.at/de/live/>

Wir fertigen bei dieser Veranstaltung Fotos an.  
Die Fotos werden zur Darstellung unserer Aktivitäten auf der Website und auch in Social Media Kanälen sowie in Printmedien veröffentlicht.  
Weitere Informationen finden Sie unter  
<https://www.bruckneruni.at/de/datenschutz>.

Hagenstraße 57 | 4040 Linz  
T +43 732 701000 280  
[veranstaltungen@bruckneruni.at](mailto:veranstaltungen@bruckneruni.at)  
[www.bruckneruni.at](http://www.bruckneruni.at)



## — BIOGRAFIE —



**Beatriz González Crespo** studied with Francisco Pastor Sempere at the Conservatorio Superior Oscar Esplá in Alicante (Spain), graduating her studies with honours. She also received lessons from Kazimierz Michalik, Michal Dmochowski, Reimund Korupp, Aldo Mata, Paul Friedhoff, Michael Kevin Jones, James Dalgren, and José Miguel Gómez, among others.

In Linz she concluded her Masters (modern Cello) in 2018 with Andreas Pözlberger, as well as a Bachelor of Early Music and Baroque Cello, with Claire Pottinger-Schmidt.

Beatriz González has been a member of numerous orchestras in Spain, such as Il Concierto Accademico, Orquesta Sinfónica de Alicante, Orquesta de la Universidad Autónoma de Madrid, Orquesta Sinfónica Chamartín; as well as in Austria, such as the Junge Philharmonie Wien.

She is an active chamber musician, both in classical and baroque groups, and has been a founder and member of the Vysehrad Trio, Mulieris Quartet, Basis Quartet, Duo Melivia, Ortiz Ensemble and Arantius Quartet.

Her musical activity is not limited there, as she sings in various choirs and is member of a traditional folk music group. Additionally she works as a director's assistant at swing dance festivals.

# **\_\_ PROGRAMM \_\_**

**Giovanni Battista Vitali**  
(1632-1692)

**Partite diverse sopra diverse Sonate per il Violone  
(scordatura Violocello)**

Toccata  
Ruggiero per la lettera B  
Bergamasca per la lettera B  
Chiacona per la lettera B

**Johann Sebastian Bach**  
(1685-1750)

**Suite V, BWV 1011 in C minor  
(scordatura Violocello)**

Prelude  
Courante  
Sarabande  
Gigue

**Joseph Haydn**  
(1732-1809)

**Divertimento 12, Hob XI:60 in A Major  
(Five-stringed Violoncello)**

Allegro  
Adagio - Variationi  
Minuetto - Trio

**Mitwirkende**

**Corrado Cicuttin, Baroque Viola  
Julia Willeitner, Baroque Violoncello**

## — STRINGS' PLANGENCY —

### **The sound versatility of the Bass Violin and alternative repertoire for cello**

The works in this programme are only a small selection of uncommon repertoire for violoncello. And in this case, by „uncommon“ we do not mean that they are works that are not played, but rather that they are not written for the traditional cello as we know it today. Perhaps we could say that they are written for an uncommon version of the cello since sometimes, without realising it, pieces are included in performances which were not composed for the current fourstringed cello. This is not only because the term viola or violone could be used somewhat interchangeably at the time which makes it unclear for which instrument a piece was composed, but also because there was a certain freedom of choice – meaning works may have been originally composed for other instruments, but they would not have been restricted to that specific instrument and played often on others of similar register.

In the simplest case, the composer could write for the cello itself but change the timbre possibilities by specifying a different tuning, which is known as scordatura. This was not limited to lowering the tuning of the first string (A to G), like the pieces in this programme, but also raising it or changing any of the other strings; the only limits being the risk of breakage at the upper tolerance for tension or at the lower end the risk of excessive contact of the string with the fingerboard and therefore unwanted noise. As stated, this common practice creates a difference to the acoustics of the instrument, bringing forth new colours and harmonics, especially if there are multiple strings that resonate with the tonic or the dominant tones of the piece. Bach's Fifth Cello Suite is a good example of this: the scordatura is G-D-G-C which allows both open G strings to resonate with the dominant harmonics of C minor. In some cases, as with Bach, this alternative tuning is directly notated in the music.

The subject of tuning in earlier eras is a large and complicated subject with quite a lot of research with varying degrees of depth. In the case of Vitali, the tuning of the instrument is not indicated in the score, however we can make some assumptions from the context of its composition. Vitali lived and wrote in Italy well into the 17th century – while in Germany the tuning of the cello or bass violin as A-D-G-C was already common during the 16th Century, in France and England the introduction and practice of the A-D-G-C tuning is first documented at the beginning of the 18th Century. Until that point, the main tuning for the violoncello was G-C-F-Bb.

However, in Italy several types of tuning can be found in various treatises and compositions concurrently. In the area of Bologna, not far from where composers

like Vitali and Antonii were, the tuning G-C-F-Bb was used, but we can also find G-D-G-C and a bit later A-D-GC. One of the reasons for these first tunings was the relative little use of the fourth finger, with a position of the hand inclined upwards, much more similar to the posture of the violinist. These different tuning systems cannot be found indicated on the score, as they would have been clear to contemporary cellists from the context of the region and local musical culture.

The lack of an indication of the intended scordatura can leave modern cellists in the position of having to try out the piece with different tunings to find the tuning which causes the piece to be both playable (especially in the case of chords) and also the instrument to sing. There is the possibility of finding ourselves faced with pieces that were written for an instrument that has an already known fixed different tuning, for example, the violoncello piccolo, which could be fourstringed but tuned one fifth higher (E-A-D-G).

Also in the repertoire are pieces written for instruments with fewer or more strings, as is the case with the five-stringed cello (sometimes also in piccolo form) or the viola pomposa, both with the same E-A-D-G-C tuning, possessing all the richness of the bass and virtuosity of the treble, thus obtaining a vast register not comparable with many other instruments. In no case is it specifically indicated when the piece is for a five-stringed cello, and thus these pieces are currently played on a four-string cello, with the added difficulty that this entails. Like a fivestringed cello, repertoire for the viola da gamba can take advantage of a larger register, however its different tuning scheme, using mainly fourths instead of fifths, has to be taken into account when playing these pieces on the violoncello.

There are also other instruments that haven't been afforded the same fame, such as the viola d'Orfeo: a viola da gamba with metal strings (EE-AA-D-G-C) devised by Michel Corrette, of which the composer speaks in one of his treatises, and for which he wrote several sonatas that could well be played by a five-stringed cello, even if the cello cannot hope to achieve a similar sonority to a viola d'Orfeo. The same would be true of the better known (at least to its contemporaries) Baryton, an instrument for which Josef Haydn wrote many pieces – one of which we can enjoy in this programme.

With the selection in this programme, I would like to show the versatility of sound and timbre that an instrument can offer us, without having to limit ourselves to a repertoire of pieces where the name of our instrument is indicated on the score. We can feel very honoured to be able to experiment with other sonorities when our register allows us that. This programme also aims to show and promote the use of the five-stringed cello, which is not so far removed from the current cello and which is not simply an "easier" way to play certain works of high registers as one might consider, but rather a sound and register addition to the already magnificent four-stringed cello.

## — GIOVANNI BATTISTA VITALI —

### **Partite diverse sopra diverse Sonate per il Violone**

Giovanni Battista Vitali, who was himself a cellist, wrote this set of pieces around 1680 “for Violone”, a title which was used in this period to reference various string instruments as well as the violoncello. These ten pieces, with the exception of the majestic introductory Toccata, all are built on an basso ostinato. Each dance presents its repeating bassline in the first phrase and evolves that theme through variation and diminution.

The indication “per la lettera B” (“in accordance with letter B”) that we see in the title of every dance of this program relates to the notation system, probably developed by Giovanni Paolo Foscari (fl. 1600-1647) for the Spanish guitar, where a letter of the alphabet is paired with tablature for lute to simplify learning. The letter B corresponds with the C major chord.

It is not specified that these pieces are to be played by a solo instrument, so they could work as well with a continuo accompaniment performing the ostinato through the whole movement, or even with a harmonised continuo.

## — JOHANN SEBASTIAN BACH —

### **Suite BWV 1011**

This suite, in C minor, written between 1717 and 1723, is notated so as to be performed on an instrument with a scordatura, or a “mistuning”, of the A string to a G (as we said, the tuning A-D-G-C was the one used in this time). This gives the instrument, and therefore the suite, an even darker sound than that which the key of C minor already lends to it, as well a more resonant dominant with the double open G-strings.

The first movement introduces a new form for Bach’s Cello Suites: the Prelude, with its predominately french overture dotted style, leads to a Fugue, the only one in the Suites. Both Prelude and Fugue are improvisatory in style which is reminiscent of such organ pieces as the Fugue BWV 543 or the introduction of the Fantasia BWV 542.

The Courante has a very energetic character, emphasised by recurring chords and double stops that appear in every single bar of the movement. After it, the Sarabande stands out for its simple lines with no chords, also something remarkable in the Cello Suites.

Finally, the rhythmical lightness of the Gigue is juxtaposed with the grave sobriety of the key of C minor, extracting the joyful and jaunty nature that is normally expected in this dance and connecting it back to the Prelude with its french dotted style.

A version of this Suite exists for lute, written by Bach himself between 1727 and 1731 and catalogued as BWV 995, transposed into G minor. Some sources are skeptical about which was written first – the version for lute or violoncello.

## — FRANZ JOSEPH HAYDN —

### Trio Hob XI:60

Written in circa 1790, this Trio is the twelfth from volume number three of the 72 Baryton Trios (Hob. XI:25-96). Haydn wrote one hundred and twenty six trios for the baryton: an instrument from the viol family with frets, six strings (D-G-C-E-A-G), and extra sympathetic wire strings that pass behind the fingerboard which can be played pizzicato with the left thumb.

The reason for these Trios is Prince Nikolaus Esterházy. He was already a proficient viola da gamba player when he acquired a baryton. As Haydn was working for the family already, he was asked to compose several pieces for this instrument, to be played by the prince. From the first to the last, we can see an increase in the level of difficulty, as the prince was improving his technique. Also, the influence of Haydn's Sturm und Drang style can be seen in the pieces, as well as occasional quotations of themes and melodies from his other works.

As a piece for getting to know the baryton in its whole register, this Divertimento number 12 is a good example: the Adagio of this Trio begins first with a simple melody and then further explores the instrument with various levels of technical complexity thanks to the variations on the theme. However, the movement manages to maintain, right until the end, an intimate character.

Generally speaking, the Trios have very prominent baryton parts, with simpler accompaniments in the other instruments. The second movement of Hob XI:60, an Allegro, has a stronger chamber music element, playing with the contrapuntal model of question-answer in phrases and small motives.

Considering the patron of the Baryton Trios, we could assume that the baryton (or the prince) would always have the melody, however, Haydn wrote the first part of the final Menuetto and Trio with the viola doubling the baryton, creating an intense and colourful effect of complementary harmonics.

**Programmänderungen vorbehalten!**

**Live Stream:**

Genießen Sie die Abschlusskonzerte der Bruckneruniversität unter <https://www.bruckneruni.at/de/live/> online.

**Info zur Tiefgarage**

Kulturtarif ab 18.00 Uhr, € 2 pro Stunde, Höchsttarif: € 4  
Bezahlung des Höchsttarifs sofort ab 18.00 Uhr möglich!

**Veranstaltungsprogramm**

Sie möchten regelmäßig über das Veranstaltungsprogramm der Bruckneruniversität informiert werden? Gerne halten wir Sie mit unseren Newslettern auf dem Laufenden! Jetzt anmelden unter <https://www.bruckneruni.at/newsletter/>