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Robert Cavally's Edition of G. F. Handel's Solo Flute Sonatas: An Evaluation and Historical Perspective.

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**Robert Cavally's edition of G. F. Handel's solo "flute" sonatas:
An evaluation and historical perspective**

Read, Lisa Karen, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1994

U·M·I

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Ann Arbor, MI 48106

ROBERT CAVALLY'S EDITION OF
G.F. HANDEL'S SOLO "FLUTE" SONATAS:
AN EVALUATION AND HISTORICAL PERSPECTIVE

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Lisa Read

B.M., University of Illinois, 1982

M.M., University of Illinois, 1984

August 1994

DEDICATION

This work is dedicated to the memory of Robert Cavally who died on April 25, 1994 in his home in Cincinnati, Ohio, from complications caused by a stroke. His love and devotion to the flute and his kindness to all will be sorely missed.

ACKNOWLEDGMENTS

I am indebted to the many people who provided assistance towards the completion of this monograph. First, I wish to express my gratitude to the music faculty at Louisiana State University for their guidance in the writing of this monograph as well as throughout all of my studies. Special thanks go to Dr. Katherine Kemler for her enthusiasm for this project and to Dr. Jennifer Brown for directing the research. The encouragement and interest of the music faculty at Austin Peay State University is also gratefully acknowledged. In addition, I wish to thank my family for their tireless support and unfailing patience.

My most sincere thanks go to Robert and Joan Cavally whose cooperation, hospitality, and assistance made completion of this project possible. To them also go my deepest respect and admiration for their friendship and the influence they have had upon my life.

TABLE OF CONTENTS

Dedication	ii
Acknowledgments	iii
Abstract	vi
Introduction	1
Chapter	
1. Robert Cavally: Flutist, Teacher, and Editor . . .	7
Biographical Sketch	7
Cavally as Teacher	11
Cavally as Editor	13
2. The Sources and Editions of Handel's Solo Sonatas ("Opus 1")	17
Survey of Primary Sources and Main Printed Editions (Excluding Cavally)	
Introduction	17
The Autograph Manuscripts	19
The Manuscript Copies	24
The 'Roger' Edition	27
The Walsh Edition	32
The Arnold Edition	34
The Chrysander Edition	36
The <i>Hallische Händel-Ausgabe</i>	40
The Lasocki, Bergmann, and Best Editions . .	44
The Seven Recorder and Flute Sonatas in Cavally's Edition	
Introduction	45
The Four Recorder Sonatas	46
Sonata in D Minor for Violin (HWV 359a) .	49
Sonata in F Major for Oboe (HWV 363a) . .	50
Sonata in D Minor for Recorder (HWV 367a)	52

3. Robert Cavally's Edition	55
Introduction	55
Phrasing	61
Articulation	62
Dynamics	68
Tempo	72
Ornamentation	78
Cadenzas	81
Summary and Conclusion	86
Bibliography	90
Appendices	94
A. List of Works Published by Robert Cavally . . .	94
B. Variants in Cavally's Edition	101
C. Publication Information of the 1930's and 40's	109
Vita	110

ABSTRACT

Teachers are frequently faced with the difficult dilemma of determining what edition of a particular Baroque work they should recommend to their students. This decision is becoming even more difficult as modern publishers continue to produce new editions of standard repertoire. Such is the case with G.F. Handel's solo sonatas, often referred to as his "Opus 1".

One publication of these sonatas that has been popular for over fifty years among flutists and flute teachers is *G.F. Händel: Seven Sonatas and Famous Largo for Flute and Piano*, edited by Robert Cavally (c. 1941). Because this edition was prepared prior to the explosion of exhaustive research of Baroque performance practice, the validity of this edition as a modern performing edition has been questioned. This study evaluates the worth and usefulness of Cavally's edition and assesses how accurately Cavally's edition reflects the content of Handel's original version(s). It also discusses the strengths and weaknesses of the edition and determines what purpose it serves flutists today.

To achieve these goals, this study surveys the chronology and publication history of Handel's solo sonatas. It attempts to sort out, in a way comprehensible to performers and teachers, the many complexities surrounding these issues. It compares Handel's autograph manuscripts,

contemporary manuscript copies, and the early editions in an attempt to understand the relationship between them. As a result, a clearer distinction between what Handel wrote and Cavally's editorial procedure can be determined.

INTRODUCTION

Robert Cavally's unending talents have allowed him to enjoy a career that has been longer and more varied than that of most musicians. Equally renowned as a performer and teacher, he also created editions of flute music used by nearly every flutist alive. This study will examine one of his most popular publications: *G.F. Händel: Seven Sonatas and Famous Largo* (San Antonio: Southern Music Company, c. 1941).

Cavally was born in 1906, and trained at the University of Cincinnati and in France with Marcel Moyse and Philippe Gaubert. His performing career of over forty years included playing with the Cincinnati Symphony, Cincinnati Summer Opera, Paris Opera and the NBC Radio Network. He also toured extensively with singer Lily Pons. In his early career, Cavally performed in chamber music ensembles and played for silent movies.

Teaching flute and coaching chamber music have always been a high priority to Cavally, as can be seen by the impressive number of his former students who hold prominent teaching and performing positions throughout the United States, including Jacob Berg, Jack Wellbaum, Sara Baird Fouse, and Martha Rearick. Cavally was professor of flute at the Cincinnati College of Music (which later merged with the University of Cincinnati) from 1930 until his retirement in 1980. He was granted the status of Professor Emeritus

for his outstanding contributions to the University community.

As a teacher, Cavally was dissatisfied with the quality of the teaching material available to him and his students. As a result, he began editing and publishing material to use in his studio. In nearly fifty years he produced more than 250 editions of etudes, solos and chamber music. It is through these editions that he is best known and has had the greatest impact on the flute world.

G.F. Händel: Seven Sonatas and Famous Largo is interesting to study for the light it sheds on twentieth-century performance practices of Baroque music. One of Cavally's earliest publications, it was prepared when the study of performance practice of early music was in its infancy. Like most editors of his day, Cavally based markings on intuition and basic musicianship rather than on any particular study of authentic Baroque interpretation. However, despite the extensive research done on Baroque performance practice--as well as on Handel's music--since the 1940's, Cavally's edition remains one of the most popular on the market today. The purpose of this study, therefore, is to evaluate Cavally's *G.F. Händel: Seven Sonatas and Famous Largo*. To achieve its purpose, the study will assess how accurately Cavally's edition reflects the content of Handel's original version(s). Then it will assess the strengths and weaknesses of the edition so that the

usefulness and the purpose it serves to flutists today can be determined.

Since the 1950's, acceptance of interpretation of early music has progressed to such an extent that even a young student is expected to perform with a certain amount of expertise. However, little work has been done to help guide flutists through the plethora of modern performing editions. Handel's solo sonatas have been the target of exhaustive and extensive research, yet the studies appear to be in two directions. One approach (see, for example, articles by Lasocki and Savage) concentrates on instructing the performer how to prepare his/her own version by coaching him/her through the ornamentation and articulation in a single isolated movement. This provides a concrete interpretation of one narrow area, but fails to illuminate the all-encompassing nature of performance practice. The other approach (see writers such as Bartlett, Best, and Lasocki) focuses on explaining the complicated issues surrounding the manuscripts and the first editions. This type of research is invaluable, since the publication history of the Opus 1 Sonatas is particularly problematic. However, this method serves little purpose for the modern flutist who is looking for a currently available edition from which to teach or perform. Clearly, in-depth studies of modern editions are needed and would benefit the

performer and teacher who desire to make an educated decision about which edition to use.

This study will consist of three main chapters. Chapter 1, a biography of Robert Cavally, will outline the critical events and achievements in his life that helped to formulate his ideas as a flutist and editor. A discussion of Cavally the performer and teacher will show why he turned his attention to editing. For a list of compositions edited by Cavally see Appendix A.

Chapter 2 will survey the chronology and publication history of Handel's solo sonatas. It will attempt to sort out, in a way comprehensible to performers and teachers, the many complexities surrounding these issues. This is a particularly important task because the editions of these sonatas that were published during the first half of the twentieth century were not based on the surviving autograph manuscripts, but rather on two eighteenth-century editions, which contain errors and changes not necessarily authorized by Handel. As a result, these early eighteenth-century editions may no longer serve as adequate sources when editing Handel's sonatas.

When considering these sonatas, the study will compare Cavally's edition with the following sources: Handel's autograph manuscripts, contemporary manuscript copies, the Walsh edition (c. 1730) [originally believed to be the Roger edition (c. 1722)], the second Walsh edition (c. 1732), the

Arnold edition (1793), the *Händel-Gesellschaft* (1879), the *Hallische Händel-Ausgabe* (1955), and Lasocki's edition (1979-1983). The purpose of the comparison is to attempt to understand the sources and the relationship between them. This should reveal a clearer distinction between what Handel wrote and Cavally's editorial procedure as Cavally did not provide a preface explaining his use of sources.

Chapter 3 will evaluate Cavally's editing practices in *G.F. Händel: Seven Sonatas and Famous Largo*. It will compare Cavally's markings with Baroque performance practices as described by writers of Handel's time such as Quantz and modern scholars such as Lasocki and Donington. The analysis will discuss Cavally's treatment of phrasing, articulation, dynamics, tempo and ornamentation. In addition, the study will briefly explore the cadenzas in the *A Minor Sonata*.

The conclusion will discuss the validity of Cavally's edition and present the result of this study, which can be summarized in three main points. First, although Cavally prepared these sonatas prior to the explosion of extensive exploration of performance practice techniques, they reflect a considerable amount of well-founded interpretation. Second, the sonatas are too heavily edited to be used as a performing edition by a highly advanced student and do not allow the performer to exercise his/her own knowledge of performance practice. Third, the edition works best as a

performing edition for students learning the basics of Baroque music but who are not ready to delve into performance practice techniques. It is for this reason that teachers should continue to use it despite any shortcomings it may have.

CHAPTER 1

ROBERT CAVALLY: FLUTIST, TEACHER, AND EDITOR

Biographical Sketch

Robert Neil Cavally was born in Cincinnati, Ohio, on February 19, 1906.¹ His father, Frederick Leopold Cavally, Jr., was a gifted artist and prospered in the advertising business. His mother, Pearl McMillan, died shortly after Robert's birth, after the family had moved to Denver, Colorado. His father later remarried Ina Phillips, also an accomplished artist, who had a tremendous influence on Robert.

While growing up, Cavally learned to appreciate the arts of all kinds. In addition to music, he became interested in the visual arts and in poetry; some of his poems were published. During his junior high school years, Cavally began to study the flute and made rapid progress. Perhaps he inherited his talent from his great-great grandfather, Duke Frederick Burckhardt, a flutist at the court of Frederick the Great. Before graduating from high school, Cavally played in the chamber orchestra of the Brown Palace Hotel in downtown Denver and in pit orchestras for many silent movie houses.

After high school, Cavally enrolled at the University of Colorado as a business major, but ignored his studies

¹ All biographical information, unless otherwise indicated, was obtained through personal contact with Robert and Joan Cavally.

when he realized that he had a greater affinity for flute playing than for business matters. Consequently, when his family returned to Cincinnati to establish an advertising agency in 1925, Cavally enrolled at the Cincinnati Conservatory of Music. Here he began studying with the Dutch flutist and composer Ary Van Leeuwen. This famous musician, known for the introduction of the silver flute in Austria,² came to the United States in 1922 after holding such prestigious posts as principal flute of the Berlin Philharmonic, professor of music at the Vienna Conservatory, and assistant conductor of the Warsaw Philharmonic.³ In 1923, Van Leeuwen moved to Cincinnati to play principal flute with the Cincinnati Symphony and to teach at the Cincinnati Conservatory of Music. He and Cavally established an important relationship that lasted well beyond Cavally's student years.

During his years at the Conservatory (1925-1929), Cavally supported himself financially by substituting with the Cincinnati Symphony and working for the Cincinnati Oil Works. Although he had a promising future with this company, Cavally decided to pursue music. In 1929, he moved to France to study with Philippe Gaubert and Marcel Moyse at

² Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers with a Comprehensive Repertoire Catalog* (New York: Charles Scribner's Sons, 1985), 104.

³ Leonardo De Lorenzo, *My Complete Story of the Flute* (Lubbock, Texas: Texas Tech University Press, 1992), 180.

the Paris Conservatory. This proved to be a very fortunate decision: in Paris he had many opportunities to perform under such famous conductors as Pierre Monteux, Georges Enesco, and Igor Stravinsky. He was offered the position of principal flute with the Paris Opera Orchestra, but declined because it would have required him to relinquish his United States citizenship. In the early 1930's he returned to Cincinnati to embark on a concert tour with opera singer Pearl Besmer. Unfortunately, the success of this tour was doomed by the financial crisis of the Great Depression.

Cavally's career was soon redirected when he was offered a position on the faculty of the Cincinnati College of Music in 1930. While he had always sworn never to teach, he realized that accepting this position would not necessarily preclude performing. He began an extensive tour with the famous Metropolitan Opera soprano, Lily Pons, that culminated in a recording produced by Victor Records in 1939. In 1938, Cavally won the position of second flute in the Cincinnati Symphony, which was conducted by Fritz Reiner; he held this job until 1965.⁴ Cavally also had professional and personal relationships with some of Reiner's successors, including Eugene Goossens and Thor Johnson. In summer months, Cavally played in the Cincinnati Zoo Opera Orchestra where he worked with conductors Fausto

⁴ Interview with Jack Wellbaum, former manager of Cincinnati Symphony. Boston Massachusetts, August 20, 1993.

Cleva and Joseph Krips. Cavally also sought opportunities to perform chamber music. In the late 1930's he formed the Cavally Trio (flute, piano, and cello) and played regularly in the Cincinnati Woodwind Quintet.

In 1935, Cavally married Roberta Timmers, an artist, and in 1939 they purchased a Victorian house overlooking the Ohio River. According to Cavally, the purchase of this house changed his life. Throughout his career, Cavally was offered more prestigious positions in orchestras such as the Chicago Symphony and the Sydney, Australia Orchestra, but cherished his home too much to consider moving.

Cavally's only extended period away from Cincinnati was when he was drafted into the Armed Forces. His initial job in the service was riding in a tank, but when it was discovered that he was an outstanding flutist, he received orders to be transferred to a service band. For the transfer to occur, Cavally had to undergo a physical exam during which it was discovered that he had a heart condition, which allowed him to be discharged and to return to his home in Cincinnati.

In 1943, Cavally's son Christopher was born. A baby in such a busy household required additional help. To care for the baby, Cavally hired a young flute student, Joan Harrison. He required Joan to practice four hours a day in addition to her household duties. In 1949, Roberta Cavally died of cancer. During the next few years, Cavally and Joan

fell in love and were married on May 15, 1954. Joan began helping Cavally manage his career while pursuing a teaching and performing career of her own. She graduated from Cincinnati College of Music in 1948.

In the mid 1960's, Cavally stopped performing due to arthritis in his hands, but he still remained active as a teacher and an editor. After retiring from the University of Cincinnati as Professor Emeritus in 1980, Cavally taught at Xavier College in Cincinnati, maintained an active private studio, and edited music as long as his health permitted.

On Monday, April 25, 1994, Robert Cavally died from complications caused by a stroke he suffered about two weeks earlier. Although he endured serious health problems near the end of his life, he always maintained a positive attitude and a love of flute playing.

Cavally as Teacher

Although Cavally never planned to become a teacher, his pedagogical talents emerged quickly and soon it became the focal point in his life. His approach to teaching was a combination of developing the fundamentals of flute playing, striving for perfection, yet still requiring a musical and expressive performance. A student often spent the first months of lessons practicing only tone studies which Cavally believed to be the basis of flute playing. He demanded a

full centered tone that remained constant throughout the entire range of the flute, yet sang and shimmered. Eventually the student would add etudes to the daily ritual of tone studies. Initially, etudes were merely an extension of the tone studies, as he required each note of the etude to sing and possess vitality of tone. Once this was achieved, the principal focus of the study shifted to rhythmic accuracy, which he believed to be the skeleton of the music. Like the skeleton of the human body, rhythmic stability served as the framework that provided support and movement for each individual's expression. When teaching etudes, Cavally's main goals were not tempo and speed (as many teachers require), but rather evenness of tone and technique, rhythmic stability, and eventually musical expression. Finger speed and dexterity were achieved through scales and arpeggios, but Cavally never allowed tone quality and rhythm to be sacrificed when executing these exercises.

Once these essential elements of flute playing were mastered, musicianship was further developed through the performance of chamber music. Many of his students participated in traditional chamber ensembles such as woodwind quintets; however, to ensure that all students had chamber music opportunities, he established flute ensembles at a time when they had not yet taken root in America. In

this smaller setting, intonation and ensemble skills could be drilled and polished.

It was his demand for perfection that made him such a fine teacher. Many of his students explain how Cavally insisted that each note be played properly within the context of a phrase, and thus would require a single phrase to be repeated until the musical line was fully realized.⁵ However, it was Cavally's caring and nurturing attitude that made him rise above the ranks of the average instructor to become an outstanding educator. Even after his students' formal lessons and training had concluded, Cavally remained interested and concerned for their well-being. He often acted as a counselor, helped students find employment, and provided financial and moral support.

Cavally as Editor

Cavally was always seeking fresh and interesting works for teaching purposes. He was not content to use only the standard literature, but looked to long-forgotten compositions of the past as well as newly-composed pieces. Cavally's favorite flute ensemble work was *Angels and Devils* by Henry Brant. In 1949, he and his students gave the first performance of this work outside New York, which was its first performance by a teacher and his students since the

⁵ Presentation given at the 1988 National Flute Association Convention in San Diego, California, August 18, 1988, by Joan Cavally and former students.

première in 1932. He also commissioned works, had several dedicated to him, and gave many première performances. One of these was the *Fantasy Concerto* by William Latham, which he performed with Arturo Toscanini and the NBC Radio Orchestra. Many prominent composers were aware of Cavally's active pursuit of newly-composed works and collaborated with him. C. Hugo Grimm's *Concerto Miniature* and Henry Brant's *Temperamental Mobiles* are compositions that were a direct result of Cavally's efforts. Unfortunately, nothing materialized from his negotiations with Francis Poulenc and Eugene Goossens.⁶

The lack of available high-quality teaching material greatly disturbed Cavally early in his career. This is what prompted him to seek out, edit, and publish a large quantity of etudes, solos, and ensemble music suitable for the developing flutist. Although Cavally did not produce a flute method as such, his editing was certainly a direct reflection of his ideas about playing the flute and of his teaching style. The many etudes he edited were not merely finger exercises: they possess considerable musical value and "advance the student very quickly in tone, technique, rhythm and general musicianship."⁷ A wide variety of

⁶ Robert Cavally, Program notes for May 25, 1952, studio recital.

⁷ Robert Cavally, *Original Melodious and Progressive Studies for the Beginning Flutist* (San Antonio, Texas: Southern Music Company, 1961), 1.

styles and levels of difficulty are represented in the solo literature he edited. Because of Cavally's interest in chamber music, his collection would not be complete or well rounded without music for flute ensembles and other chamber ensembles.

His editions were published in the late 1930's and 1940's by the small Cincinnati-based company Albert J. Andraud Wind Instrument Library, which was owned by the English horn player in the Cincinnati Symphony. Since this company was bought out by Southern Music Company in 1958, his editions have been published almost exclusively by Southern. He worked closely with Arthur Ephross, who was Director of Publications at Southern Music Company for over thirty years and who actively promoted the music that Cavally edited.

Cavally's editions number more than 250. They encompass a variety of styles, from the Renaissance to the present, and a wide range of difficulty. They reflect many of the concepts he tried to instill in his students such as being musically proficient, technically prepared, and stylistically diversified. A list of works published by Robert Cavally is included in this study as Appendix A.

It is through his editions that Cavally has become so well known in the flute world. Many teachers use his editions as fundamental material in their studio. One of Cavally's editions that has become particularly popular is

G.F. Händel: Seven Sonatas and Famous Largo. However, much musicological research on these works and on Baroque performance practice has taken place since Cavally first published the edition. The following chapters will therefore explore its strengths and weaknesses, and assess its value for performers and teachers.

CHAPTER 2

THE SOURCES AND EDITIONS OF HANDEL'S SOLO SONATAS ("Opus 1")

Survey of Primary Sources and Main Printed Editions (Excluding Cavally)

Introduction

Cavally's edition of the *G.F. Händel: Seven Sonatas and Famous Largo* contains works from a collection of sonatas that has become known as Handel's Opus 1. Neither the opus number nor the numbering within the opus is a reliable guide to the chronology of these sonatas, however, as they were grouped together and numbered by publishers and not by Handel. Many flutists are unaware that none of the sonatas in the collection was originally written for the flute. The only sonatas that Handel seems to have conceived for the flute are Op. 1, No. 1a, which is an arrangement of movements taken from other sonatas, and the D Major Sonata, which had formerly been attributed to S[igno]r. Weiss.⁸ The other sonatas that are now thought of as flute sonatas were probably transposed and labeled as such by early editors to sell more copies of their editions.

Considerable confusion surrounds nearly every aspect of Handel's solo sonatas: their dates of composition, the discovery of the various manuscripts, the chronology and relationship of the manuscripts and the early editions.

⁸ David Lasocki, "A New Flute Sonata by Handel," *Early Music* 9 (1981): 309-310.

Even after outstanding scholars have evaluated and re-evaluated evidence, many of these issues may still not be completely resolved. In addition, the numerous editions frequently contain only a select number of the sonatas and/or contain additional sonatas, which has led to several different numbering systems for these works.

A great deal of this confusion arose due to the various editorial practices in use at the times Handel's "Opus 1" sonatas were issued. For example, around 1730, when these sonatas were first published, editors did not hesitate to take such liberties as altering the key, changing the instrumentation, rearranging movements, or even publishing a composer's works without his/her authorization. Often, such alterations were made in order to create a publication that was a more attractive, salable commodity.

During the eighteenth century, an interest in music of the past began to develop. This led to the preparation of editions of the complete works of several major composers. Dr. Samuel Arnold's *Works of Handel in Score* marks the beginning of this trend. Despite such ambitious goals, these editions are of limited value by modern standards because the editors believed their superior musical knowledge should be reflected in the text and therefore enhance the composition.

Since the mid-twentieth century, concerns that editors should provide an authoritative version of a composer's work

rather than their own interpretation has become the guiding criteria for critical editions. To achieve this goal, editors ideally locate all known sources of a composition and evaluate the importance, accuracy, and reliability of the sources. Then they provide, as accurately as possible, a reliable text of the work based on their research about the sources and the composer. Commentary about issues such as the sources, conclusions the editor draws, variants between the sources, and performing problems are frequently provided. If the edition is also to be used as a performing edition, great care is taken to differentiate between the intentions of the composer and the markings of the editor, without cluttering the text.

The first half of this chapter will survey the manuscript sources and the most important printed editions of the solo sonatas, excluding Cavally's. The second half will then explore in more detail the sources and publication history of each of the seven sonatas included in Cavally's edition.

The Autograph Manuscripts

For many of the solo sonatas, Handel's autograph manuscripts do survive. These manuscripts help us to establish the original key, instrument, and movement order for these works, as well as their dates of composition. Table 1 presents this information for all known authentic

Opus 1 Solo Sonatas and the location of the manuscripts. To avoid confusion between the many versions of these sonatas and the different numbering systems, this study will adopt the titles (key/instrument) and HWV numbers given in Table 2.1.

Despite the existence of these autographs, they were overlooked by editors for over 200 years. One of the earliest attempts to base an edition of Handel's sonatas on his manuscripts was made by Thurston Dart in 1948. His edition is entitled *Three Fitzwilliam Sonatas for Treble Recorder and Bassoon Continuo*, and is so named because of the location of the manuscripts in the Fitzwilliam Museum in Cambridge, England. Of these three sonatas, only one is now considered to be an authentic reflection of Handel's movement groupings: the first sonata in B-flat Major (HWV 377). This work was written c. 1712 and Handel borrowed material from it for later compositions, including the Overture to *Scipione*, the Organ Concerto, Op. 4, No. 4, and the Violin Sonata in A Major, Op. 1, No. 3.⁹ The second sonata in Dart's edition (D minor) is an amalgam of the sixth and seventh movements from the Sonata in D Minor for Recorder (HWV 367a) and a minuet which Dart took from another source and changed from 6/8 to 3/4 meter. It is

⁹ Terence Best, "Handel's Solo Sonatas," *Music and Letters* 58 (1977): 434.

TABLE 2.1
THE AUTHENTIC SOLO SONATAS OF G.F. HANDEL:
SHOWING THEIR ORIGINAL KEY AND INSTRUMENT¹⁰

<u>HWV</u>	<u>key</u>	<u>date</u>	<u>autograph location</u>	<u>Cavally edition number and key</u>
<u>Recorder</u>				
360	G minor	1725/6	GB-Cfm**	II G minor
362	A minor	1725/6	GB-Lbl***	VII A minor
365*	C major	1725/6	GB-Cfm	IV C major
369	F major	1725/6	GB-Cfm	V F major
377*	Bb major	1724/5	GB-Cfm	
367a*	D minor	1724/6	GB-Cfm	VI B minor
<u>Flute</u>				
378	D major ¹¹	ca. 1707	-----	
379	E minor ¹²	1727/8	GB-Lbl	
<u>Oboe</u>				
366	C minor	1712	GB-Lbl	
357	Bb major	1707	GB-Lbl	
363a	F major	1712	-----	
<u>Violin</u>				
358	G major	1707	GB-Cfm	
361	A major	1725-6	GB-Cfm	
364	g minor	1724	GB-Cfm	
359a	D minor	1724	GB-Cfm	I E minor
371	D major	1750	GB-Lbl	

* Indicates that the instrument specification is lacking in the manuscript, but inferred from other evidence.

** Fitzwilliam Museum, Cambridge, England.

*** British Library, London, England

¹⁰ Adapted from similar lists in Best 1977 and Bartlett 1983, articles by Lasocki, Best, Burrows, and editions by Best, Burrows, and Lasocki. Numbering based on the Lasocki, Best and Bergmann editions; dates from Burrows 1984.

¹¹ Attributed to S. Weiss, but probably by Handel. See Lasocki and Best, "New Flute Sonata," 309-310.

¹² Assembled by Handel from various of his sonatas. See discussion below, p. 23.

therefore a sonata fabricated by Dart and not an authentic Handel work.¹³ The third sonata in Dart's edition is composed of the first five movements of the same D Minor Recorder Sonata (HWV 367a).

While making researchers aware of the autograph manuscripts and preparing an edition based on these manuscripts was a great revelation for flutists and scholars alike, Dart unfortunately made several serious editorial mistakes. In addition to fabricating a sonata from isolated movements, he also overlooked other important manuscripts in the collection.¹⁴ Dart, as well as other musicologists of the time, appeared to be ignorant of the J.S. Fuller-Maitland and A.H. Mann *Catalogue of the Music in the Fitzwilliam Museum*, published in 1893, which revealed the existence of the autograph manuscripts of the G minor, C major, and F major recorder sonatas, in addition to the D Minor Recorder Sonata that Dart chopped up to make numbers two and three of his *Three Fitzwilliam Sonatas*.¹⁵ Since then, these and other autograph manuscripts have been located in the Fitzwilliam Museum, as well as some in the British Library, though doubtless many authentic sources have been lost.

¹³ David Lasocki, "A New Look at Handel's Recorder Sonatas. II: The Autograph Manuscripts," *Recorder and Music* 6 (1978): 72.

¹⁴ Ibid.

¹⁵ Ibid.

The Flute Sonata in E Minor (HWV 379) is the only flute sonata for which Handel's autograph manuscript survives.¹⁶ It appears to be a composite of movements from other sonatas, possibly prepared quickly for a specific performance.¹⁷ Therefore, it must be dated later than the sonatas from which the material is borrowed. Paper characteristics such as watermarks and stave-rulings, which have recently become important factors in dating works, suggest that the sonata dates only slightly later than the sonatas from which it is derived, c. 1727-1728.¹⁸ The first and fourth movements are from the D Minor Violin Sonata, HWV 359a, with the melodic line altered in a few instances to avoid extending below the flute range. The first movement also has an *Adagio* at the end that serves as a link to the second movement. The second and fifth movements are borrowed from the G Minor Recorder Sonata, HWV 360, and are transposed down a minor third. The bass line in some instances was taken up an octave to avoid descending too low. The melodic line of the fifth movement is again slightly altered to accommodate the range of the flute. In each of these borrowings, the text contains slightly fewer

¹⁶ David Lasocki, ed., *G.F. Handel: The Complete Sonatas for Flute and Basso Continuo* (London: Faber Music Limited, 1983), 56.

¹⁷ *Ibid.*, 61.

¹⁸ Terence Best, "Further Studies on Handel's Solo Sonatas, *Handel-Jahrbuch* 30 (1984): 78.

trills and slurs than the original version.¹⁹ The third movement begins in the same manner as the D Major Flute Sonata, which is not part of the Opus 1 collection, and until recently was attributed to Weiss. The E Minor Flute Sonata was not included in the 'Roger', Walsh, and Arnold editions. It appeared for the first time in the Händel-Gesellschaft version edited by Chrysander, who based his readings on Handel's autograph manuscripts.²⁰

The Manuscript Copies

When preparing a critical edition and analyzing the available sources of a work, musicologists generally give composers' autographs primary authority; manuscripts in the hand of copyists are generally considered secondary sources. However, in the case of Handel, a different view of these sources needs to be considered. Copyists' manuscripts prove to be extremely valuable in determining the relationship of the autograph to the early prints, an important step when tracing the many versions Handel made of the same work, and profitable where no autograph survives. Therefore, scholars consider many of the copyists' manuscripts as primary

¹⁹ Lasocki, *Flute Sonatas*, 61.

²⁰ Terence Best, ed., *G. F. Handel: The Complete Sonatas for Violin and Basso Continuo* (London: Faber Music Limited, (1983): v.

sources, on equal footing with Handel autographs.²¹ It is therefore imperative to locate, study, and determine the relative value of the various manuscripts in the preparation of a scholarly edition of Handel's solo sonatas.

A recent discovery of a manuscript copied by an unknown scribe occurred in 1979 when the Brussels Conservatory published its *Thesaurus musicus*.²² It contains the F Major Oboe Sonata (HWV 363a) and the C Minor Oboe Sonata (HWV 366), as well as additional works of questionable authorship.²³ It also contains the D Major Flute Sonata (HWV 378) attributed to S[igno]r Weiss. In 1981, Terence Best revealed that this sonata appears to be the basis of several later compositions written by Handel; since then scholars have accepted it as an authentic Handel composition.²⁴ For example, the third movement of the E Minor Flute Sonata (HWV 379) as well as the first movement of the D Major Violin Sonata (HWV 371) seem to have been based on the third movement of the Brussels sonata. The overture *II trionfo del Tempo* and the Trio Sonata in F Major for Two Treble Recorders and Basso Continuo, both written in

²¹ Jens Peter Larsen, *Handel's Messiah: Origins, Compositions, Sources* (New York: W.W. Norton and Co. Inc., 1957), 260.

²² *Thesaurus musicus*, Nova Series, Serie A. vol. 7 (Brussels, Editions Culture et Civilization, 1979).

²³ David Lasocki and Terence Best, "A New Flute Sonata by Handel," *Early Music* 9 (1981): 309.

²⁴ Lasocki, *Flute Sonatas*, 58.

1707, the same year as the Brussels sonata, likewise borrow material from the second movement. This overture also uses material from the third movement of the sonata, as does the G Major Violin Sonata (HWV 358). Finally, material from the last movement of the Brussels sonata is used in the opening bars of both the F Major Recorder Sonata (HWV 369) and the Trio Sonata in F Major for Two Treble Recorders and Basso Continuo.²⁵

In 1965, the Manchester Central Library's Aylesford Collection acquired manuscripts of nine of the solo sonatas and one spurious sonata.²⁶ These manuscripts originally belonged to Charles Jennens, librettist of the *Messiah* and Handel's friend, which may explain why some of the bass figures appear in Jennens's hand.²⁷ The manuscripts are in the hand of an anonymous copyist known as S2, who worked under Handel's primary copyist, John Christopher Smith, between 1730 and 1740.²⁸ The manuscripts of S2, written in the early 1730's before the 'Roger' edition was published, sometimes correspond to the existing autographs while at other times correspond to the 'Roger' print. This suggests that the manuscripts from which S2 copied were earlier

²⁵ Ibid.

²⁶ Anthony Hicks, "Flower, Sir (Walter) Newman," in Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 6: 662.

²⁷ Best, "Handel's Solo Sonatas," 434.

²⁸ Larsen, *Messiah*, 267.

versions of the sonata than what is known today.²⁹

Therefore, these manuscripts are critical sources when trying to determine Handel's intentions.

In the private collection of Guy Oldham in London there exist manuscripts by an anonymous copyist who is not regarded as one of Handel's regular copyists. The contents of these manuscripts are very similar to those in the hand of S2 and scholars have determined that they are considerably less significant than the Manchester copies.³⁰

The 'Roger' Edition

Sonates Pour un Traversière un Violon ou Hautbois con Basso Continuo Composées par G.F. Handel. A Amsterdam: Chez Jeanne Roger, [No. 534] [RISM H 1340]

Based on the title page information, the first edition of Handel's solo sonatas was originally believed to have been published by the Amsterdam-based company, Roger, whose international reputation had been built by several foreign distributors and innovative and aggressive marketing strategies. A publication date of before 1722 (between 1716-1722) was generally assigned to this edition because Jeanne Roger died in 1722.³¹

Careful study of the edition, however, revealed to Donald Burrows that the engraving of the sonatas is not in

²⁹ Best, "Handel's Solo Sonatas," 434.

³⁰ Lasocki, "Autograph Manuscripts," 73.

³¹ Ibid., 78.

the style of Roger but rather that of the leading London publisher, John Walsh.³² About 1716, John Walsh and Estienne Roger developed an amicable business association and the two companies collaborated on the publication of some editions with Walsh engraving the music and Roger providing the title page and marketing the music. Since the dating of these collaborations and the c. 1722 dating of this publication seemed in close proximity, scholars concluded that the "Roger" edition must have been part of the collaborative efforts.³³

Finally in 1979, Burrows, who had studied many of the Walsh prints of the 1720's and 1730's, concluded that the Handel sonatas were actually prepared by two engravers.³⁴ Best followed up Burrows' investigation and discovered that the earliest possible date of employment for one of these engravers at the Walsh firm was 1723³⁵ and that the sonatas were probably published between 1723 and 1732.³⁶ Such evidence clearly refutes the notion that they were published

³² Donald Burrows, "Walsh's Editions of Handel's Opera 1-5: The Texts and Their Sources," In *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Lockett (Cambridge: Cambridge University Press, 1983), 81.

³³ Ibid., 82.

³⁴ Ibid., 81-82.

³⁵ Ibid., 81.

³⁶ David Lasocki, "A New Look at Handel's Recorder Sonatas. III: The Roger and Walsh Prints; A New View," *Recorder and Music* 6 (1979): 131.

before Jeanne Roger's death in 1722. Lasocki subsequently determined that the 'Roger' title page was not genuine, but rather a very skillful imitation probably prepared by one of the engravers of the edition.³⁷ Best also discovered that the paper used in the title page was a type used by Walsh in his 1732 edition.³⁸ Thus, they concluded that this early edition was really entirely the work of John Walsh.

Why would Walsh go to such elaborate lengths to disguise his identity as the publisher of the sonatas? Best believes the most logical reason is simply that Handel did not authorize Walsh to publish them.³⁹ Considering the many liberties Walsh seems to have taken with the sonatas in order to make them more marketable, he certainly did not want Handel to know who was responsible for the publication. The two were already experiencing a strained relationship and Walsh did not want to cause any further disagreements. Therefore, to hide his identity as the real editor of the publication by placing the blame elsewhere, Walsh seems to have fabricated a 'Roger' title page.⁴⁰

Located in the Gerald Coke collection are copies of the supposed Roger edition with Walsh labels pasted over the

³⁷ Burrows, "Walsh's Editions," 82.

³⁸ Lasocki, "The Roger and Walsh Prints," 131.

³⁹ Best, "Handel's Solo Sonatas," 431.

⁴⁰ Lasocki, "The Roger and Walsh Prints," 131.

Roger imprints.⁴¹ Burrows believes that Walsh did this as his relationship with Handel began to improve. Walsh may have felt that other publishing firms were challenging his preeminence as a publisher, so to ensure that he was credited with having published the first edition of Handel's sonatas, he fashioned another one of his masterful deceptions.⁴²

The editor of the 'Roger' print, whom we will assume to be John Walsh, contributed further to the perplexity surrounding Handel's solo sonatas by exercising a great deal of freedom in assembling the edition. From what we know of the autograph manuscripts, Walsh had at his disposal ten sonatas by Handel: five for recorder, three for violin, and two for oboe. However, because the flute was gaining in popularity and seriously challenging the recorder as the instrument of choice, Walsh wanted his edition to include some flute sonatas to ensure its success. He therefore transposed three sonatas, No. 1, No. 5, and No. 9, into keys appropriate for the flute and labeled them 'Traverso Solo.'⁴³ Table 2.2 presents the contents of the 'Roger' (Walsh) edition and identifies changes in key and instrumentation. Walsh also changed the instrumentation for Sonata No. 6 from violin to oboe. Such a change would not

⁴¹ Burrows, "Walsh's Editions," 82.

⁴² Ibid.

⁴³ Ibid.

TABLE 2.2
 CONTENTS OF THE 'ROGER' (WALSH) EDITION

<u>No.</u>	<u>Key</u>	<u>Instrument</u>	<u>Original key</u>	<u>Original inst</u>	<u>HWV</u>
1	E minor	flute ⁴⁴	D minor	violin ⁴⁵	359a
2	G minor	recorder			360
3	A major	violin			361
4	A minor	recorder			362
5	G major	flute	F major	oboe ⁴⁶	363a
6	G minor	oboe	[same]	violin	364
7	C major	recorder			365
8	C minor	oboe			366
9	B minor	flute	D minor	recorder ⁴⁷	367a
10	A major	violin	[probably not by Handel]		
11	F major	recorder			369
12	E major	violin	[probably not by Handel]		

have increased the salability of his edition and was probably simply an error on his part.⁴⁸ Even the title of his edition shows that Walsh was trying to highlight the flute sonatas while minimizing the attention placed on the recorder sonatas: he listed the flute first and completely omitted the recorder.

Walsh also took it upon himself to rearrange the order of some of the movements in three "flute" sonatas. When adapting the Oboe Sonata in F Major (HWV 363a) to create the Flute Sonata in G Major, he omitted the fourth movement and

⁴⁴ "Traverso" was the term used for flute, and "flauto" that for recorder.

⁴⁵ See p.49-50 for discussion of why scholars believe this sonata to be originally for violin.

⁴⁶ See p. 50-52 for discussion of why scholars believe this sonata to be originally for oboe.

⁴⁷ See p. 52-54 for discussion of why scholars believe this sonata to be originally for recorder.

⁴⁸ Best, *Violin Sonatas*, iv.

replaced the third with the sixth movement of the Recorder Sonata in D Minor (HWV 367a); the remainder of this sonata he issued as the Flute Sonata in B Minor. He also omitted the fourth movement of the Recorder Sonata in C Major.

Because at this time sonatas were generally sold in sets of six or twelve, Walsh felt obligated to make one final alteration. Along with the ten Handel sonatas, he published a Violin Sonata in A Major and a Violin Sonata in E Major to round out his set to the customary twelve. It is not known where Walsh acquired the sources for these sonatas, but they are probably not by Handel.⁴⁹ This is supported by the fact that the British Library has a copy of the 'Roger' edition with the comment, "NB. This is not Mr. Handel's," written in ink in a contemporary hand.⁵⁰

The Walsh Edition

Solos For a German Flute, a Hoboy or Violin With a Thorough Bass for the Harpsichord or Bass Violin Compos'd by Mr. Handel. London: John Walsh, 1732. Note: This is more Corect [sic] than the former Edition. [RISM H 1341]

By 1732, Walsh had become Handel's official publisher⁵¹ and remained so until Handel's death.⁵² Handel

⁴⁹ Ibid., p. iv.

⁵⁰ Ibid., 48.

⁵¹ Best, "Handel's Solo Sonatas," 431.

⁵² Frank Kidon, William C. Smith and Peter Ward Jones, "Walsh, John (ii)," in Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 20: 186.

may have chosen Walsh because the two had resolved their differences or because Handel realized that Walsh's firm was a powerful publishing house that used the latest printing techniques⁵³ and was capable of ingenious piracy. In 1732, Walsh reissued the sonatas and used this opportunity to correct some of the major mistakes of the 'Roger' edition, such as reinstating the third and fourth movements to the Flute Sonata in G Major (No. 5), and returning the sixth movement of the Flute Sonata in B Minor (No. 9) and the fourth movement of the Recorder Sonata in C Major (No. 7) to their rightful places. He also included additional figures in the bass, and substituted two other surely inauthentic violin sonatas for Nos. 10 and 12.⁵⁴ The suspicious substitutions of the violin sonatas suggest that Handel never saw the proofs and therefore had no opportunity to make any corrections.⁵⁵ Nevertheless, Walsh, a shrewd businessman who understood the power of advertising, capitalized on the reissue and prefaced it with the statement, "This is more Corect [sic] than the former Edition."

Walsh issued another printing of the Handel sonatas in 1733. No significant changes were made other than the addition of the plate number 407 to the title page. The use

⁵³ Burrows, "Walsh's Editions," 80.

⁵⁴ Best, "Handel's Solo Sonatas," 432.

⁵⁵ Burrows, "Walsh's Editions," 79.

of a plate number indicates that it was printed after the re-organization of the Walsh firm under John Walsh Jr., at which point plate numbers began to be used.⁵⁶ In 1734, Walsh began advertising the sonatas as Opus 1,⁵⁷ by which name they are usually known today.

The Arnold Edition

Twelve Sonatas or Solo's for the German Flute, Hautboy and Violin, Published about the Year 1724. Composed by G.F. Handel.

In 1786, the English composer and organist Dr. Samuel Arnold put forth his idea to prepare a uniform edition, in score form, of the complete works of G.F. Handel. Historically, this was a monumental occasion, as it marked the first attempt to publish a collected edition of a composer's works. Whether Arnold made this proposal on the encouragement or the order of King George III is not clear.⁵⁸ Regardless, the Handel Commemoration that took place at Westminster Abby in 1784, for which Arnold was the sub-director, was the primary impulse for the publication of Handel's complete works.⁵⁹

The edition, begun in 1787, was sold through subscription and issued in numbers consisting of forty-eight

⁵⁶ Ibid., 80.

⁵⁷ Lasocki, *Flute Sonatas*, 57.

⁵⁸ Paul Hirsch, "Dr. Arnold's Handel Edition (1787-1797)," *Music Review* 8 (1947): 107-8.

⁵⁹ Ibid., 107.

pages. In order to stimulate a large circulation, Arnold wanted the edition to be inexpensive. Yet he also wanted the edition to be valuable and in good taste. He therefore made two printings, one on "Ordinary" paper and the other on "Imperial" paper in order to appeal to the desires of his subscribers.⁶⁰ Because it was up to each subscriber to bind the publication, all known copies are bound differently and few complete sets exist.⁶¹

Unfortunately, in 1797, ten years after his project began, Arnold announced that he was obliged to discontinue the work after 180 installments due to employees abandoning the project. "It is, however, a flattering circumstance to him that all the great compositions that this celebrated Master has produced in the English language, will be found in this Publication."⁶²

Although revered in its day, Arnold's edition has since lost favor with scholars because it contains many errors. Basic editorial principles such as seeking out and critically evaluating primary sources had not yet been established in Arnold's day. Instead, editors followed their own instinct, making assumptions and judgments as they saw fit. Such is the case with Arnold's edition of Handel's "Opus 1" sonatas. Because it is based on the 'Roger' print,

⁶⁰ Ibid., 109.

⁶¹ Ibid., 109.

⁶² Ibid., 116.

the substitutions and rearranging of movements that 'Roger' made also appear in Arnold's edition. He also took the liberty of filling out the harmony with additional bass figures. Like other works in Arnold's edition, the sonatas also contain obvious mistakes.

Although this edition is of little scholarly value today, such an undertaking in its day was truly remarkable. Not only was it the first time a collected edition of a composer's works was attempted, but it contains several first editions of a composer's works.⁶³ The engraving and layout provide aesthetic pleasure and great artistic value. Perhaps it is in this more favorable light that Arnold's edition should be remembered.

The Chrysander Edition

XV Solos for a German Flute, Hoboy, or Violin with a Thorough Bass for the Harpsichord or Bass Violin. Opera Prima. Händel-Gesellschaft.

Friedrich Chrysander is often referred to as the founder of modern musicology because he always strived to prepare masterful reproductions of works without modernization through editorial markings.⁶⁴ He had a particular interest in Handel which first manifested itself in a three-volume biography. In 1856, along with literary

⁶³ Ibid., 112.

⁶⁴ "Friedrich Chrysander," *The Musical Times and Singing-Class Circular*, 42 (1903): 661.

historian Gottfried Gervinus, he founded the Händel-Gesellschaft, whose primary objective was to publish a collected edition of Handel's works. Although the society collapsed in 1860 after only a few volumes of the edition had been produced, Chrysander was determined to pursue the project. He remained sole editor and endured serious financial difficulties while producing ninety-three volumes before his death in 1901.⁶⁵ Although Chrysander was in general a fine scholar by nineteenth-century standards, he made editorial mistakes that have been rectified only in modern times.

The preface to Chrysander's Opus 1 Sonatas, contained in Volume 27, reads as follows:

Three old editions exist of these works. The first was published about 1724 at Amsterdam, and was soon copied by John Walsh in London, but 'more correct' as the title says. Both editions contain twelve numbers. The third edition, by Arnold, has also twelve sonatas, but omits two which are in the older editions and gives two new ones in their place. Nos. 1 and 13 are printed by us now for the first time.⁶⁶

By comparing this statement and the contents of the edition, several things can be ascertained. First, the sentence regarding Arnold's edition reveals that Chrysander probably

⁶⁵ Anthony Hicks, "Chrysander, (Karl Franz) Freidrich," in Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 4: 378-379.

⁶⁶ Friedrich Chrysander, ed., *Handel: Fifteen Solos for a German Flute, Hoboy, or Violin with a Thorough Bass for the Harpsichord or Bass Violin, Opera Prima, n.p., 1879*. Reprint in facsimile by Gregg Press Limited. Hampshire, England, 1965.

never saw a copy of the 'Roger' edition but was aware of its existence because the sonatas he thought were "new" were the ones Arnold had copied from 'Roger.' Second, Chrysander's edition is a combination of the Walsh and Arnold editions, as it contains the two spurious violin sonatas in the Walsh edition as well as the two spurious violin sonatas that Arnold copied from the 'Roger' edition. It is apparent from the ordering of the movements in Sonatas 5, 7, and 9 that Chrysander relied more heavily on Walsh than on Arnold. Thus, his edition presents more or less the "original" order of movements (see Table 2.3: "Contents of Chrysander Edition").

Chrysander must have had access to the manuscripts now in the British Library because the Flute Sonata in E Minor, which he calls "No. 1a," and the Violin Sonata in D Major, "No. 13," appear for the first time as part of the "Opus 1" sonatas. As mentioned above, the E Minor Sonata, which is a compilation of movements from three other sonatas (the D Minor Violin Sonata, the G Minor Recorder Sonata, and the D Major Flute Sonata) is the only sonata in which Handel specified flute on the autograph manuscript. Chrysander vastly oversimplified the derivation of the flute sonata by labeling it "Op. 1a" (which suggests that it was merely an alternate version of "Op. 1b") and by not counting it as a separate sonata in his title *Fifteen Solo Sonatas*. Chrysander also misconstrued some pencil markings Handel

TABLE 2.3
CONTENTS OF THE CHRYSANDER EDITION (HG)

<u>No.</u>	<u>Key</u>	<u>Instrument</u>	<u>Original Key</u>	<u>Original Inst.</u>
1a	E minor	flute	[compiled by Handel from various sonatas]	
1b	E minor	flute	D minor	violin
2	G minor	recorder		
3	A major	violin		
4	A minor	recorder		
5	G major	flute	F major	oboe
6	G minor	oboe	G minor	violin
7	C major	recorder		
8	C minor	oboe		
9	B minor	flute	D minor	recorder
10	A major	violin	[probably not by Handel]	
11	F major	recorder		
12	E major	violin	[probably not by Handel]	
13	D major	violin		
14	A major	violin	[probably not by Handel]	
15	E major	violin	[probably not be Handel]	

made on the manuscript of the D Major Violin Sonata. In sketching out his borrowings from this sonata for his oratorio *Jeptha*, Handel marked some cuts in the sonata. Chrysander assumed these marks were intended for the violin sonata and incorporated them into his publication.⁶⁷

This edition became the basis for many editions that followed. Unfortunately, its inclusion of spurious works, its renumbering of the sonatas, and its lack of a discussion of the editorial policy has created a great deal of confusion and weakened the value of this edition.

⁶⁷ Best, *Violin Sonata*, v.

The Hallische Händel-Ausgabe

Elf Sonaten für Flöte und bezifferten Bass. Edited by Hans-Peter Schmitz. Kassel: Bärenreiter Verlag, 1955.

In 1955, the Georg-Friedrich-Händel Gesellschaft was established in Halle, the city of Handel's birth, to produce a new edition of Handel's works known as the *Hallische Händel-Ausgabe*. When initiated, the new edition was simply intended to be a supplement to the Chrysander edition, publishing the reprints and performing scores. However, by 1958, the scope of the project had changed and the *Hallische Händel-Ausgabe* had become a critical edition. As a result of this modification in focus, many of the early volumes are not on the same level musicologically as the later ones.⁶⁸

The "Opus 1" sonatas, when published by the *Hallische Händel-Ausgabe*, were divided into three volumes. Volume 4 (published in 1955) contains the two authentic and four spurious violin sonatas, while the oboe sonatas constitute part of Volume 18 (published in 1982). The flute and recorder sonatas, however are found in one of the early volumes (Volume 3, 1955); consequently, they did not undergo the rigorous scholarship typical of a critical edition. In fact, this volume amounts to little more than a reprint of the Chrysander edition with a preface that gives a brief history of the early editions, general background

⁶⁸ Anthony Hicks, "Handel Societies," in Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 8: 140.

information about eighteenth-century performance, performing hints, and some brief editorial notes.

Confusion regarding the contents of Volume 3 results from the title--*Eleven Sonatas for Flute and Figured Bass*--and the table of contents, as they do not disclose that four recorder sonatas are included in the volume. It is not until the actual text of the sonatas that the specific instruments are listed in the subtitles. The editor, Hans-Peter Schmitz, obviously felt little obligation to make any distinction between the two instruments. In the preface he states that, in the first quarter of the eighteenth century, "indications of the instruments to be used were generally nothing but more or less binding suggestions illustrating a few out of a great number of possible solutions." He goes on to say that music of this time was not written idiomatically and it was quite possible for instrumentalists to perform vocal music and vice-versa. Therefore, "no basic objections can be raised against playing recorder sonatas on the flute and ... the flute sonatas on the recorder. Moreover, whoever should forbid violinists or oboists to perform any flute sonata they consider suitable would find himself in flat contradiction with the liberal-mindedness of the time concerning the choice of instrument."⁶⁹ Schmitz also used this premise as a basis for not adding editorial

⁶⁹ Hans-Peter Schmitz, ed., *Händel: Elf Sonaten für Flöte und bezifferten Bass*, trans. Freimut Friebe (London: Barenreiter, 1955), vi-vii.

markings in the text, since no notation could address all the possible instrumentalists who desire to perform this music.

Schmitz supports his position by citing specific examples where Handel borrowed movements within the "Opus 1" collection. In doing so, Schmitz exposes his lack of knowledge about the availability of the autograph manuscripts and his lack of understanding regarding the liberties 'Roger' took with Handel's music. He even falsely stated that the E Minor Flute Sonata, No. 1a, and the D Major Violin Sonata, No. 13, have a movement that is identical, note for note.

Because this volume includes only the flute and recorder sonatas from "Opus 1", Schmitz numbered the sonatas consecutively rather than retaining the numbers from the Chrysander edition that had become more or less standard by this time. The Chrysander numbers do appear in small type in the subtitles of each sonata, but the dual numbering systems have created difficulties ever since. Schmitz also included three probably inauthentic *Hallenser* Sonatas at the end of the volume, further compounding the number issue.⁷⁰

The error for which Schmitz has probably received the harshest criticism was not consulting those autograph

⁷⁰ The three *Hallenser* Sonatas were first published by John Walsh as *Six Solos, Four for a German Flute...Compo'se by Mr. Handel, Sigr Geminiani, Sigr Somis, Sigr Brivio* (London 1730). They are now considered to be inauthentic (Lasocki, "Autograph Manuscripts," 72).

manuscripts which were known to exist.⁷¹ He does acknowledge having at least seen the manuscripts to the Flute Sonata in E Minor (Op. 1, No. 1a), and the Recorder Sonata in A Minor (Op. 1, No. 4) in the British Museum, but he did not incorporate their information and instead used Chrysander as the basis for his edition. For example, rather than providing a table that shows the variants between his edition and the manuscripts, Schmitz shows the variants between his edition and the Chrysander edition.

Despite its shortcomings, this edition does have value. In one volume, the bass line and figures are printed without realization along with the solo part, as they would have appeared in a typical eighteenth-century edition. This offers two advantages. First, it provides a text for the keyboard player who desires to make his/her own realization. Second, it places before the soloist the bass line which is helpful for executing proper phrasing and ornamentation. The other volume, which contains a realization of the figured bass (by Max Schneider) is plain enough to allow the keyboard player to embellish it, yet full enough that additional embellishments are not mandatory.

Schmitz displays his knowledge of eighteenth-century performance and ornamentation by providing performance hints in his preface. He addresses the issues of scoring,

⁷¹ Thurston Dart, "Review of Music," *Music and Letters* XXXVII No. 1 (Jan. 1956): 402.

dynamics, articulation, pacing, rhythm, and embellishments, and supports them with the writings of J.J. Quantz and C.P.E. Bach. Schmitz even gives specific places in the sonatas where his ideas can be executed.

The Lasocki, Bergmann, and Best Editions

The Three Authentic Sonatas for Oboe and Basso Continuo.

London: Nova Music, 1978.

The Complete Sonatas for Treble (Alto) Recorder and Continuo. London: Faber Music Limited, 1979.

The Complete Sonatas for Flute and Basso Continuo. London: Faber Music Limited, 1983.

The Complete Sonatas for Violin and Basso Continuo. London: Faber Music Limited, 1983.

The most recent and thorough edition of the Handel "Opus 1" sonatas was prepared by Lasocki, Bergman, and Best, in a four-volume set published between 1978 and 1983. The four volumes separate the sonatas by instrument; i.e., treble recorder, flute, violin, and oboe. This is a welcome addition to the plethora of editions of these works on the market as it meets the high standards of current musicological and editorial practices.

In the editorial preface, the objectives of exposing recent research about these sonatas and presenting Handel's intentions are clearly set forth along with the editorial policies. The editors faithfully adhered to these policies by making editorial markings such as slurs and cadential trills easily distinguishable from the original text. Realization of the figured bass is stylistically appropriate, musical, and tasteful.

The most outstanding feature of this edition is the inclusion of a critical report at the end of each volume. Here, extensive details regarding the location of the various autograph manuscripts, copies of manuscripts, and early prints are provided. Information concerning the early publications of the sonatas and a thorough comparison and evaluation of the sources discloses the evidence the editors used in drawing their conclusions about the various aspects of the sonatas. A list of concordances shows the various borrowings and reworkings that Handel made from these sonatas. The edition concludes with a list of variants among all the known sources, from the autographs through the Walsh edition. This edition also includes, as alternates, the familiar if corrupt versions of these sonatas. In short, the Lasocki, Bergmann, and Best editions are not only superb scholarly editions, but ones useful to advanced performers who require a clean authoritative text on which to base their interpretations.

The Seven Recorder and Flute Sonatas
in Cavally's Edition

Introduction

Robert Cavally's edition of *G.F. Händel: Seven Sonatas and Famous Largo for Flute and Piano* contains seven of the sonatas from what has become known as Handel's Opus 1 Sonatas. These seven are shown in Table 2.4 along with their original key and instrument. Before Cavally's edition

TABLE 2.4
CONTENTS OF THE CAVALLY EDITION

<u>No.</u>	<u>Key</u>	<u>Original Key</u>	<u>Original inst</u>	<u>HWV</u>	<u>Opus</u>
1	E minor	D minor	violin	359a	1b
2	G minor		recorder	360	2
3	G major	F major	oboe	363a	5
4	C major		recorder	365	7
5	F major		recorder	369	11
6	B minor	D minor	recorder	367a	9
7	A minor		recorder	362	4

can be discussed further, it is first necessary to have an understanding of how Handel conceived each of these sonatas and how each came to be known in its modern version, because many flutists have assumed that Cavally made alterations in the text that were actually made by previous publishers.

The Four Recorder Sonatas

Sonata in G Minor (HWV 360)

Autograph location:	Fitzwilliam Museum
Autograph title:	"Sonata a Flauto e Cembalo"
Manuscript number:	MS 261, pp. 1-5
Alysford collection (S2):	Sonata 3; pp. 11-14
Other manuscript copies:	none
'Roger' edition:	Sonata II, Flauto Solo
Walsh edition:	Sonata II, Flauto Solo
Arnold edition:	Sonata II, Flauto Solo
Chrysander edition:	Opus 1, No. 2, Flauto Solo

Sonata in A Minor (HWV 362)

Autograph location:	British Library
Autograph title:	"Sonata a Flauto e Cembalo"
Manuscript number:	MS RM 20g 13, ff. 12-15
Alysford collection (S2):	Sonata 5; pp. 12-15
Other manuscript copies:	none
'Roger' edition:	Sonata IV, Flauto Solo
Walsh edition:	Sonata IV, Flauto Solo
Arnold edition:	Sonata IV, Flauto Solo
Chrysander edition:	Opus 1, No. 4, Flauto Solo

Sonata in C Major (HWV 365)

Autograph location:	Fitzwilliam Museum
Autograph title:	title page missing
Manuscript number:	MS 263, pp. 13-17
	first folio missing (first movement and first 66 bars of second movement)
Alysford collection (S2):	Sonata 7; pp. 32-9
Other manuscript copies:	London, Private Collection
	"a Flauto e Cembalo"
'Roger' edition:	Sonata VII, Flauto Solo
	fourth movement omitted
Walsh edition:	Sonata VII, Flauto Solo
Arnold edition:	Sonata VII, Flauto Solo
	fourth movement omitted
Chrysander edition:	Opus 1, No. 7, Flauto Solo

Sonata in F Major (HWV 369)

Autograph location:	Fitzwilliam Museum
Autograph title:	"Sonata a Flauto e Cembalo"
Manuscript number:	MS 261, pp. 7-11
Alysford collection (S2):	Sonata 6; pp. 27-31
Other manuscript copies:	London, Private Collection
	"Sonata i a Flauto e Cembalo
	Dell Sigre Hende"
'Roger' edition:	Sonata XI, Flauto Solo
Walsh edition:	Sonata XI, Flauto Solo
Arnold edition:	Sonata XI, Flauto Solo
Chrysander edition:	Opus 1, No. 11, Flauto Solo

Determining the precise date of composition for these four sonatas has so far evaded scholars. Until recently, musicologists concurred that Handel wrote these sonatas c. 1712 during his early English period. Lasocki and Best, leading Handel experts, agreed on the 1712 composition date and Lasocki proposed further evidence to support this date. He stated that the autograph manuscripts of the recorder sonatas are "fair copies," written in a neat, bold style

with few corrections. This style of writing was used by Handel from c. 1712-1720.⁷²

However, these scholars, with the help of Martha Ronish and David Burrows, have reconsidered this date since additional developments have come to light concerning characteristics of the paper on which these works are written. The watermarks on the paper as well as characteristics of the handwriting resemble some thorough-bass exercises that Handel wrote between 1724-1725 as student exercises for either his principal copyist's son, John Christopher Smith, Jr., or for Princess Anne, daughter of George II. The recorder sonatas were probably part of these thorough-bass exercises, which explains the neat handwriting and very full-figured bass. This dates the sonata between December 1725 and April 1726.⁷³ 'Roger' published the sonatas without Handel's consent using either the original version of the sonata or some unknown source as its basis, since it does not always correspond to the fair copies.⁷⁴ The only significant alteration that early publishers made in these sonatas occurred in the C Major Recorder Sonata. In the 'Roger' and Arnold editions, the

⁷² Lasocki, "Autograph Manuscripts," 73.

⁷³ David Lasocki, "A New Dating for Handel's Recorder Sonatas," *Recorder and Music* 8 (1985): 170.

⁷⁴ David Lasocki and Walter Bergman, ed., *G. F. Handel: The Complete Sonatas for Treble (Alto) Recorder and Continuo* (London: Faber Music Limited, 1979), 70.

fourth movement was omitted from this sonata; however, Walsh and Chrysander corrected this omission.

Sonata in D Minor for Violin (HWV 359a)

Autograph location:	Fitzwilliam Museum
Autograph title:	Sonata 2
Manuscript number:	MS 261, pp. 25-9
Alysford collection (S2):	Sonata 1; d minor; pp. 1-5
Other manuscript copies:	none
'Roger' edition:	Sonata I, Traversa Solo; e minor
Walsh edition:	Sonata I, Traversa Solo; e minor
Arnold edition:	Sonata I, Traversa Solo; e minor
Chrysander edition:	Opus 1, No. 1b, Traversa Solo; e minor

Although this sonata is best known in the key of E minor for flute (as published by 'Roger'), the autograph manuscript and the copy in the hand of S2 are in the key of D minor. While the instrumentation is not given on either of these manuscripts, the autograph starts right after the G Minor Violin Sonata (HWV 364), in the center of the page, and is labeled 'Sonata 2,' suggesting that Handel intended it to be a violin sonata.⁷⁵ In the E minor version for flute, the range extends below the lower limits of the flute and greatly challenges the upper register, suggesting that the transposition and change in instrumentation was not made by Handel, because he was normally careful to make the necessary alterations in pitches to accommodate the various instruments in his borrowings.⁷⁶ 'Roger' (Walsh), who was

⁷⁵ Lasocki, *Flute Sonatas*, 60.

⁷⁶ Ibid., 60.

known for his unscrupulous editing and publishing practices, probably made the changes without Handel's authorization in order to make his publication more appealing to the flutist. Lasocki proposes that perhaps 'Roger' was familiar with the authentic Flute Sonata in E Minor (HWV 379), which uses the first and fourth movements from this sonata. This provided 'Roger' with the idea to transpose this sonata up a whole step and change the instrumentation to better suit his business needs.⁷⁷ It was written c. 1720-1724, about the same time as the violin sonata it follows.

Sonata in F Major for Oboe (HWV 363a)

Autograph location:	not extant
Autograph title:	n/a
Manuscript number:	n/a
Alysford collection (S2):	Sonata 10; F major; pp. 55-59
Other manuscript copies:	Brussels: "Sonata Hautb: Solo del Sr. Hendel" MS Litt, XY, 15, 115, pp. 209-12
	Oxford: "Solo del Signore Hendel" MS Tenbury 1131, ff. 120-21 in F major missing figured bass
	London (private collection): "A Traversiere e Cembalo" in G major missing figured bass and fifth movement
 'Roger' edition:	 Sonata V, "Traversa Solo"; in G major substituted third movement with sixth movement from B

⁷⁷ Ibid., 61.

	Minor Flute Sonata
Walsh edition:	Sonata V, "Traversa Solo";
	in G major
Arnold edition:	Sonata V, "Traversa Solo";
	in G major
	substituted third movement
	with sixth movement from D
	Minor Recorder Sonata
Chrysander edition:	Opus 1, No. 10, "Traversa
	Solo"; in G major

Although the autograph of this sonata is not extant, the four existing manuscripts in the hand of copyists reveal interesting information. The manuscript located in a London private collection is in its best known key of G major, but it has no indication of instrumentation. However, in the other three manuscripts, the sonata is written a whole step lower in the key of F major. While the manuscript of S2 and the Oxford manuscripts have no indication of instrumentation, the Brussels manuscript gives the instrumentation as oboe. As in the case of the Violin Sonata in D Minor and the Recorder Sonata in D Minor, the manuscript of S2 seems to present Handel's original thoughts for this sonata as well. The key of F major and the range also fit the oboe quite well, giving further evidence to suggest that this sonata may have originally been written in this key for the oboe. Like the two sonatas mentioned above, it was probably 'Roger' who made the change in key and instrumentation to make his edition more appealing to the newly booming flute market. He also took liberties with the ordering of the movements. He omitted the third movement, replaced it with the sixth movement of the D Minor

Recorder Sonata, and omitted the Menuetto movement. Walsh, in his "more correct" edition, restored the movements to their proper order. Arnold's edition, which is based on 'Roger's,' consequently arranged the movements in the same incorrect manner. Order was once again restored with Chrysander's edition in 1879.

Determining a composition date for this sonata presents a unique situation due to the missing autograph manuscript. Stylistically it resembles the C Minor Oboe Sonata; therefore, scholars believe that they were written at approximately the same time, c. 1712.

Sonata in D Minor for Recorder (HWV 367a)

Autograph location:	Fitzwilliam Museum
Autograph title:	lacking title
Manuscript number:	MS 262, pp. 52-60 MS 263, pp. 21-2 missing sixth and seventh movements
Alysford collection (S2):	in d minor; sixth movement omitted MS 130 Hd4 vol 312, pp. 40-49
Other manuscript copies:	London, (private collection): Sonata iii, "a Flauto e Cembalo" in D minor
'Roger' edition:	Sonata IX, Traversa Solo sixth movement omitted in B minor
Walsh edition:	Sonata IX, Traversa Solo in B minor
Arnold edition:	Sonata IX, Traversa Solo sixth movement omitted in B minor
Chrysander edition:	Opus 1, No. 9, Traversa Solo in B minor

Like several of the other "Opus 1" sonatas, the version of this sonata that is best known is probably not the way

Handel conceived it. While it is more commonly known as the Sonata in B Minor for Flute, the autograph manuscript and two manuscripts in the hand of copyists are in the key of D minor. The manuscript by an anonymous copyist that is now located in a private collection in London, is the only manuscript that gives an indication of instrumentation--that of recorder. At the beginning of the sixth and seventh movements, which appear to have been composed slightly earlier than the rest of the sonata, Handel indicated the instrumentation as recorder, giving further evidence to support the hypothesis that this sonata was originally for recorder. Shortly thereafter, Handel composed the rest of the sonata making some alterations in the text of the sixth and seventh movements. Whether the B minor version for flute was made by Handel or by 'Roger' is not clear, as it fits the flute reasonably well. However in his editions, 'Roger' omitted the sixth movement of this sonata and inserted it as the third movement of what he published as the G Major Flute Sonata. When Walsh published his "more correct" edition, he restored the sixth movement to its proper position in this sonata, but made several mistakes and alterations such as leaving out slurs and bass figures, as well as changes in notes and rhythms. The edition by Arnold, being based on the 'Roger' edition, also omits the sixth movement and returns it to the G Major Flute Sonata.

Scholars have again encountered difficulty in determining the composition date for this sonata. The surviving manuscript is rather sloppily written and contains many corrections. The paper on which it is written was originally believed to have been acquired by Handel during his travels to Italy from 1706-1709. Therefore, scholars concluded that this sonata was written c. 1712, shortly after he returned to England. Apparently, however, the watermarks and the dimensions of the stave-rulings reveal that the paper was not acquired during Handel's trip to Italy, but at some other unknown time. The watermarks correspond to other works that can be dated more accurately, indicating that the sonata was written between December 1724 and early 1726.⁷⁸

⁷⁸ Lasocki, "A New Dating," 170.

CHAPTER 3

ROBERT CAVALLY'S EDITION

Introduction

Robert Cavally's edition of Handel's sonatas consists of seven of what have become known as the Opus 1 Sonatas (see Table 4 in Chapter 2, above). It also contains the work known as "Handel's Largo," originally an aria ("Ombra mai fu") from the opera *Xerxes*. This edition was one of Cavally's earliest publications, having been issued in the early 1940's.⁷⁹ Initially, the Cincinnati-based Andraud Company published the sonatas and Largo in a single volume. When Southern Music Company purchased Andraud in 1958, they published the sonatas individually as well as in a single volume.

At the time Cavally prepared this work, editions based on sound musicological research were just beginning to make their appearance. However, general knowledge of such research was limited and specifics about what constituted a scholarly edition were vague. Therefore, it is not surprising that Cavally's edition is very much in the older style of preparing editions where decisions were based on instinct and intuition; alterations were made in the text without informing the reader, and little was left to the imagination of the performer.

⁷⁹ No date appears on this edition, but this approximate date of publication was determined by Southern Music Company.

After examining several drafts of material that Cavally was preparing for publication, it became apparent that his usual method of preparing an edition consisted of placing whatever marks he deemed necessary on a previously existing edition; possibly one he had become familiar with through his own performing or teaching. It is doubtful that he consulted any of the autograph manuscripts, as this type of scholarship for the preparation of an edition had not yet been widely accepted. As a result, many alterations in the text that were made by previous editors have been incorporated into Cavally's publications without his or the reader's awareness.

This leads one to question what edition Cavally used as the basis for his *G.F. Händel: Seven Sonatas and Famous Largo* (see Appendix C for additional publication history of the 1930's and 40's). Arthur Ephross suggested that Cavally may have used the 1939 Peters edition.⁸⁰ However, given his usual way of preparing a publication, it is highly unlikely that Cavally used this as his source as too many differences exist between the editions. Two main points illustrate this quite clearly. To begin, the Peters edition provides Handel's bass figures in addition to a realization of the figures, while Cavally provides a completely different realization and omits the figures altogether. It

⁸⁰ Arthur Ephross, interview by author, Telephone, October 6, 1993.

is unlikely that Cavally went to the trouble of creating a different realization because, from his standpoint as an editor, the keyboard part was of secondary importance to the flute part. The strongest argument to refute Ephross's suggestion is that the order of movements of the Peters edition is like that of Chrysander, while the ordering of movements in Cavally's publication is like the 'Roger' and Arnold editions. From this, it becomes quite clear that Cavally did not use the Peters as his source, and that the Cavally and Peters editions are not even based on the same previous edition. In fact, Cavally's edition is somewhat unusual because most other editions prepared at about the same time as Cavally's use the Chrysander as their source. As a result, it appears that Cavally was responsible for rearranging the order of movements when actually 'Roger' was responsible. This does place some historical value on Cavally's edition because the 'Roger' and Arnold editions are not readily accessible. Therefore, flutists who desire to know 'Roger's' and Arnold's ordering of movements can turn to Cavally's edition. For additional information about alterations contained in Cavally's edition, see Appendix B, "Variants in Cavally's Edition."

There is one possible explanation of which edition Cavally used. The library at the Cincinnati College-Conservatory of Music owns a copy of the Arnold edition. It is conceivable that Cavally was aware of its existence and

consulted it when preparing his edition. This might explain where Cavally came up with his ordering of movements.

However, the Arnold edition contains only a figured bass line with no realization. It is doubtful that Cavally realized the bass himself, he more likely used that of some unknown previously existing edition.⁸¹

Cavally made several other kinds of mistakes in his editing process that seriously weaken the musicological validity of the edition. For example, he did not make a distinction between his editorial markings and Handel's markings. This leaves the uninformed reader to assume that all the markings in the edition are Handel's. Of course, any flutist who has been exposed to modern research in performance practice would readily recognize that the abundance of markings in the text belong to an editor. In addition, the lack of an editorial preface leads the reader to assume that Cavally wrote the cadenzas in the A Minor Sonata and realized the figured bass. Based on his usual method of editing, Cavally probably simply transferred the cadenzas and figured bass realization from the edition he used as the basis for his edition into his own.

Cavally's treatment of the figured bass again causes problems for the informed musician. Although the figured

⁸¹ Although the implications are unclear, it is interesting to note that the Cundy Bettoney edition, issued about the same time, uses the same figured bass realization, and articulation and dynamic marks are Cavally.

bass is fully realized and adheres in principle to what Handel had written, Cavally omits the figures in his edition. This robs the keyboard player of the possibility of realizing the bass for him/herself and the flutist of studying the figured bass, both of which are beneficial for interpretation and ornamentation. In addition, the realization he incorporated is rather more in the style of Romantic piano music than Baroque harpsichord music. The right hand is too busy and thickly voiced to be appropriate, and the bass line is frequently doubled in octaves. Nonetheless, the realization is carefully thought out, and provides a good support for the young student.

The title page is also misleading as it reads *Seven Sonatas and Famous Largo for Flute and Piano*. This title suggests that all seven sonatas contained in the edition were originally composed for the flute. Even within the edition itself, there is no indication that some of the sonatas were originally written for other instruments or that additional sonatas from "Opus 1" exist.

While Cavally's edition does not stand up well to this kind of rigorous scrutiny, it should be understood that he did not intend this to be a scholarly edition. His primary objective was to produce a performing edition for the developing flutist that cultivates basic musicianship and a basic understanding of Baroque music.⁸² In order to

⁸² Ibid.

achieve this, it was essential that Cavally utilize an abundance of editorial markings which, when strictly followed and well-executed, would lead to a competent performance if not a totally "authentic" one.

Cavally's edition predates the exhaustive effort by musicologists to understand the various aspects of performing Baroque music. Thus, for his edition to be useful today, it must reflect the research that has more recently come to light. It is therefore necessary to compare Cavally's editorial markings with treatises written around the time of Handel that explain general trends in performance. Probably the most useful treatise to consult for this purpose is the *Versuch einer Anweisung die Flöte traversiere zu spielen* by J.J. Quantz (Berlin 1752). Quantz, like Handel, had a very international style, fusing French, Italian, and German elements. Although Quantz's treatise dates slightly later than Handel's "Opus 1" sonatas, his style was conservative and closely reflects the prevailing ideas of Handel's time.

While the basics of playing an instrument can be explained in an objective way, creating an aesthetically pleasing musical performance is much more subjective and therefore more difficult to express in words. To help clarify his ideas about performing, Quantz uses the simile of music and language. He states that "music is nothing but an artificial language through which we seek to acquaint the

listener with our musical ideas."⁸³ After establishing this relationship between two forms of communication, Quantz then uses speech to illuminate and explain the less tangible facets of musical performing such as phrasing, articulation, dynamics, tempo, ornamentation, and cadenzas.

Phrasing

A phrase in music is often equated with a sentence in speech because both represent a more or less complete thought. If the breath in speech is omitted or used improperly, the thought becomes fragmented and the meaning is blurred. The same holds true in music. If the breath is misapplied, the musical idea becomes obscured. Quantz warns against misplacing the breath saying, "musical ideas that belong together must not be separated,"⁸⁴ and a breath should separate the end of one idea and the beginning of another.⁸⁵

Before delving into other aspects of performing, it is imperative to locate each musical thought or phrase. Determining what musical ideas belong together can be difficult, especially for a young student. Cavally offers assistance by using breath marks to help identify and

⁸³ Johann Joachim Quantz, *On Playing the Flute*, trans. and ed. Edward R. Reilly (New York: Schirmer Books, 1966), Chapter XI, Paragraph 7, 120.

⁸⁴ Ibid., Chapter XI, Paragraph 10, 122.

⁸⁵ Ibid., Chapter VII, Paragraph 4, 88.

punctuate the phrases. Generally, he is quite clear in pointing out the phrases by placing a breath mark at cadence points, ends of phrases, and logical places in between, even when it means placing a breath mark at a rest where a player would breathe anyway. However, occasionally Cavally neglects to insert a breath mark, implying that the performer play long stretches without breathing. Cavally certainly did not expect the performer to go great distances without a breath and thus obscure the phrasing, but his inconsistency unfortunately presents some confusion. Despite these minor omissions, Cavally's indications for breaths are well suited for students as they clearly punctuate the phrases and musical motives.

Articulation

While phrasing and punctuation delineate complete thoughts, articulation highlights the musical motives that form phrases in the same way that consonants form words. Without audible, distinct, and clearly pronounced consonants, the speaker's intentions become blurred. The consonants further define what belongs together by fragmenting a complete thought into smaller components. In music, a similar clarification of motives through the use of articulation is required.

Some Baroque composers, such as J.S. Bach, indicated many of the slurs they wanted; other composers, such as Handel, indicated very few. In the latter case, it is the

responsibility of the performer to inflect the line with the appropriate articulation to make motives and patterns audible.

Eighteenth-century treatises advise the performer about articulation only in a general fashion, saying that the liveliness of allegros is conveyed with detached notes, and the feeling of adagios by sustained slurred notes.⁸⁶ Specific suggestions are limited, leaving the student with the seemingly formidable task of deciding the most advantageous way to perform the music.

Cavally does not necessarily use the few slurs that Handel put in the text because it is unlikely that Cavally ever saw Handel's autograph manuscripts. While it is unfortunate that the performer using Cavally's edition lacks the opportunity to know what Handel indicated, it should be remembered that the few articulation marks used by many composers of Handel's time are often merely suggestions.⁸⁷ A good way to begin developing appropriate articulation is to examine the inherent characteristics of the music.

It is by logically following these characteristics that Cavally determines the various articulations in his edition. In slow movements, the slurs help generate sustained singing lines. In fast movements, they are used to delineate

⁸⁶ Robert Donington, *A Performer's Guide to Baroque Music* (New York: Charles Schribner's and Son, 1973), 285.

⁸⁷ *Ibid.*, 284.

motives and structural notes. His articulation marks are never elaborate or fancy and once he establishes a pattern of articulation for a motive, he repeats the articulation in corresponding passages creating a sense of consistency within the movement.

Although they are abundant, the articulations Cavally uses are mainly consistent with eighteenth-century performance practices. For example, upbeat notes are generally detached, allowing them to be lighter than the more important notes that they lead into. Slurs are regularly placed over two-note appoggiatura figures, giving emphasis to the first note, or the dissonance, and a sense of repose on the second note, or the resolution. The first movement of the G Major Sonata has many examples of these two ideas combined.



Example 3.1: Sonata in G Major, first movement, bars 2 & 3

In dotted rhythms, such as in the first movement of the E Minor Sonata, Cavally obligingly slurs the longer, more important note into the shorter note.



Example 3.2: Sonata in E Minor, first movement, bars 1 & 2

He also slurs quick ornamental figures such as those in bars 8, 10, and 16 of the first movement of the G Minor Sonata.



Example 3.3: Sonata in G Minor, first movement, bars 8, 10 & 16

In fast movements, Cavally also uses slurs to differentiate important structural notes in passage work from the less important figural material that surrounds them. For example, in the sixteenth-note passages in the second movement of the E Minor Sonata, structural notes are

emphasized by being articulated and therefore distinguishable from the other slurred notes.



Example 3.4: Sonata in E Minor, second movement, bars 4 & 5

In the second movement of the F Major Sonata, he emphasizes the structural notes by slurring them into the next note. This causes the structural notes to be longer and therefore more prominent than the other notes.



Example 3.5: Sonata in F Major, second movement, bars 8 & 9

A difficult message to convey to students is that within a movement, all notes of the same duration should be played in the same style unless there is a specific reason dictating that they be played otherwise. For example, if a note is important structurally, it must be emphasized. This concept is a particular problem in fast movements. Cavally addresses this issue by meticulously marking all the notes of a movement that are of the same duration and serve the

same function within the movement in the same manner. A few occasions arise where either he or the engraver overlooked a passage and an articulation mark is omitted. In bar 31 of the second movement of the G Major Sonata, the eighth notes do not have staccatos over them. Surely Cavally did not intend for a change in style in this bar because musically it does not make sense. Other less obvious passages also exist, but they are mostly isolated notes which have been overlooked.

The area where Cavally deviates the most from eighteenth-century practices is in the length of slurs. These are sometimes much too long, making the music sound "glued together," something Quantz warns against.⁸⁸ For example, in the first movement of the A Minor Sonata, Cavally often places slurs over six or more beats. While a slow movement should be played in a legato and cantabile style, such long slurs are out of character for music of this period as well as for the material that surrounds them.

The third movement of the B Minor Sonata also utilizes slurs that are too long. By placing slurs over groups of four sixteenth notes, the structural notes and motives are obscured and the energy of the movement is lost. Near the end of the movement, Cavally uses fewer slurs, giving the end of the movement a different character from the beginning.

⁸⁸ Quantz, *Flute*, Chapter XI, Paragraph 10, 122.

For the performer who has the ability to vary the style of articulation, the number of slurs in Cavally's edition seems excessive. However, young students have rarely developed a wide vocabulary of articulation styles. They are unable to vary the length of notes which is necessary to bring out motives in fast movements and their legato style tonguing is often arduous.

While the articulation marks that Cavally indicates may not be what a mature performer would use, his marks certainly define the musical motives and important structural notes without becoming complicated. He maintains consistency within a movement and naturally follows the inherent musical line. These are essential ingredients for helping the young performer achieve a musical performance.

Dynamics

Two misconceptions often exist about the use of dynamics in Baroque music. One is that because Baroque composers put few dynamic markings in the text, performances of the music should be devoid of dynamic variation. The other misconception is that Baroque music consists of only terraced dynamics which resulted from the alternation of the tutti and the soloist(s) in works like the concerto grosso and the changing of registrations on the harpsichord and the organ. While this alternation between loud and soft dynamic

levels is prevalent in some music of the Baroque period, it was certainly not the only use of dynamics.

When speaking, one avoids monotony through inflection of the voice. The voice naturally drops at the end of a sentence and rises for words that require emphasis. Similarly in music, a natural performer will crescendo to the peak of a phrase, fall away at the repose of a phrase, and respond to a subtle change in the character of the movement. Treatises of the Baroque period advocate following the natural line of the music with dynamic shadings to avoid monotony.⁸⁹

Cavally's edition contains an abundance of dynamic markings which simply mirror the natural shapes of the phrases and the structure of the movements. Such markings may seem superfluous or redundant to the mature player, but for the developing flutist, they provide a foundation for shaping a logical phrase and presenting an interesting performance by utilizing the full dynamic spectrum of the modern flute.

Cavally strategically places additional dynamic markings, some of which adhere to Baroque practices. Many of the first movements of Handel's sonatas contain an authentic cadence two or three bars from the end of the movement and then end the movement with a phrygian cadence.

⁸⁹ Robert Donington, *The Interpretation of Early Music* (New York, NY: St. Martin's Press, 1974), 489.

Immediately following the authentic cadence is an ideal place for an echo effect.⁹⁰ In the three of the five first movements that end in this way, Cavally obliges by placing a softer dynamic indication just after the resolution of the authentic cadence. The G Minor Sonata is an example of this.



Example 3.6: Sonata in G Minor, first movement, bars 17-20

However, in two sonatas, he does something different. In the F Major Sonata and the B Minor Sonata, Cavally places a diminuendo at the authentic cadence, which does not allow for an echo effect of the final phrase. Perhaps he chose this execution because the authentic cadences in these two movements are not as strong or complete-sounding as those of the other movements that end in this way; this offers an

⁹⁰ Robert Donington, *Baroque Music: Style and Performance* (New York, NY: W. W. Norton and Co., 1982). 33.

alternative ending. The following shows Cavally's treatment of the ending of the C Major Sonata.

The musical score is presented in two systems. The first system (bars 21-24) is in 4/4 time. The treble staff begins with a melodic line in bar 21, marked *mf*. In bar 22, the melody continues with a trill. In bar 23, the melody is marked *p*. In bar 24, the melody ends with a trill, marked *p*. The bass staff provides a supporting line, starting with a *mf* dynamic in bar 21 and ending with a *p* dynamic in bar 24. The second system (bars 25-28) is marked *Adagio.* The treble staff begins with a melodic line in bar 25, marked *mf*. In bar 26, the melody continues with a trill, marked *f*. In bar 27, the melody is marked *Adagio.* In bar 28, the melody ends with a trill, marked *Adagio.* The bass staff provides a supporting line, starting with a *mf* dynamic in bar 25 and ending with a *p* dynamic in bar 28.

Example 3.7: Sonata in C Major, first movement, bars 21-24

In imitative sections and fugal movements, Cavally usually marks each entrance of the subject with an intensity level that is equal to the other voices. In bar 21 of the second movement of the G Major Sonata, Cavally transposes the subject up an octave to insure that the tone color is brilliant enough to be audible above the running sixteenth

notes in the bass line. Occasionally, he follows the eighteenth-century practice of assigning the subject a higher dynamic level than the other voices.

In movements with repeated sections, Baroque performers frequently performed the repeat at a contrasting dynamic level. This contrast, although seemingly simplistic, provides a great interest and variety of musical expression. Unfortunately, Cavally does not capitalize on this technique in his edition. Of the thirteen movements which contain repeated sections, only once does he utilize this idea.

The *messa di voce*, or the technique of performing a crescendo and a diminuendo on a sustained note, was used by vocalists and instrumentalists during Handel's day. Cavally does not indicate the use of this, perhaps feeling it is too subtle an inflection to be executed properly by young students.

Tempo

Just as it is necessary to reflect with the voice the sentiment and character of a speech, the character and sentiment of the music must be reflected in the manner of playing. This is achieved by choosing a suitable tempo.

However, determining an appropriate tempo for Baroque music can be problematic. While time signatures may offer a suggestion regarding the basic pulse of the movement, they do not really indicate tempo. Descriptive words that serve

as the primary key for determining tempo are often misleading. Instructional treatises offer only vague and inconclusive suggestions or confuse the issue altogether. Modern scholarly attempts to determine consistent rules about Baroque tempi have, in Donington's view, proven futile.⁹¹

Handel's inconsistent use of time indications is typical of the period. In preparing alternate versions of the same work, Handel frequently used different tempo indications.⁹² The most valuable insight that Baroque treatises offer into the dilemma is that time-words indicate mood from which the tempo is derived. Once the general character has been determined, the tempo can be further refined by considering the fastest notes in the passage. For example, in an allegro movement with sixteenth-note passages, a lively tempo that does not become sheer virtuosity is desired. However, neither should the passage work seem pedantic. In an adagio movement, a melancholy tempo must be slow enough that the quicker notes do not sound like a virtuoso flourish and out of character with the rest of the movement, yet not so slow that the small notes become melodic. The tempo must be fast enough that the movement has line, direction, and the quicker notes are elegant. In other words, while tempo indications guide the

⁹¹ Ibid., 18.

⁹² Ibid., 28.

performer in general way, it is ultimately the music that determines the tempo.

For each movement, Cavally gives Handel's tempo indication (with the exception of three movements) followed by a metronome marking. While generally too restrictive for advanced players, metronome markings can be a tremendous help for students in selecting the tempo of a work. If they are considered an approximate indication of the tempo rather than an exact tempo, such markings can be quite beneficial.

Generally, Cavally's markings capture the desired character of the movement and allow the fast notes to be executed correctly. There are, however, some exceptions. For instance, Handel incorporated dance movements into his sonatas. Sometimes he clearly labeled the dance movements as such; other times he did not. While Handel did not intend for these movements to be danced, it must be remembered that the gestures of the music are derived from the dance step. Therefore, to a certain degree, the tempo must be in keeping with the dance. Certain factors might make a performer deviate from the actual tempo however. For example, some dance music tends to be relatively simple to play; therefore, it is easy to play faster than intended. Other dance music, especially that which is intended for concert performance, tends to be fairly elaborate. Therefore, the tempo often must be slightly slower to make the figuration clearly audible. Yet, in some of the dance

movements, the tempo Cavally marked loses sight of the dance qualities.

The minuets are an example of this. According to treatises of Handel's time, a minuet should be performed in a gay, uplifting, and lively manner, but always with three beats per bar.⁹³ The tempo that Cavally gives for the minuet movement of the G Major Sonata, ♩ = 84, is somewhat lethargic and misses the general character of a minuet. Neal Zaslaw, who has derived modern metronome markings from early eighteenth-century mechanical devices, gives ♩. = 70 as an actual dancing tempo for the minuet at the time that Handel wrote his "Opus 1" sonatas. While he also explains that modern performers generally play dances slower than they were actually danced during the eighteenth century, Cavally's tempo is still much too slow.⁹⁴ The fourth movement of the C Major Sonata, although not labeled as such, is a *passepiéd*. Even though a *passepiéd* is a fast minuet in 3/8 meter, Cavally provides a metronome marking which is still too fast even for this dance form. At Cavally's metronome marking, ♩ = 152, the *passepiéd* loses its elegance and grace.

The tempo of the *siciliana* of the F Major Sonata is also problematic. Cavally makes the typical mistake of

⁹³ Donington, *Early Music*, 399.

⁹⁴ Neal Zaslaw, "Mozart's Tempo Conventions," (IMS Congress Report, Copenhagen, 1972).

suggesting this movement be played with the eighth note as the basic pulse. Quantz warns against this and advises that a siciliana be played with the dotted quarter note receiving the basic pulse.⁹⁵ Therefore, this would require a faster tempo than Cavally suggests.



The movement following the siciliana is also a dance movement in disguise. The 12/8 meter, quick tempo, triadic and sequential running notes, homophonic texture, and binary form strongly suggest a gigue. Cavally recognized this and changed Handel's tempo indication of allegro to gigue--a positive change for the developing student. Cavally's fast metronome marking of ♩. = 144 reflects his affinity for flashy endings.⁹⁶ However, the movement loses the character of the gigue and structural notes become lost in the perpetual motion effect that results from this quick tempo. Cavally's tempo is also probably faster than a developing flutist could master. A tempo that is more realistic and more in keeping with the character of a gigue such as ♩. = 120 would serve this movement well.

Another final movement for which Cavally gives an excessively fast metronome marking is the "Tempo de Gavotta" movement of the C Major Sonata. Again, in an attempt to

⁹⁵ Quantz, *Flute*, Chapter XVII, Section VII, Paragraph 51, 287.

⁹⁶ Cavally interview.

create a virtuosic finish for the sonata, Cavally sacrifices the character of the music.

The tempo of the first movements of sonatas is another area that is somewhat problematic in Cavally's edition. In five of the first movements, Cavally suggests that the eighth note be used as the basic pulse. As a result, four of these movements are too slow and languid. For the G Minor and the G Major Sonatas, perhaps two things can be used to help determine an appropriate tempo. First, the bass line is quite melodic and the slow tempo makes the bass line pedantic and stodgy. Secondly,  is a motive that appears repeatedly in both movements. At too slow a tempo, this musical gesture is not clearly audible and is difficult to play properly. A tempo with the quarter note as the basic pulse  = 52 might be more appropriate for both of these sonatas. The E Minor Sonata also has a melodic bass line, while the solo line is composed almost entirely of dotted sixteenth notes followed by thirty-second notes. At the slow tempo Cavally suggests, the bass line again loses its linear function and the dotted rhythm sounds stilted. However, if this movement is performed too quickly, the dotted rhythm takes on a jazzy character. For the C Major Sonata, the dotted rhythm is again the determining factor for the tempo.

In short, the metronome markings Cavally provides generally capture the sense of the movement while allowing

the more technical passages to be played in an appropriate manner. Of those movements which do not have appropriate markings, three trends can be seen. First, dance movements, with the exception of bourrées, tend to be out of character with the dances from which they are derived. Second, because Cavally liked brilliant endings, the last movements are frequently too fast. Finally, first movements are generally too slow because Cavally uses the eighth note as the basic pulse for the movement rather than the quarter note.

Ornamentation

Descriptive phrases are used in speech to enhance the fundamental meaning of an idea. Such embellishments are not mandatory to express a concept, but they enrich its content and heighten its meaning. In music, ornaments are used in much the same way. However, in both instances, an overabundance of such embellishments can confuse or even obliterate an idea. Two basic styles of ornamentation of solo sonatas prevailed in the late Baroque period. The French style is characterized by an abundance of small-scale embellishments known as *agréments* (trills, turns, and appoggiaturas) most of which are normally notated by the composer; thus the performer's art consists of "realizing the ornament symbols in the correct manner."⁹⁷ The Italian style is characterized by two types of ornaments: small

⁹⁷ Quantz, *Flute*, Chapter X, Paragraph 13, 113.

graces like the French *agréments* (though with an Italian flavor), and *passaggi* or *divisions*, in which long notes are "divided" into many fast notes (mainly used in slow movements). In most cases neither type of Italian ornament is written in the music; the embellishments are thus left largely to the performer's discretion.⁹⁸ Handel's sonatas represent a mixture of Italian and French styles: for instance, the sonata itself is an Italian genre, yet Handel includes many French dance movements. However, he follows Italian practice in notating only a very few trills and appoggiaturas.

When playing a sonata in the Italian style, performers are expected to add ornamentation. Yet, the extent to which these sonatas should be adorned is as problematic an issue in the twentieth century as it was in the eighteenth century. Because ornamentation often occurs at the expense of the melody, writers from Quantz to Donington have been obliged to issue warnings regarding the amount of ornamentation that is appropriate in addition to discussing the manner in which the ornaments should be executed.

Cavally's edition of Handel's solo sonatas contain very few additional ornaments. This suggests that either Cavally was unaware that additional ornaments are appropriate for Italian style sonatas, or perhaps he heeded Quantz's warning that "it would be better in many cases to play the melody as

⁹⁸ Ibid., Chapter XIII, Paragraph 1, 136.

the composer has set it rather than spoil it repeatedly with such wretched variations."⁹⁹ The latter is quite possible as Cavally was always trying to get his students to play simple melodic lines with expression. However, Cavally did not teach his students to ornament such sonatas, nor did he use ornamentation in his own performances.¹⁰⁰ This indicates perhaps that he was unaware that ornamentation is appropriate. It was not generally known that embellishments were appropriate until the 1950's when Arnold Dolmetsch began revealing such facts about eighteenth-century music.¹⁰¹ This occurred well after Cavally's edition was published.

Further evidence to support this theory is Cavally's lack of what are called "essential ornaments," particularly the cadential trill.¹⁰² In the Baroque period, cadential trills were mandatory, not discretionary, to be used at each and every cadence.¹⁰³ Yet, Cavally is haphazard in his placement of them in the text. Surely he would have been

⁹⁹ Ibid., Chapter XIII, Paragraph 2, 136.

¹⁰⁰ Cavally interview.

¹⁰¹ David Lasocki, "A New Look at Handel's Recorder Sonatas: Ornamentation in the First Movement of the F Major Sonata," *Recorder and Music* 6 (1978): 5.

¹⁰² Quantz refers to those ornaments that "have a limited compass and relatively fixed form" as "essential graces." *Flute*, Chapter VIII, 91.

¹⁰³ Quantz, *Flute*, Chapter IX, Paragraph 1, 195.

more conscientious about such a basic Baroque concept had he really understood the necessity of cadential trills.

While Cavally is frequently criticized for not including ornaments in his edition, by not doing so he demonstrates the idea that the basic interpreting of the melodic line must come before the addition of ornaments. Also, a student should not include embellishments that are beyond his/her technical or musical capabilities as the musical line could become disrupted. It is certainly acceptable for a knowledgeable teacher to slowly introduce appropriate ornaments as the student proves him/herself fundamentally sound.

Cadenzas

In instrumental works of the Classical and Romantic periods, the cadenza serves as part of the architecture of the movement; as an essential part of the structure.¹⁰⁴ It is often quite lengthy, and normally develops the thematic material over a widely modulating harmonic structure. Unfortunately, many modern performers mistakenly apply this concept of the cadenza to music of the Baroque period. However, the Baroque cadenza is not as elaborate as later cadenzas. It is merely an extended ornament, improvised near the end of a movement. For wind players, it must be

¹⁰⁴ Eva Badura-Skoda. "Cadenza," in Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, (London: Macmillan, 1980), 3: 591.

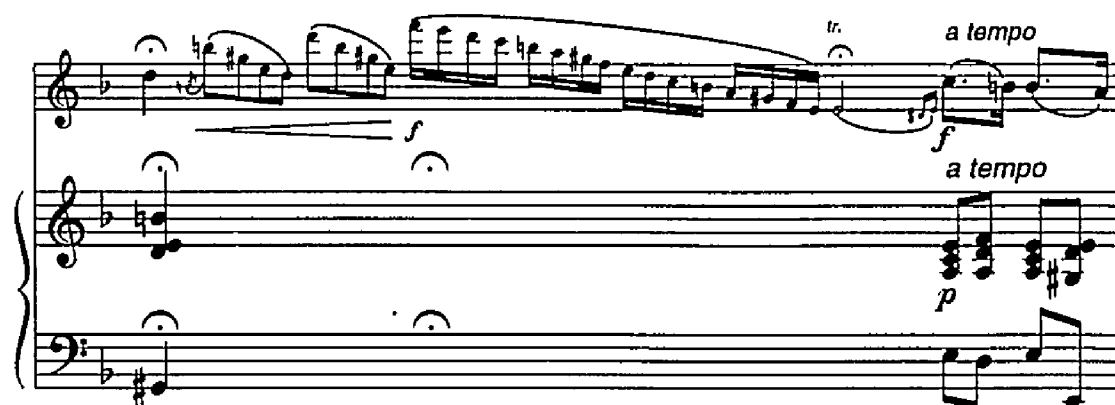
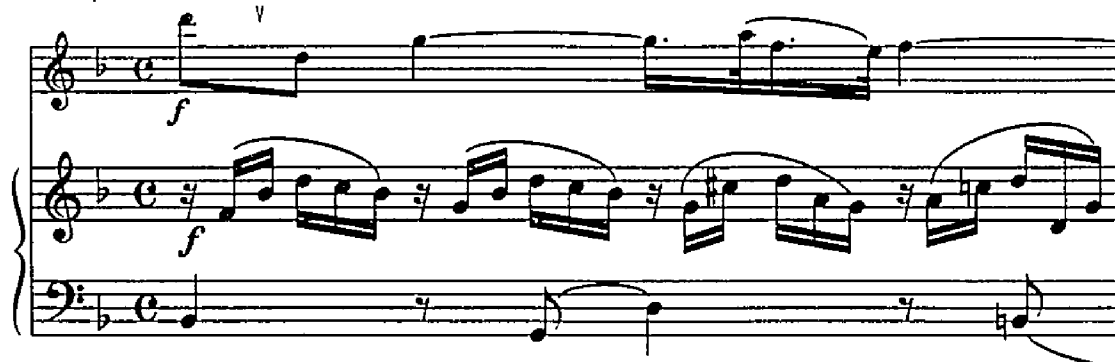
short enough to be played in one breath and often contains a short repetition of a phrase from within the movement proper. According to Quantz, the cadenza must reflect the sentiment of the movement by using leaps and trills in fast movements and small intervals and dissonances in slow movements.¹⁰⁵

While modern performers are completely at ease with supplying cadenzas in Baroque concertos, they frequently do not consider incorporating them into Baroque sonatas. However, utilizing cadenzas in sonatas was standard practice in the Baroque period and could be more widely practiced today. Cavally does include cadenzas in Handel's A Minor Sonata.

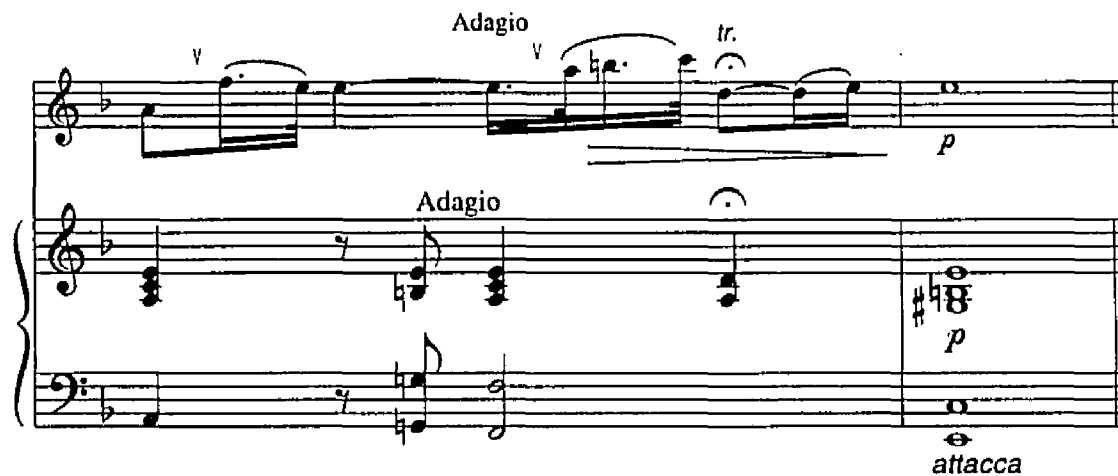
While in the late seventeenth century the instrumental cadenza was generally placed over the penultimate (dominant) chord, it was not unusual to place it over the cadential 6/4 chord. In both fast movements of the A Minor Sonata, this is where Cavally puts the cadenza. However, in the adagio movement, he places it three bars from the end of the movement. This seems to be a peculiar place for a cadenza, but a brief look at the harmony reveals that this place is appropriate. The harmony where the cadenza appears is a dominant 6/5 chord that resolves to a tonic chord. Following this cadence is a phrygian cadence, ending the movement on the dominant chord in the key of A minor. In

¹⁰⁵ Quantz, *Flute*, Chapter XV, Paragraph 15, 184.

this case, the cadenza works better in the penultimate phrase instead of the last phrase of the movement, since the final phrase serves mainly to lead into the next movement.



Example 3.8: Sonata in A Minor, third movement, bars 13-17
(Ex. 3.8 con'd)



Example 3.8: continued

Handel's autograph manuscript reveals that this is also where Handel intended a cadenza to be played, as a fermata appears on the exact chord where Cavally put his cadenza.¹⁰⁶

Cavally's cadenzas, while short by modern standards, are slightly too long to be extended ornaments. The cadenzas in the fast movements are particularly lengthy, both requiring more than the prescribed single breath. However, they mirror the general sentiment of the movement by utilizing relevant intervals and harmonies. For example, the cadenza in the adagio movement consists simply of two short E major arpeggios followed by an A harmonic minor scale. The minor scale in this form echoes the melancholy feeling of the movement. In the cadenzas in the fast movements, a greater number of larger intervals and trills,

¹⁰⁶ Lasocki, *Recorder Sonatas*, 6.

and a wider range add energy and vitality to their character. The cadenzas could have reflected the movement more closely by using a short phrase from the movement, thus tying the cadenza to the movement thematically.

While the cadenzas in Cavally's edition are perhaps not as musicologically sound as they might be, they certainly demonstrate that cadenzas can be incorporated into sonatas of the Baroque era. Their correct placement of the cadenza within a movement can serve as a model for determining the location of cadenzas in other "Opus 1" sonatas.

SUMMARY AND CONCLUSION

Robert Cavally enjoyed a career as a performer, teacher, and editor. His career in teaching led him to editing because he was dissatisfied with the quality of available teaching material. It is through his editions that Cavally's name has become so well known among flutists. One of his more popular editions on the market today is his *G.F. Händel: Seven Sonatas and Famous Largo*.

Determining when Handel composed his sonatas and his intentions about the sonatas has been very problematic for scholars. First, several of Handel's manuscripts have only recently come to light and become available for study. Second, Handel himself made several versions of some of these works and borrowed from them for other works; these variants can best be studied by examining manuscripts in the hand of copyists as well as his autographs. Third, in the first publication of Handel's solo sonatas, 'Roger'), several alterations were made in the text without Handel's consent; in the second edition (Walsh, several of these alterations were rectified, but not all of them were corrected. Lastly, the Chrysander edition combined readings from the 'Roger' as well as the Walsh editions. The Chrysander edition subsequently became what many editors of the first half of the twentieth century used as their source. As a result, many errors and alterations in the Chrysander text were incorporated into these editions.

Robert Cavally's editions of *G.F. Händel: Seven Sonatas and Famous Largo* was prepared in the early 1940's before the explosion of extensive research of Handel's "Opus 1" sonatas and Baroque performance practice techniques. As a result, this publication has many drawbacks which diminish its value, especially when compared with more recent publications.

For example, rather than using Handel's autograph manuscripts as the basis for his edition, Cavally used a previously existing edition which contains many alterations in the text. As a result, Cavally put many of these changes into his publication. Cavally's is very heavily edited, which restricts the performer rather than allowing him/her to exercise his/her own knowledge of performance practice. This is particularly true for Cavally's treatment of the figured bass. By realizing the figured bass and omitting the figures, Cavally prevents the keyboardist from realizing the bass and the flutist from studying the figures for the purpose of ornamentation and interpretation.

However, Cavally's main intentions were pedagogical: his edition aimed at students who are learning the fundamentals of the Baroque music and are not ready to delve into the subtleties of performance practice. To assess Cavally's edition as a performing edition, his editorial markings must be compared with the guidelines regarding performance practices that are contained in treatises

contemporary with Handel's sonatas. Cavally's edition stands up to this type of scrutiny surprisingly well considering that he had little knowledge of these guidelines. Although they are not without problems, the breath marks that Cavally inserted serve a tremendous purpose in helping the student understand the basic structure of the music by defining phrases and musical motives. Cavally's articulation marks are generally consistent and well within the boundaries of eighteenth-century performance practices as they further define the musical ideas. Expression in music is achieved through dynamic inflection. The dynamic indications Cavally used generally follow the natural rise and fall of phrases and encourage the student to utilize the full dynamic spectrum of the modern flute. Metronome markings aid the student in determining an appropriate tempo for each movement. While the tempos Cavally used for several first movements and dance movements are problematic, the remaining movements are fairly well marked. The cadenzas, while perhaps not musicologically sound, demonstrate to the student the correct placement of a cadenza within a Baroque sonata. Cavally's edition falters most in the area of ornamentation; he gives no indication that embellishment is appropriate and he is inconsistent in indicating mandatory trills. While this publication is certainly not a guide to actual Baroque style, it can serve as an introduction to a modern-style

approach to Baroque music. It helps beginning students avoid many pitfalls they might otherwise encounter when playing from a scholarly edition that contains no interpretative suggestions. It is for this reason, as well as the fact that it is easily attainable and relatively inexpensive, that this edition is one of the most popular on the market today.

In short, Cavally's edition contains too many faults to be considered an accurate representation of Handel's original conception. However, he did not intend it to be a scholarly edition. Rather, his main purpose was to create high-quality teaching material in which the groundwork for understanding Baroque music is clearly laid out and easily comprehensible. This edition was a direct result of his teaching style in which the fundamentals of flute playing and solid musicianship were stressed. It should, therefore, be used for the purpose Cavally intended, as a teaching edition aimed at the developing flutist.

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APPENDIX A

LIST OF WORKS PUBLISHED BY ROBERT CAVALLY

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Various	Melodious and Progressive
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Etudes, Op. 30	Andersen, Joachim
Etudes, Op. 63	Andersen, Joachim
Whirlwind, Op. 57, No. 3	Andersen, Joachim
Five Inventions for Two Flutes	Bach, J.S.
Sonata in A Minor for Flute Alone, BWV 1013	Bach, J.S.
Two Sonatas for Two Flutes	Bach, W.F.
Allegro Spiritoso and Minuet for Two Flutes	Beethoven, Ludwig van
Etude de Concert on "Afternoon of A Faun"	Debussy, Claude
Three Duos Concertants for Two Flute, Op. 74	Drouët, Louis
Andante and Scherzo	Ganne, Louis
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Sonata in E Minor for Two Flutes, Op. 4, No. 1	Locatelli, Pietro Antonio
Fifteen Concert Pieces	
Bolero, Op. 28, No. 2	Pessard, Emile
Legende, Op. 55, No. 5	Andersen, Joachim
Danse pour Katia	Bournonville, Armand
Nocturne, Op. 17	Doppler, Franz
Whirlwind	Krantz, Allen
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Tourbillon, Op. 57, No. 3	Andersen, Joachim
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Idylle	Verher, Theodor, H.H.
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L'attente	Boehm, Theobald
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| Romance, Op. 37 | Saint-Saëns, Camile |
| Andante, Op. 46 | Beethoven Ludwig van |
| Seven Artistic Solos | Van Leeuwen, Ary |
| Scherzinetto | Van Leeuwen, Ary |
| Italian Song | Van Leeuwen, Ary |
| Humorous Sketch | Van Leeuwen, Ary |
| Viennese Waltz | Van Leeuwen, Ary |
| Lullaby | Van Leeuwen, Ary |
| Minuet | Van Leeuwen, Ary |
| March | Van Leeuwen, Ary |
| Six Brilliant Pieces | Chopin, Frédéric |
| Etude in F Minor | Godard, Benjamin |
| Waltz from "Suite de trois | Kronke, Emil |
| Morceaux," Op. 116 | Quensel, Alfred |
| Caprice Impromptu, Op. 90 | Van Leeuwen, Ary |
| Scherzo | Van Leeuwen, Ary |
| Capricietta, Op. 12, No. 2 | |
| Tarantella, Op. 19, No. 6 | |
| Six Short Concert Pieces | Donjon, Johannes |
| Offertoire, Op. 12 | Fauré, Gabriel |
| Sicilienne from "Pelléas et | |
| Mélisande," Op. 78 | |
| Minuet and Dance of the | |
| Blessed Spirits from | |
| "Orpheus" | Gluck, Christoph |
| Melodie-Elegie, | |
| Op. 10, No. 5 | Massenet, Jules |
| Arioso and Presto | Quantz, J.J. |
| Ave Maria | Schubert, Franz |
| Solos for the Debutant Flutist | |
| Im Herbst, Op. 56, No. 1 | Andersen, Joachim |
| Abendlied, Op. 56, No. 4 | Andersen, Joachim |
| Reproche, Op. 19, No. 1 | Terschak, Adolf |
| Berceuse, Op. 30, No. 2 | Köhler, Ernesto |
| Valse Gracieuse, | |
| Op. 261, No. 2 | Popp, Wilhelm |
| Romance Italienne | Terschak, Adolf |
| L'Esperance, p. 26, No. 1 | Terschak, Adolf |
| Variations on an Autsrian | |
| Air, Op. 107 | Beethoven, Ludwig van |
| Variations on a Tyrolean | |
| Air, Op. 107 | Beethoven, Ludwig van |
| Berceuse, Op. 15 | Doppler, Franz |
| Die Blumen, Op. 56, No. 2 | Andersen, Joachim |

Twelve Selections from Album
for the Young

Twenty-four Short Concert Pieces

The Mill, Op. 55, No. 4

Scherzino, Opus 55, No. 6

Second Menuet de l'Arlésienne

Orientale, Op. 31

Waltz of the Flowers

Pan, Pastorale

Offertoire, Op. 12

Sicilienne from "Pelléas et

Mélisande," Op. 78

Allegretto from "Suite de

trois Morceaux," Op. 116

Idylle from "Suite de trois

Morceaux," Op. 116

Minuet and Dance of the

Blessed Spirits from

"Orpheus"

Sérénade

Hungarian Serenade

Mélodie-Élégie, Op. 10,

No. 5

Andante from Concerto

in D Minor, Op. 69

Adagio Religioso from

"Clarinet Concerto in

A Major," K. 622

Ballade

Andalouse, Op. 20

Arioso and Presto

Ave Maria

Schumann, Robert

Andersen, Joachim

Andersen, Joachim

Bizet, Georges

Boisdeffre, Charles-
Henri

Delibes, Léo

Donjon, Johannes

Donjon, Johannes

Fauré, Gabriel

Godard, Benjamin

Godard, Benjamin

Gluck, Christoph

Hüe, Georges Adolphe

Joncières, Victorin

Massenet, Jules

Molique, Bernhard

Mozart, Wolfgang, A.

Périlhou, Armand

Pessard, Emile

Quantz, J.J.

Schubert, Franz

Flute Alone

Bach, J.S.

Sonata in A Minor,

BMV 1013

Paganini, Nicolo

Caprice No. 24

Flute and Piano

Andersen, Joachim

Scherzino, Op. 55, No. 6

Tourbillon, Op. 57, No. 3

Légende, Op. 55, No. 5

- Bach, J.S.
 Sonata in A Minor,
 BMV 1013
 Originally for flute
 alone
 Suite in B Minor,
 BMV 1067
 Rondeau
 Polonaise
 Badinerie
 Symphonic Poem
 Concerto in D Minor
 Variations on a German
 Air, Op. 22
 Danse pour Katia
 Concerto in D Major,
 Op. 35
 Etude in F Minor,
 Op. 25, No. 2
 Waltz of the Flowers
 Sixth Solo de Concert,
 Op. 82
 Pan, Pastorale
 Nocturne, Op. 17
 Concertino, Op. 45
 Sicilienne from "Pelléas
 et Mélisande," Op. 78
 Chasse aux Papillons
 Grand Fantasy on an
 Arabic Theme
 Berceuse
 Suite de trois Morceaux,
 Op. 116
 Capriccio Cromatico
 Concerto Miniature
 A Dorian Suite
 Minuet and Dance of the
 Blessed Sprits from
 "Orpheus"
 Sonata No. 1
 Sonata No. 2
 Sonata No. 3
 Sonata No. 4
 Sonata No. 5
 Sonata No. 6
 Sonata No. 7
 Seven Sonatas and Famous
 Largo
 Concertstück, Op. 98
 Sérénade
 Allegro Scherzoso, Op. 92
 Concert Piece, Op. 97
 Papillon, Op. 30, No. 4
- Benoit, Peter
 Blodek, Vilem
 Boehm, Theobald
- Bournonville, Armand
 Casadesus, Robert
- Chopin, Frédéric
- Delibes, Léo
 Demersseman, Jules
- Donjon, Johannes
 Doppler, Franz
 Duvernoy, Alphonse
 Fauré, Gabriel
- Fontbonne
 Garboldi, Giuseppe
- Gaubert, Philippe
 Godard, Benjamin
- Grimm, C. Hugo
- Gluck, Christoph
- Handel, George Friederich
- Hofmann, Hienrich
 Hüe, Georges Adolphe
 Hugues, Luigi
 Jadassohn, Salomon
 Köhler, Ernesto

Krantz, Allen
 Kronke, Emil
 Langer, Ferdinand
 Lax, Fred
 Lefevre, Charles
 Manigold, Jules
 Mouquet, Jules

Mozart, Wolfgang A.

Périlhou, Armand
 Pessard, Emile

Popp, Wilhelm

Quantz, J.J.
 Rimsky-Korsakov, Nikolay
 Taffanel, Paul

Van Leeuwen, Ary
 Verhey, Theodor H.H.

Winkler, Theodor

Whirlwind
 Second Suite
 Concerto in G Minor
 Tarantelle
 Scherzo, Op. 72, No. 2
 Concerto, Op. 6
 La Flute de Pan, Op. 15
 Five Short Pieces
 Sonata No. 1, K. 378
 Originally for Violin
 and Piano
 Sonata No. 2, K. 379
 Originally for Violin
 and Piano
 Sonata No. 3, K. 526
 Originally for Violin
 and Piano
 Sonata No. 4, K. 547
 Originally for Violin
 and Piano
 Sonata No. 5, K. 304
 Originally for Violin
 and Piano
 Sonata No. 6, K. 454
 Originally for Violin
 and Piano
 Sonata No. 7, K. 481
 Originally for Violin
 and Piano
 Sonata No. 8, K. 376
 Originally for Violin
 and Piano
 Sonata No. 9, K. 303
 Originally for Violin
 and Piano
 Ballade
 Andalouse, Op. 20
 Bolero, Op. 28, No. 2
 Fantaisie Brillante,
 Op. 190
 Arioso and Presto
 Flight of the Bumble Bee
 Andante Pastoral and
 Scherzettino
 Tarantelle, Op. 19, No. 6
 Concerto in D Minor,
 Op. 43
 Romanze, Op. 4

Chamber Music

Andersen, Joachim	Allegro Militaire for 2 flutes and piano, Op. 48
Brahms, Johannes	Sonata No. 1 for clarinet and piano Sonata No. 2 for clarinet and piano
Cavally, Robert	The Flute Family Sketch for flute trio
Gaubert, Philippe	Aquarelles for flute, cello and piano Serenade for flute, cello and piano
Grimm, Hugo	Divertimento for 8 flutes Five Etudes for flute choir A Salute to Quantz for 4 flutes
Hahn, Reynaldo	Romanesque for violin, viola and piano Romanesque for flute, viola and piano
Hugues, Luigi	Allegro Scherzoso for woodwind quintet
Jessel, Leon	Parade of the Tin Soldiers for flute quartet
Rebikov, Vladimir	The Musical Snuff Box for flute quintet
Spohr, Louis	Concerto No. 1 in C Minor for clarinet and piano
Various	Eight Madrigals for Seven Flutes
Wagner, Josef Franz	Under the Double Eagle for flute quartet
Weber, Carl Maria von	Concerto No. 1 in F Minor for clarinet and piano Concerto No. 2 in E-flat Major for clarinet and piano

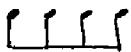
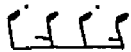




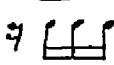
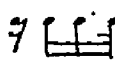
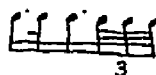
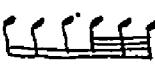


APPENDIX B

VARIANTS IN CAVALLY'S EDITION

The variants given below are those that affect notes, rhythm, and tempo markings. The variants for ornaments and articulation are omitted as such markings by the composer are only suggestions for the performer and do not need to be strictly followed. This information was obtained by comparing Cavally's edition with the corresponding Lasocki editions.

Sonata in E Minor

First movement

- | | | | | |
|----------------|---------------------|---|----|---|
| b. 1 (beat 1) | changed rhythm from |  | to |  |
| b. 2 (beat 2) | changed rhythm from |  | to |  |
| b. 5 (beat 4) | changed rhythm from |  | to |  |
| b. 13 (beat 4) | changed rhythm from |  | to |  |
| b. 16 (beat 2) | changed rhythm from |  | to |  |
| b. 19 (beat 1) | changed rhythm from |  | to |  |
| b. 20 | added fermata | | | |





Second movement

- | | |
|-------------------------------------|-------------------------|
| b. 34
(second half
of beat 1) | transposed up an octave |
| b. 42 | added Adagio |
| b. 43 | added fermata |

Third movement

- | | |
|-------|---------------|
| b. 13 | added fermata |
|-------|---------------|

Fourth movement

- | | | | | |
|----------------|---------------------|---|----|---|
| b. 20 (bar) | changed rhythm from |  | to |  |
| b. 75 (beat 3) | changed rhythm from |  | to |  |

b. 76 transposed up an octave
(second half
of beat 2 to end of
movement)

b. 80 added fermata

Sonata in G Minor

First movement



changed tempo indication from
"Larghetto" to "Adagio"

b. 19 omitted Adagio tempo change

b. 20 added fermata

Second movement

b. 30 added first and second endings

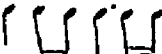

b. 54 (beat 3) changed rhythm from  to 



b. 60 added fermata

Third movement

b. 12 added fermata

Fourth movement

b. 1 (bar) changed rhythm from  to 

b. 26 (bar) changed rhythm from  to 

b. 33 added fermata

Sonata in G Major

First movement

b. 15 added fermata

Second movement

b. 13 transposed up an octave
(second half of
beat 4 through beat
3 of b.14)

b. 15 transposed up an octave
(second half of
beat 4 through beat
3 of b. 15)

b. 21 transposed up an octave
(beat 1 through
beat 1 of b. 26)

b. 31 transposed up an octave
(second half of
beat 1 through end
of bar)

b. 51 transposed up an octave
(second half of
beat 3 through end
of movement)

Third movement

substituted with sixth movement from B Minor Sonata

b. 20 added fermata

Fourth movement

changed tempo indication from
"Bourree angloise" to "Bourree"

b. 1 (through b. 7) transposed up an octave



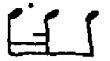



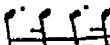

b. 22 added fermata



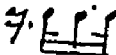

Fifth movement

changed tempo indication from
"Minuetto" to "Menuet"


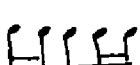
Sonata in C Major

First movement

b. 4 (beat 4)	changed rhythm from		to	
b. 9 (beat 3)	changed rhythm from		to	
b. 18 (beat 2)	changed rhythm from		to	
b. 20 (beat 1)	changed rhythm from		to	

- b. 21 (beat 4) changed rhythm from  to 
- b. 23 (beat 1 & 3) changed rhythm from  to 

Second movement

- b. 88 (bar) changed rhythm from  to 
- b. 128
(second half of
beat 2 through
end of movement) transposed up an octave


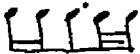


- b. 132 added fermata

Third movement

- b. 43 added fermata

Reversed order of fourth and fifth movements

Fourth movement (Allegro)





- b. 57 (bar) changed rhythm from  to 
- b. 59 (bar) changed rhythm from  to 
- b. 64 added first and second endings,
added fermata

Fifth movement

- b. 42
(second half of
bar through end of
movement) omitted
- b. 42 added fermata

Sonata in F Major

First movement

- b. 28 (beat 1) changed rhythm from  to 
- b. 43 (beat 1) changed rhythm from  to 
- b. 44 added fermata

Second movement

b. 28 added fermata



Third movement

changed tempo indication from "alla
Siciliana" to "Siciliana"

b. 7 (beat 12) transposed down an octave

b. 11 added fermata

Fourth movement

b. 14 changed rhythm from  to 
(beats 1-3, 7-9)

b. 19 (beats 1-3) changed notes from G A B to D C B

b. 28 added first and second endings,
added fermata

Sonata in B MinorFirst movement

b. 19 added fermata

Second movement

b. 4 transposed up an octave
(second half of
beat 2 through
beat 1 of b. 14)

b. 16 transposed up an octave
(second half of
beat 1 through
b. 23)

b. 43 through b. 63 transposed up an octave



Third movement

b. 13 through b. 14 transposed up an octave

b. 33 through b. 34 transposed up an octave

b. 34 added first and second endings,
added fermata

Fourth movement

- b. 9 (beat 1) changed rhythm from  to 
- b. 21 added fermata

Fifth movement

- b. 86 transposed up an octave
(second half to end of movement)
- b. 91 (A-sharp) shortened by half its time value
- b. 91 (rest) shortened by half its time value
- b. 92 shortened by half its time value
- b. 94 shortened by half its time value
added fermata

Sixth movement



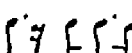

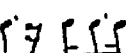


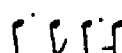


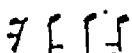
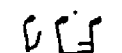




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



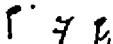

Seventh movement

- b. 20 added fermata



Sonata in A MinorFirst movement

changed tempo indication from
"Larghetto" to "Grave"









- b. 6 (beats 2 & 3) changed rhythm from  to 
- b. 24 (beats 2 & 3) changed rhythm from  to 
- b. 25 (beat 2 & 3) changed rhythm from  to 
- b. 26 (bar) changed rhythm from  to 
- b. 28 (beat 1) changed rhythm from  to 
- b. 34 (beats 2 & 3) changed rhythm from  to 
- b. 35 (beats 2 & 3) changed rhythm from  to 
- b. 39 (beats 2 & 3) changed rhythm from  to 

- b. 46 (beats 2 & 3) changed rhythm from  to 
- b. 47 (beats 2 & 3) changed rhythm from  to 
- b. 48 (beats 2 & 3) changed rhythm from  to 

Second movement

- b. 1
(through beat 3) transposed up an octave
- b. 2
(second half of
beat 4 through
down beat of b. 5) transposed up an octave
- b. 5
(second half of
beat 1) changed D to F
- b. 8
(beat 4 through
beat 3 of b. 10) transposed up an octave
- b. 18 (beat 2) changed rhythm from  to 
- b. 18
(second half of
beat 1 through
beat 3 of b. 20) transposed up an octave
- b. 29 (beat 2) changed F to D
- b. 30
(second half of
beat 1 through
down beat of b. 33) transposed up an octave
- b. 30
(second half of
beat 1) changed D to F
- b. 36
(beat 4 to end
of movement) transposed up an octave
- b. 38
added first and second endings
first ending reads like Handel MS;
second ending
added cadenza

Third movement

- b. 1 (beats 3 & 4) changed rhythm from  to 
- b. 2 (beat 1) changed rhythm from  to 
- b. 2 (beat 3) changed rhythm from  to 
- b. 6 (beat 2) changed rhythm from  to 
- b. 6
(beat 4 through
beat 1 of b. 7) transposed up an octave
- b. 15 added cadenza
- b. 16 added Adagio

Fourth movement

- b. 12
(second half of
beat 1 through
down beat of b. 15) transposed up an octave
- b. 21
(through second
half of beat 2 of
b. 22) transposed up an octave
- b. 25
(through beat 3
on b. 26) transposed up an octave
- b. 35
(beat 4 through
second half of
beat 2 of b. 36) transposed up an octave
- b. 47
(second half of
of beat 4 through
b. 48) transposed up an octave
- b. 50 added first and second endings
first ending reads like Handel MS;
second ending
added cadenza

APPENDIX C

PUBLICATION HISTORY OF THE 1930'S AND 40'S

On May 16, 1994 one week after the defense of this monograph, some new information came to light. During a telephone conversation with Mark Rogers, Director of Publications at Southern Music Company, he discovered an undated Albert J. Andraud catalogue. This catalogue listed several works which appeared to be reissues of works published in Germany around 1890; Cavally's G.F. Handel: Seven Sonata and Famous Largo was one of them. It also indicated that Louis Fleury edited one of these sonatas and Swedler edited the remaining six. Rogers then commented that during the 1930's and '40's, works were often copyright protected in Europe but not in the United States. As a result, publishers often brought these European editions to the United States to be produced and sold here. To increase sales of a particular work, a prominent American musician such as Cavally was sought out to revise the work and thus serve as the new editor. Consequently, the previous editor's name was omitted while the new editor's name appeared on the title page. It would be interesting to compare Cavally's edition with these earlier editions as it is the most accurate gauge of what Cavally actually did as editor. The extent to which these early publications were reissued in the United States and were revised by editors such as Cavally would certainly be an interesting avenue to peruse.

VITA

Lisa Read, a native of Paducah, Kentucky, received her Bachelor of Music and Master of Music from the University of Illinois, where she studied with Alexander Murray. She also studied with Trevor Wye in Manchester, England, for a semester while pursuing her doctoral studies at Louisiana State University.

As winner of the Texas Flute Society Concerto Competition, Ms. Read appeared as soloist with the Texas Chamber Orchestra in Dallas, Texas. Other accomplishments in competition include winner of the National Flute Association Orchestral Masterclass Competition, and semi-finalist in the National Flute Association Young Artist Competition.

Currently, Ms. Read is an Associate Professor of Music at Austin Peay State University in Clarksville, Tennessee, where she has taught since 1987. She is active as a soloist and performs extensively on the *Dimensions* concert series and touring program at Austin Peay State University. In addition, she performs regularly with several regional orchestras. Ms. Read has also taught at the Tennessee Governor's School for the Arts where she received the Outstanding Teacher Award.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Lisa Read

Major Field: Music

Title of Dissertation: Robert Cavally's Edition of
G.F. Handel's Solo "Flute" Sonatas:
An Evaluation and Historical Perspective

Approved:

Katherine Kemler

Major Professor and Chairman

George F. Kriedte

Dean of the Graduate School

EXAMINING COMMITTEE:

G. J. Gage

Kenneth William Brown

Richard A. Kaplan

Mark Ostrow

Timothy Worthy

Date of Examination:

May 9, 1994