

## Preface

*While Handel's diligence endeavored in various cantatas,  
Pez applied his quill to pleasing sonatas.*<sup>3</sup>

Johann Christoph Pez was born in 1664 in Munich, where he appeared already early on as a singer and instrumentalist at the electoral high school. Already during his time in school he sang and played for pay as a member of the musical ensemble of St. Peter's. However, in the course of the years the tensions increased between him and the choirmasters, whom he accused of unjust behavior and stylistic stagnancy: instead of performing dusty, old-fashioned motets, one should orient oneself more on the gallant Italian music after the manner of J. C. Kerll!

In 1687 Pez was finally hired by Elector Max Emanuel as an instrumentalist in the Munich court chapel. In 1689 he temporarily left the court for a nearly two-and-a-half-year sojourn in Rome that was paid for by the Munich treasury. He returned in 1692 and assumed his position again, surrounded by music that was influenced by both the Italian (Ercole and Giovanni Antonio Bernabei, Agostino Steffani) and French (Melchior d'Ardespin) styles. The elector himself, however, no longer resided in Munich, but had meanwhile moved his residence to Brussels. In 1694 Pez left Munich and became *Kapellmeister* at the electoral court in Bonn under Max Emanuel's brother, Joseph Clemens. Initially the court resided in Liège, then later in Bonn, where Pez was given the task of reorganizing the court chapel.

Pez's sonata collection *Duplex Genius sive Gallo-Italus Instrumentorum Conventus* appeared in 1696. Contrary to the title's promise, the sonatas clearly speak the musical language of the Italians, with which Pez had become acquainted in Rome. French elements clearly withdraw behind those of Corelli's style. Pez nevertheless considered it important to point out the fashionable "mixed style" that he consciously employed here.

When the War of the Spanish Succession broke out in 1701, Pez asked to be released from his duties and returned to Munich, where Max Emanuel had again taken up residence. Pez, however, waited in vain for a better position and lived there as a musician in exchange for "waiting pay." Finally, in 1706 he signed a contract as Württemberg *Oberkapellmeister* in Stuttgart, a position he held until his death in 1716.

The present edition of the *Duplex Genius* can be understood as a continuation of the work of Bertha A. Wallner, who published six of these sonatas in 1928.<sup>4</sup> Our edition is based on the first print of the sonatas, which was issued in 1696 by Jacob Koppmayer in Augsburg. The complete title reads: *Duplex Genius sive Gallo-Italus Instrumentorum Conventus 12. constans Symphoniis, 2. Violinis cum Archiviola & Basso continuo*. There are four partbooks (*Violino Primo*, *Violino Secundo*, *Viola da Gamba ò Viola da Braccio*, *Basso continuo*). The general term "Archiviola" ("bowed viola") in the title, is defined more exactly in the separate partbook: Pez specifies viola da gamba and violoncello (the bass instrument of the viola da braccio family) as equivalent possibilities. Forty years later, in his *Parisian Quartets*, G. P. Telemann likewise stipulated the violoncello as an alternative for the gamba in order not to unnecessarily limit the circle of customers and to accommodate the changing instrumental preferences.

Since the historical print is relatively free of errors, corrections are limited to smaller issues: obviously missing accidentals have been added without comment. In several problematic passages, we have added cautionary accidentals. All other editorial additions (accidentals, continuo figures) are placed in brackets. Added slurs/ties are printed as dashed lines. The original clefs have been retained, with one exception: the occasional tenor clef in the gamba part has been replaced by alto clef. – In ambiguous passages (slur placement, corrected notes), annotations are found directly in the score; where two solutions are possible, both are provided: the one preferred by the editor being printed normally in the score and parts, the other in an annotation or as a dashed slur.

We would like to thank the Rostock University Library, Special Collections Department, which holds the print, for providing a copy of the work to the editor.

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<sup>3</sup> G. P. Telemann, in *Poesie der Niedersachsen*, part 2 (Hamburg, 1725), p. 254.

<sup>4</sup> Sonatas 4, 5, 7, 8, and 12. *Denkmäler der Tonkunst in Bayern* 35 (Augsburg, 1928).