

Seite 6¹ zweistimmig mit Oberstimme und Bass, gefolgt auf den Seiten 7–9 von einstimmigen Variationen im Violinschlüssel. Von Zeit zu Zeit stehen Einsatzzeichen für einen „Chorus“, die sich auf eine Stimme im Violinschlüssel beziehen, die auf Seite 9 separat gedruckt ist und im wesentlichen den Bass eine Oktave höher verdoppelt. Es ist gut vorstellbar, dass das Stück in einer einfachen Konzertform aufgeführt wurde, wobei Bocchi die Solostimme eine Oktave tiefer auf dem Cello oder der Viola da Gamba gespielt hat, während eine oder mehrere Violinen den „Chorus“ und Bassinstrumente den unbezifferten Bass spielten; eine zusätzliche Continuostimme konnte leicht nach der zweistimmigen Partitur ausgesetzt werden. Bocchis Stücke sind keine Meisterwerke, aber sie sind wirkungsvoll, und sie sind für uns von Interesse, weil sie praktisch die ersten Beispiele einer Tradition sind, in der überlieferte Musik der britischen Inseln in eleganten italienisierten Arrangements für die vornehme Gesellschaft gewissermaßen hoffähig gemacht wurde, einer Tradition, die von Barsanti, Geminiani, Urbani, J.C. Bach und anderen fortgeführt wurde. Bocchis Sonaten sind außerdem die letzten [in Großbritannien] publizierten Solostücke für die Gambe vor deren moderner Wiederbelebung.

Peter Holman

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Übersetzung: Günter und Lenore von Zadow

Literatur

Siehe im Anschluss an die englische Einführung auf S. 16.

Introduction

Lorenzo Bocchi is first heard of in Edinburgh in July 1720, when he was described as ‘the second Master of the Violin Chello in Europe’. He was probably the first cellist to arrive in Scotland and was certainly the first member of the Italian musical diaspora to establish a career there. He had arrived in Scotland in the company of the Scottish tenor Alexander Gordon (c.1692–1754/5), who had spent the previous few years singing in Italy and then in London. Bocchi spent some of his time in Edinburgh collaborating with the poet Allan Ramsay in dramatic projects, and moved to Dublin some time before 18 August 1723, when the publisher John Neale began advertising subscription concerts, the first-known public concerts in Ireland. His arrangement of the Irish tune ‘Pléaraca na Ruarcach’, ‘As performed at the Subscription Consort’, was published in Neale’s *Collection of the most Celebrated Irish Tunes* (Dublin, 1724), and it is likely that he brought material from Scotland that Neale published as *A Collection of the Most Celebrated Scotch Tunes* (Dublin, 1724). Neale also published Bocchi’s own *Musical Entertainment for a Chamber*, op.1 (Dublin, ?1725; Edinburgh, 2/1726). Bocchi was evidently highly regarded in Dublin, and is mentioned in poems written there by Matthew Pilkington and Laurence Whyte; he made a lost setting of Pilkington’s Hymn to Sleep. He seems to have returned to Edinburgh in the autumn of 1725, and is last heard of on 20 July 1729 playing there in a concert with the young English violinist Matthew Dubourg (1707–67), who had settled in Dublin in 1721.

Like a number of Italian cellists at the time, Bocchi seems to have played the viola da gamba as well as the violoncello. The two sonatas in this edition, no. 11 in D minor and no. 12 in F major of *A Musical Entertainment for a Chamber*, are described as ‘Per la Viola da Gamba’, while the collection is described on the title-page as containing ‘*Sonatas. For Violin. Flute. Violoncello. and*

continued on page 16

¹ Die Seitenangaben in diesem Abschnitt beziehen sich auf den Originaldruck. Der Beginn der Seite 6 des Originaldrucks ist auf Seite 11 unserer Ausgabe wiedergegeben.

SIX STRING BASS. *With A Thorough bass for the Harpsicord. or bass Violin*. In addition to the two gamba sonatas, there are four for violin, four for recorder and two for violoncello as well as an Italianate cantata setting a text in Scots by Allan Ramsay. Sonata no. 11 is a three-movement work consisting of a prelude with dotted notes and roudades in the manner of French overtures, a courante and a minuet. No. 12 also begins with a prelude in dotted notes, though it is followed by an unusual movement labelled ‘an English Aire Improv’d after an Italian manner’ featuring the jig-like popular tune ‘The Parson among the Peas’, found in the 1714 edition of Thomas D’Urfey’s collection *Wit and Mirth, or Pills to Purge Melancholy* and other contemporary sources. Bocchi arranged it with contrapuntal entries between the gamba and the bass and with rising and falling modulating sequences between the statements of the tune in the manner of a concerto. The last movement is said to be ‘In Imitation of a French Horn’ and borrows rhythmic patterns from the ‘Minuet for the French Horn’ from Handel’s *Water Music*, HWV348/7.

The other piece in this edition is headed ‘Plea Rarkeh na Rourkough or y^e Irish weding improved with diferent divitions after y^e Italian maner with A bass and Chorus by Sig^r: LORENZO BOCCHI’ in *A Colection of the most Celebrated Irish Tunes*. On the title-page its title is given as ‘Plea Rarkeh na Rough’ and it is said to be printed ‘As performed at the Subscription Consort by *Senior Loranzo Bocchi*’. The piece consists of the tune, ‘Pléaráca na Ruarcach’ in modern Gaelic, given on p.6² in two parts, treble and bass, followed by single-line divisions in the treble clef on pp.7-9. There are cues from time to time for a ‘Chorus’, and they coincide with the entries of a treble-clef part, printed separately on p.9, that essentially doubles the bass an octave higher. It is likely that the piece was performed as a simple form of concerto, with Bocchi playing the solo part down the octave on the violoncello or viola da gamba, one or several violins playing the ‘Chorus’ and bass instruments playing the unfigured bass; a continuo part could easily have been realised from the two-stave score. Bocchi’s pieces are no masterpieces, but are effective enough and are of interest as virtually the earliest examples of a tradition in which the traditional music of the British Isles was made acceptable to polite society in elegant Italian-style arrangements, a tradition continued by Barsanti, Geminiani, Urbani, J.C. Bach, and others. Bocchi’s sonatas also have the distinction of being the last solo pieces for the gamba published before the modern revival.

Peter Holman
Colchester, May 2012

Further reading:

- John and William Neale, *A Collection of the Most Celebrated Irish Tunes*, introduction by Nicholas Carolan to the facsimile (Dublin, 2/2010).
- Lowell Lindgren, ‘Italian Violoncellists and some Violoncello Solos Published in Eighteenth-Century Britain’, *Music in Eighteenth-Century Britain*, ed. David Wyn Jones (Aldershot, 2000), pp.121–57.
- Peter Holman: ‘A Little Light on Lorenzo Bocchi: An Italian in Edinburgh and Dublin’, *Music in the British Provinces 1680-1914*, ed. Rachel Cowgill and Holman (Aldershot, 2007), pp.61–86.
- Peter Holman, *Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010).

² The page numbers in this paragraph refer to the original print. The beginning of the original p. 6 is given on p. 11 of this edition.