

The Keyboard Copyists of Fux's Circle with Particular Emphasis on Gottlieb Muffat

ALISON DUNLOP

My study examines the influence and individuality of keyboard copyists within Fux's circle, building upon the groundwork laid by Friedrich W. Riedel¹ and Susan Wollenberg.² It also assesses the contribution of these copyists to the dissemination of keyboard music from previous centuries and tries to answer questions such as:

- Were the keyboard copyists in Fux's circle the only proponents of 'early' music in Vienna at this time?
- To what extent are the copyists acting as editors and arrangers, and to what purpose?
- What do these copies reveal about contemporary Viennese performance practice – are there any trends or does each copyist have a distinct style?
- What impact did this have on the composers of subsequent generations?

Wollenberg suggests that the ornamentation seen in Fux's keyboard works³ was not in fact by Fux but rather by his pupil Muffat. I intend to carry out a statistical study of Muffat's application of ornamentation and other 'aesthetic' changes which may demonstrate this. I plan to conduct a similar study on Kerll's keyboard works.⁴ I also aim to re-evaluate aspects of Friedrich Neumann's work on ornamentation.⁵

¹ The primary works relating to this study are: F. W. Riedel, *Das Musikarchiv im Minoritenkonvent zu Wien* (Kassel: Bärenreiter, 1963); Riedel, *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts (vornehmlich in Deutschland)* (München/Salzburg: Musikverlag Emil Katzschichler, 1990).

² Susan Wollenberg, 'Viennese Keyboard Music in the Reign of Karl VI' (DPhil, University of Oxford, 1974).

³ No autograph is extant, but copies exist in Muffat's hand (D-B Mus.ms. Bach P 247/IV; CZ-KRa II A 24) and in that of copyists possibly working for Muffat (D-B Mus.ms.30266; A-Wn Mus.hs.18685; D-Mbs Mus.ms.5473; A-Wm 705).

⁴ There are disagreements over the assessment of Kerll sources. Susan Wollenberg (n 2, p.18) and David R. Fuller (see his review of the recent editions of Kerll in *Journal of Seventeenth-*

Recent political changes in Europe have brought to our attention many sources which were previously unavailable to scholars. These offer new opportunities for the source study and reception history of works, many of which remain unpublished. This study may also make a contribution to Bach scholarship and help illuminate the reception of his music in Vienna through an exploration of the Muffat-Questenberg-Bach link.

My work to date has centred on Gottlieb Muffat's 1736 transcription of Handel's *Suites de Pièces* (1720).⁶ Here is a brief summary of my hypotheses and the questions which have arisen:

- 1) Muffat's apparently unique system of ornamentation is perhaps best illustrated through his activities as a copyist. I seek to determine whether or not his transcription makes Handel's works fit more closely to a Viennese model of keyboard writing or to his own taste.
- 2) Muffat does not appear to apply his system of ornamentation generically.⁷
- 3) The application of ornamentation is not the only feature of Muffat's transcription of Handel's *Suites de Pièces*. He makes several other types of change, again in accordance with what appears to be his own set of 'aesthetics', or with contemporary Viennese style (I will try to establish this through examination of a wider range of sources).⁸
- 4) Muffat's transcription of Handel's *Suites de Pièces* falls between the dates of his two printed works. His continuing employment of clef changes,⁹ although slightly less frequent than in the *72 Versetl sammt 12 Toccaten*

Century Music, 3, 1 (1997)) believe that Gottlieb Muffat was the copyist of the manuscript A-GÖ Ms. Kerl 2, which, in Fuller's view, is not only the sole surviving copy to contain Kerll's complete known keyboard works, but also transmits the musical text most reliably. On the contrary, F.W. Riedel is of the opinion that Gottlieb Muffat was not its copyist but simply an owner of this copy, and that the copyist (c.1690-1700) is still unknown (private communication on 20 January 2008).

- 5) Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach* (Princeton: Princeton University Press, 1978).
- 6) Alison Dunlop, 'G. F. Handel, *Suites de Pièces*, HWV 624-33 (1720) – 'mises dans une autre applicature pour la facilité de la main' by Gottlieb Muffat (1736)' MA, Queen's University Belfast, 2007. This included a statistical survey of ornamentation; a detailed source comparison of the 1720 Cluer Handel printed edition, Gottlieb Muffat's autograph transcription (D-B Mus.ms.9160) and a contemporary copy (D-B Mus.ms.9160/1); and some observations about each composer's 'aesthetics'. I have since made a detailed comparative study of Handel's *Six Fugues or Voluntaries* (1735) and the aforementioned copies.
- 7) A statistical study of Muffat's ornamentation carried out on the Handel transcriptions shows that he does not use ornaments to emphasise the metre of generic dance forms but to highlight melodic contours and rhythmic motifs. Where this pattern is displaced it is normally to accentuate the harmony, especially impending modulations. Muffat also uses particular ornaments to characterise a particular section of a work.
- 8) For example, he regularises rhythms, alters the form of the scale used, adds suspensions, and evens out the texture. One feature of his transcription is that he thins out the thicker chords, which Handel seems to favour, particularly at cadential points. Muffat adds first, second and third time bars where Handel has none, which connects each section more fluently, changes the value of upbeats and adds an elaborated demisemiquaver bass line to *Double 2* of Suite No. 5, Movement 4: a variation within a variation. Muffat also alters Handel's figuration where ornaments are written out in order to apply his own semiotic system more consistently.
- 9) Five in total: treble, soprano, alto, tenor and bass.

(1726), shows that he only reconsidered this fundamental didactic principle after 1736. In his preface to the *Componimenti Musicali* (1736), Muffat acknowledged that the use of such a diverse range of clefs was too demanding for many, particularly at a time when many of these clefs had become redundant in keyboard music.

- 5) There are several places in the manuscript D-B Mus.ms. 9160 where original pagination is partially visible. This reveals that Muffat's transcription did not originate as a complete entity but as individual suites, perhaps forming part of different collections. Various textual layers are also visible and some symbols, ornaments and slurs do not appear to be in Muffat's hand, owing to their uncharacteristic clumsiness.¹⁰

In short, Muffat's concept of ornamentation seems to contradict the meaning of the term: his ornaments are not embellishments but intrinsic to the text. His highly systematic approach sets his transcription of Handel's music aside from those of his contemporaries and distinguishes his ornamentation from that of French composers of the time. In terms of its application and in a semiotic sense, his style of ornamentation seems to be more consistent than that of his contemporaries, and therefore may have been conceived especially for pedagogical purposes.

I began my study by trying to identify keyboard sources pertaining to Fux's pupils, among whom were Alexander Giessel (1694–1766), Gottlieb Muffat (1690–1770), Jan Dismas Zelenka (1679–1745) and Georg Christoph Wagenseil (1715–77). I have also identified two sources relating to Muffat which I believe were previously unknown and may be seen to have influenced his work or pedagogy. These are Girolamo Diruta's *Il Transilvano* (1593)¹¹ and Telemann's *20 Kleine Fugen* (1731).¹²

A significant number of Muffat sources have not previously been discussed in a scholarly context. These were brought to my attention by Martin Haselböck's 2001 UE editions¹³ of Muffat's three keyboard concerti, which are housed in the Berlin Sing-Akademie collection. In this collection there are a total of 25 items ascribed to Gottlieb Muffat.¹⁴ The keyboard concerto manuscripts are of particular interest as they are full of performance directions, including dynamics¹⁵ and articulation. Another striking feature is the presence of three hornpipes ('hornepippe') among his suites, a genre which Muffat uses in Suite 4

¹⁰ This is also supported by differences between the autograph D-B Mus.ms.9160 and the contemporary copy D-B Mus.ms.9160/1 which show that corrections were made to the original after the copy was made.

¹¹ This copy is currently in the possession of an American bookseller who could say nothing of its provenance except that he obtained it from an auction in Germany several years ago.

¹² Steven Zohn, 'Telemann in the Marketplace: the Composer as Self-publisher', *Journal of the American Musicological Society*, 58/2 (Summer, 2005), p. 306.

¹³ Gottlieb Muffat, ed. Martin Haselböck, *Konzert B-Dur; Konzert C-Dur; Konzert F-Dur* (Vienna: Universal Edition, 2001).

¹⁴ These include three keyboard concerti (SA 2868–70), 23 suites or partitas (SA 4573–80, 4582 and 4586–94) and two pastorellas (SA 4583–5).

¹⁵ In the Concerto in C pianissimo markings, which are possibly autograph, appear.

of the *Componimenti Musicali*. There do not seem to be any precedents or parallels in German or Austrian keyboard music.¹⁶ Further research may reveal a specific influence and perhaps prove that Muffat was familiar with English composers other than Handel.

Although I have not yet had the opportunity to check for concordances or to ascertain authenticity, I suspect that at least three partitas are to be found in other archives.¹⁷ Further inspection is needed to establish whether any of these sources is autograph (several are clearly not).¹⁸ Furthermore, a set of five partitas, SA 4581, is marked 'Del Signore Giorgio Muffat', which raises more questions about the attribution of the whole collection, almost every volume of which is covered in the same light green fine cardboard and seemingly labelled by the same hand.¹⁹

Only one source in the collection is labelled in more detail and dated:

PARTIE/ POUR LE CLAVECIN/ en/ A# / composée/ par/ THEOPHILE
MUFFAT,/ Organiste de l'Empereur et de l'Emperatrice/ AMALIE./ 1717./
No. 1.²⁰

It is a small book, just six pages in total, seemingly not autograph, and there is very little ornamentation compared with those works identified as post-1726. I believe this is the earliest known composition by Gottlieb Muffat. This collection may allow for a reassessment of the chronology, stylistic development, and influences on Muffat's work.

I plan to continue my research by examining Muffat's works in this collection in relation to his *œuvre* and in terms of their relationship to the keyboard music of this period.

¹⁶ Wollenberg, 'Viennese Keyboard Music' (n 2, p. 234).

¹⁷ Since this paper was given, I have been able to establish some concordances though not all the relevant sources have been examined: movements of SA 4574 are found in Muffat's second printed work, *Componimenti Musicali* (1739); SA 4576 in A-Wn Mus.hs.18685/4; SA 4578 in A-Wn Mus.hs.18691/1 and the Trio also in D-B Mus.ms.15784; SA 4582 in a different order in A-Wn Mus.hs.18685/2 and the Prelude also in A-Wm 715; the Rigaudon of SA 4585 transposed from D to C in A-Wn Mus.hs.15935; SA 4589 D-B Mus.hs.15784/1 except for the final movement, Gigue.

¹⁸ 21 works are seemingly autograph (SA 2868-70, SA 4573-78, SA 4583-94). Zelter, in his catalogue of the Sing-Akademie collection, does not make any detailed notes about the Muffat sources and I have not yet been able to shed any light on their provenance.

¹⁹ Only four out of the five partitas seem to be complete and over half of the movements found here appear to be unique to this collection (concordances of 16 of the 34 movements are found in A-Wm 743).

²⁰ SA 4582's contents are a prelude, allemande, courante, sarabande, gavotte, air en menuet, gigue angloise, menuet angloise. As noted in n 17, there seem to be concordances for SA 4582 although its authenticity was previously brought into question by Wollenberg and no date was ascribed to the work. This copy may possibly be an earlier draft of the work.