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Summary

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Cello as an independent instrument realising basso continuo
in Italian sonata of the first half of the 18th century.

Nowadays forgotten skill of realising basso continuo used to stand in the centre of cellists' performance practice at the turn of the 18th century. The author of the thesis, in an attempt of re-creating this lost tradition, demonstrates basso continuo realisation on the cello in four Italian sonatas published in the first half of *Settecento*: A. Corelli - Op. 5 No. 8, A. Vivaldi – Op. 2 No. 3, G. Visconti – Op. 1 No. 3 and F. M. Veracini – Op. 1 No. 1, which are recorded on a CD called *Il Continuo Virtuoso* (Martyna Pastuszka – violin, Tomasz Pokrzywiński – cello).

The thesis is divided into three parts. Part I sheds light on the historical context of basso continuo realisation on the cello. Author quotes both historical sources as well as modern publications and dissertations. The variety of forms, sizes and tunings of the early bass instruments of the violin family is discussed, as well as terminology and development of the cello in Bologna, in the second half of the 17th century. The meaning of the term violone, which was used in Corelli's Rome well into the 18th century is also explained – in the context of instrumentation instruction of Corelli's op. 5 (and Visconti's op.1) sonatas: "a violino e violone o cimbalò". The detailed investigation of the instrumentation in Italian chamber music leads to the conclusion, that a genre of unaccompanied duo for violin and cello became increasingly popular towards the end of *seicento* and Corelli's op. 5 most probably belongs to that genre. The modern practice of doubling the bass line with harpsichord and cello is therefore questioned. Historical evidence for continuo realisation on the cello, such as written accounts, composers' instructions, early cello parts with figures and double-stops, solo repertoire for the cello and later (2nd half of 18th Century) written out realisations and cello methods – is brought forward.

Part II of the thesis is a meticulous description of the method and technical means used by the author in the recording of the discussed sonatas. Part III consists of the CD itself, as well as a modern edition of all four aforementioned sonatas in scores with a written out cello realisation of the basso continuo.