

ORNAMENTATION SOURCES ON HOW [NOT] TO FOLLOW THE RULES

THE EMBELLISHMENTS OF PISENDEL IN THE SCHRANK II, WITH A SPECIAL FOCUS ON VIVALDI

Francisco Javier Lupiáñez Ruiz

(PhD student at Universidad de Guanajuato)

Email: lupianbaroque@gmail.com

Website: www.javierlupianez.com

Ph.: +34 636963611 (Spain) +31 628765101 (The Netherlands)

Post: Laan van Nieuw Oost-Indie 37, 2593BK. The Hague, The Netherlands

The famous Schrank II located at the *Sächsische Landesbibliothek - Staats- und Universitätsbibliothek* (SLUB) in Dresden contains about two thousand musical manuscripts compiled for the most part by Johann Georg Pisendel (1687-1755). A careful study of these manuscripts reveals a large number of notes by Pisendel himself. These annotations are mostly guides for ornamentation or improvisation. We find them in more than 160 pieces, being considered for its size and diversity one of the largest and most important sources for ornamentation of the first half of the 18th century.

Many of the most daring designs are made on Vivaldi manuscripts. The large number of Vivaldi manuscripts with annotations and the fact that Pisendel was a direct student of Vivaldi opens a window in the improvisatory style of the Red Priest through his student.

The analysis of these annotations shows us a style that moves away from the contemporary treatises dedicated to the ornamentation and the sources, academic or not, intended for a more general public. On the other hand we find suggestive similarities with handwritten sources intended for the personal use of the performers. This agrees with the idea already enunciated in 1958 by Pincherle and argued with diverse sources of the time of how the great musicians avoided as far as possible to make public "the secrets of their style"

“Indeed, ornamentation expressed, better than any other element of the art of the performer, his own style, his taste, his personality. He did not always like to put it within the reach of anybody at all”¹

¹ Marc Pincherle and Isabelle Cazeau “On the Rights of the Interpreter in the Performance of 17th- and 18th-Century Music” *The Musical Quarterly*, Vol. 44, No. 2 (Apr., 1958), pp. 145-166