ABSTRACT

German Galant Lute Music in the 18th Century, a research of the period, the style, central lutenists, works, ornaments, idiomatic, and problems that arise when adapting lute music from the period to the modern eight-stringed classical guitar. Dissertation in English by Per Kjetil Farstad: *German Galant Lute Music in the 18th Century*. 513 pages including illustrations and music examples, a theoretical section, and a CD recording *Guitar Galant*, with chosen works by Silvius Leopold Weiss, Ernst Gottlieb Baron, Adam Falckenhagen and Bernhard Joachim Hagen, played on the eight-stringed guitar. A study of the Göteborg University, Department of Musicology, No. 58, 2000. ISBN: 91 85 974 55-2. ISSN: 0348 0879. Available from Göteborg University, Department of Musicology, Box 200, SE-405 30 Göteborg, Sweden.

German *Galant* Lute Music in the 18th Century is divided into five sections.

(1) The **first section** deals with the status and function of the music of the 18th century, and gives a general overview of the music philosophy and aesthetics of the Baroque period and the development of a *galant* approach. I have approached the subject by studying central theoretical books of the century. (2) In the **second section** a closer look is taken at the notion '*galant*', when the word first appeared, what the concept entails, and Ernst Gottlieb Baron's understanding of the word. The Italian and French influence on the *galant style* in Germany, both with music history in general and within the history of the lute, is shown. At the end of this section some *galant* lute features in the works of Ernst Gottlieb Baron, Adam Falckenhagen, and Bernhard Joachim Hagen are shown, and a further introduction to *galant* melody and harmony is given. (3) The **third section** contains information about the lute, lutenists, and lute-composers throughout 18th century Germany. The main geographical areas of the German-Roman Empire, where lutenists and composers for the lute were to be found, are presented. Lutenists and lute-composers are mentioned very briefly under the city where they were born or employed. At the end of this section, the decline of the lute in Germany is discussed. Finally a short chapter about the Mandora and the Gallichone is presented – instruments which form a possible link to the modern classical guitar. (4) **Section four** deals with ornamentation in lute manuscripts of the 18th century, and interpretation of these ornaments based on core instruction books and sources of the time. (5) Idiomology, and transcriptions or arrangements of *galant* lute music for the guitar is the subject in the **fifth section**. The six and eight-stringed guitars are compared to the main lutes of the time. The idiomatic expression of each of the instruments is discussed. Chamber music composed for the lute is described and problems of transcribing and arranging music from tablature to conventional notation are discussed. Finally, transcriptions of works by Silvius Leopold Weiss, Ernst Gottlieb Baron, Adam Falckenhagen and Joachim Bernhard Hagen, ranging in time from ca 1719 to ca. 1770, are presented. These works are arranged for the eight-stringed guitar, and detailed editorial arrangement comments are given to the works from an idiomatic and historical perspective.

Appendix I and **II** contain more comprehensive biographical and bibliographical information about 18th century German lutenists and composers for the lute, and include a list of works by lutenists and composers for the lute. Finally, a complete bibliography is included.

Guitar Galant, is a CD recording of the guitar arrangements in section five. The intention is to show how baroque lute music can be interpreted on an eight-stringed classical guitar, through an idiomatic, although accurate, performance practice.