

THE SOLO KEYBOARD SONATAS AND SONATINAS OF
GEORG ANTON BENDA:
A STYLISTIC ANALYSIS, THEIR HISTORICAL CONTEXT,
AND A GUIDE TO PERFORMANCE

BY
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Submitted to the graduate faculty of the School
of Music in partial fulfillment of the
requirements for the degree,
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PRELIMINARY THOUGHTS (2023)

This 1000-page Doctor of Music dissertation, written from 1981 – 1985, was created with two purposes: 1) ostensibly, to call attention to, and discuss, the solo keyboard works of Georg (Jiří) Benda.

2) more importantly, to provide insight into the understanding and interpretation of keyboard music written between circa 1740 and 1820.

While fulfilling the lacuna of information regarding the keyboard music of Georg Benda was an incentive in itself, the writer spent those four years researching and writing primarily for the independent piano teacher, for the undergraduate or graduate music student, the amateur adult, and even the high school student, who seeks more understanding of all 18th century keyboard music.

The writer laments the fact that so much information exists from 18th century writers on how to perform the music of that time, which has gone largely unexplored by those who play this music today. Knowing that few people in today's frenetic world will have the time, or take the time, to read the 18th century treatises or the many commentaries on them, the writer aimed to bring to 20th and 21st century readers the valuable messages of those 18 century musicians.

The writer, at the time of his writing, believed there to be no comprehensive guide to the interpretation of keyboard music written between 1740 and 1820, which provided sufficient essential detail and yet did not present more details than many readers might wish to encounter. Sandra P. Rosenblum's magnificent volume Performance Practices in Classic Piano Music: Their Principles and Applications did not appear until 1988, although its large amount of wonderful detail could prove to be more than some readers might desire.

Musical scholarship is useless unless it is made relevant to performance and listening. It was the writer's purpose to create a practical resource, not only for scholarly musicians in academia, but also for music enthusiasts of all ages and levels. He aimed to make everything as simple and approachable as possible, while still being thorough and comprehensive. Part of what has made this work so large is that it aims to address the large number of parameters necessary for understanding 18th century music. The writer never assumed that any single person would read every word of this tome. It was intended to be a smorgasbord, of an encyclopedic nature, from which the reader can select those portions which meet his/her needs and desires.

The many quotations were provided to remedy the fact that most readers will never read the original sources. Extensive footnotes were provided not only to support the information, but also to supply the reader with the locations where subjects can be pursued in more depth.

The writer considered abridging or editing this volume before placing it on the Internet. However, he rejected that idea, believing that there are some people who might wish to learn everything possible about Benda and his keyboard works, and that a product written in one's early 30's should be left intact rather than incorporating the older, and hopefully wiser, insights of a septuagenarian.

Most readers will skip the portions pertaining particularly to Benda and focus on the aspects which are most relevant to the works of Bach, Haydn, Mozart, Beethoven, and Schubert which they are playing or hearing.

A list is provided below of the high priority information which would be most useful to the non-scholar. The writer believes the information in these pages is crucial to the performance of 18th century music. The reader is welcome to copy any portions for personal use or that of his/her students, since this document is not under copyright.

The most useful portions for most readers :

Chapter 3	Views of the Sonata by 18 th Century Musicians	Pages 32-37
Chapter 5	18 th Century Style Influences	Pages 72-95
Chapter 9	On Performance in General	Pages 152-181
Chapter 11	Sonata Form in General	Pages 203-205
Chapter 13	Tonality	Pages 320-340
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Chapter 25	Dynamics	Pages 657-679
Chapter 26	Repeat Signs	Pages 683-687
Chapter 28	Essential Ornaments	Pages 710-779
Chapter 30	The Instrument Question	Pages 870-878

Accepted by the faculty of the School of Music,
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for the degree Doctor of Music.

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Director of Document

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Chairman of the Research Committee

Chronology of
the Benda Family
Youth in Bohemia
Apprenticeship in
Karlshorst
Travels in Italy
1770-1780

A. Peter Brown

Jarl Ruyth

A. Montecini

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ABBREVIATIONS

Several abbreviations are used consistently throughout this study: the anthology Musica Antiqua Bohemica is referred to as MAB; the individual movements of sonatas are identified by lower case Roman numerals, e.g., the 1st movement of Sonata 1 becomes Sonata li; the addition of an Arabic numeral, e.g., Sonata li,15, refers to a specific measure of the movement.

In the Bibliography each entry has been assigned a one or two word identification label. These labels are used throughout the paper in the text and the footnotes when referring to the bibliographic sources.

Two types of footnotes have been employed: content and reference. Content footnotes primarily elaborate on material in the text, are labelled by asterisks, and are found at the bottoms of the appropriate pages. Reference footnotes primarily cite sources, are numbered consecutively within each chapter, and appear at the end of the chapter.

PREFACE

Like 18th century musical creations, this study is intended for both the Kenner [connoisseur] and the Liebhaber [amateur]. While the author expects that musicologists, theorists and performers may be able to derive new insights and discover useful information, he has also written with teachers and students of all levels in mind, in the hope that they too will avail themselves of the contents of this volume.

William Newman referred to the sonatas and sonatinas of Georg Benda as having "yet to be studied in any detail." He further stated that "the only survey of consequence" is the nine page section in the 1930 dissertation Stilz/BERLINER.^{*} One other source which discusses Benda's keyboard works is Heuschneider/GERMANY. However, most of her 14 pages on Benda's works are devoted solely to their structural aspects, since the stated aim of her volume is to trace the development of the sonata and particularly of sonata form. Only a few paragraphs are devoted to other aspects of style, and the sonatinas are not studied at all. Therefore, the present writer resolved to help fill the lacuna in research on

^{*}Newman/SCE, pp. 13, 435-436. A search of all standard sources by the present writer failed to reveal any completed or in progress dissertations dealing specifically with Benda's solo keyboard works. In addition, Music Index did not list any article which devoted more than one paragraph to these works.

Benda's keyboard works.

While the sonatas and sonatinas have remained his central focus, discussions of related areas not always considered in an exclusively stylistic analysis have been included. The reasons for their inclusion are:

1. It is the conviction of this writer that an artist's works cannot be fully understood without a knowledge of the creator's background.
2. Information pertaining to Benda is not readily available. Nearly all the major sources are in German, and are frequently difficult to procure. While scattered references appear throughout many other sources, the present writer came to view the assemblage of detailed information of Benda's life in one volume as a useful contribution to scholarship, as well as a benefit to any individual interested in studying Benda's works.¹
3. It is unfortunate that Benda's primary fame is through history books which usually mention only his pioneering use of melodrama and his success in Singspiel composition. This writer hopes to stimulate additional interest in the performance of Benda's keyboard works.
4. The performance practice of 18th century music is poorly understood by many musicians. Therefore, while considering aspects of performance in Benda's works, the present writer came to believe that a need exists to promulgate a more accurate and thorough understanding of 18th century music in general, from that termed "late Baroque" to that known as "classical." The fact that Benda's

music was written during a period when musical styles and fashions were in an unusually active state of flux is one of the fascinating aspects of studying his works.

5. The present writer admits to approaching his research in the spirit which Joshua Rifkin described as his own attitude as a musicologist:

When I get swept away by something I go at it hammer and tongs. . . . You just want to embrace the thing in its totality, to get everything, to have everything, and to know everything.²

The writer hopes that the perusal of this volume will stimulate further study. As Goethe remarked:

No one learns anything purely by hearing, and whoever doesn't pursue a thing himself has only a partial and superficial knowledge of it.³

Therefore, a large number of quotations and footnotes have been employed in this study to provide bibliographic assistance to readers wishing to undertake their own research, as well as to support this writer's beliefs and conclusions. Very often the writer has found himself frustrated over sources which are only sparsely documented, and he concurs with Jan LaRue's statement: "Overdocumentation may be a bore, but underdocumentation leaves the reader whirling in a chamber of echoes."⁴

All of the above factors have resulted in a work of unusual scope, length and comprehensiveness for a Doctor of Music paper. However, the writer believes that a doctoral document ought to aim to reflect the ideals of the Indiana University doctoral degree,⁵ and not merely its requirements.

The writer has attempted to make a practical contri-

bution which transcends Benda's sonatas and sonatinas. It is his fervent desire that this work not merely adorn a shelf, or be occasionally consulted by those interested only in Benda. Instead, he hopes that it will be consulted as a general resource. Knowing that its circulation will never be extensive, he hopes it may at least be of assistance to musicians at Indiana University. In this way he can indirectly repay his debt to those at Indiana University who have given so much to him.

Footnotes

¹A serious student wishing more knowledge of Benda's life will wish to consult Helfert/BENDA; Lorenz/BENDA; Gerber/LEXICON, pp. 330-336; Schlichtegroll/BENDA.

²Joshua Rifkin, quoted in Kozinn/RIFKIN, p. 14.

³Goethe to Eckermann, February 20, 1831, quoted in Rudolf/BEITRAG, p. 223.

⁴LaRue/REVIEW, p. 566.

⁵Indiana University Bulletin: School of Music, Bloomington Campus (1980-1981), p. 59.

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This document would not exist without the assistance of the writer's wife, Dr. Susan Dersnah Fee, who assisted the writer with the bar by bar analysis of Benda's sonatas and sonatinas, read the handwritten draft and offered valuable suggestions, typed two drafts of the entire paper, and assisted in the editing of the final draft.

These tasks were not undertaken with the luxury of a free schedule, but were done on top of the seven day-a-week demands of a full-time independent music teacher of piano, violin and theory. In addition, for 3½ school years and four summers, she taught 60% of our students during the winter and 85% of the students during the summer, in addition to performing numerous other duties so that the writer could have more time for his research.

Not only is the writer grateful for what she did, but also for what she cheerfully and selflessly did without. No matter how far the writer's zealous research took him, and despite the constricting demands it imposed on her, her patience, support and encouragement remained undaunted. There is no way this writer can ever show her adequate thanks.

The writer is very indebted to Audrey Hirsch who undertook the typing of the final copy of the paper. Her geniality and perseverance during the more than four months

in which it dominated her life were exemplary. Her patience and high standard of excellence, along with those of her husband, Harvey, who in numerous ways assisted her, as well as the writer, are deeply appreciated.

The writer also owes a debt of gratitude to three other individuals, without whom his musical career would never have existed:

1. his parents, William and Glenys Fee, who spared nothing in their support and encouragement of his development, and who devoted much of their lives to instilling the qualities which later enabled him to complete a doctorate
2. his first, and until college, only piano teacher, Willis Bennett, who unselfishly gave all he had to provide the musical and pianistic foundation for a lifetime, and who was the role model for this writer when he entered the music profession.

The writer also wishes to acknowledge the guidance, inspiration and friendship given him by his later piano teachers, as well as the teachers of music history and music theory, who made past music and musicians come alive, and who showed him how music is put together. While their names are too numerous to mention, they all played a role and none will ever be forgotten.

The writer is also indebted to the following individuals and institutions:

1. his advisor, Mr. Menahem Pressler, and the major field representatives, Mr. Alfonso Montecino and Dr. Joseph Rezits, who consented to read the early draft of this

study, making suggestions which were most helpful and giving much appreciated encouragement

2. Dr. A. Peter Brown, for the insights and information which he provided in his seminar, "Solo and Ensemble Keyboard Music in Vienna, 1730-1800," held in the spring semester of 1976. Many of the bibliographical sources used in the preparation of this paper were cited in this seminar, and also appear in Brown/CLASSICISM. Dr. Brown also loaned this writer translations of Bücken/GALANT, and Engel/SOURCES.
3. the writer's father, William Fee, who was of great assistance by translating many sources or portions of sources from the original German. All quotations in English from these sources in the present study are his translations. They include the following:
Branberger/KLAVIERKUNST; Gerber/LEXICON; Härtung/
ANEKDOTEN; Hässler/LEBENS LAUF; Helfert/BENDA (German
summary); Hortschansky/PRÄNUMERATIONS; Kahl/HÄSSLER;
Lorenz/BENDA; Mersmann/BEITRÄGE; Pečman/ÄSTHETISCH;
Pečman/BEETHOVEN; Pečman/BENDA'S; Racek/FRAGE; Rudolf/
BEITRAG; Schlichtegroll/BENDA; Schoenbaum/BENDA;
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4. Dr. Anthony Newman, for his willingness to loan the manuscript of Newman/BACH
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6. the Indiana University School of Music Library, for its acquisition, at the request of the present writer, of microfilms of the original editions of Benda's sonatas and sonatinas
7. the Michigan State University Library, for its generous circulation policy to all residents of the state of Michigan
8. the Grace A. Dow Memorial Library, Midland, Michigan, for its help in acquiring several sources through inter-library loan.

Several published resources which were especially helpful in the preparation of this study include:

1. Donington/IEM, with its excerpts from hundreds of treatises, extensive bibliography, and pragmatic commentary which was especially helpful in the understanding of several particularly controversial questions
2. translations of the treatises by C. P. E. Bach, Kirnberger, Leopold Mozart, Quantz and Türk, much use of which was made in this study
3. the writings of William Newman, Leonard Ratner and Charles Rosen
4. Kirkpatrick/SCARLATTI and Badura-Skoda/MOZART, both of which contain much information relevant to other 18th century music than that stated in their titles
5. the writings of Frederick Neumann, which display a courageous willingness to challenge conventional beliefs
6. Saslov/TEMPOS, which was of considerable assistance in

Chapters XVIII and XIX of the present work.

In addition to those individuals previously mentioned, the writer wishes to thank the many others who made sacrifices, showed continuing interest, and provided encouragement. In particular these include his mother-in-law, Muriel Dersnah; his students and their parents; and friends in Midland, Saginaw and Bay City, Michigan.

P A R T O N E :

H I S T O R I C A L B A C K G R O U N D

CHAPTER I

BENDA'S LIFE

Chronology of Benda's Life

June 30, 1722	Born in Staré Benátky, Bohemia
1735-1739	Attended Piarist secondary school at Kosmonosy
1739-1742	Attended Jesuit university at Jičín
March 5, 1742	Emigrated to Berlin
1742-1750	Served as 2nd violinist in court orchestra in Berlin
May 1, 1750	Appointed Kapellmeister at Gotha
November 23, 1751	Married Christiana Eleonore Leichnam (she died August 1, 1768)
October 10, 1765- June 5, 1766	Travels in Italy
April 20, 1778	Resigned position at Gotha
1778-1779	Searched for new position (included visits to Berlin, Vienna, Mannheim, Hamburg)
1779-1795	Spent retirement in Georgenthal, Ohrdruff, Ronneburg, and Kostritz (with occasional travels elsewhere)
November 6, 1795	Died in Köstritz, Saxony

The Benda Family

Like the Couperin family of France and the Bach family of Thuringia, the Benda family of Bohemia produced musicians over many generations.* The first Benda known to have been a musician flourished during the mid-16th century, at Cilec, near Nymburk. The family contained two main branches: one centered in the Skalso area, and the other located in the area between Nymburk, Lysa-on-the-Elbe, and Staré Benátky on the Jizera.¹ The former branch included the weaver and village musician Martin Benda (1676-1746), and his son, the famous Prague organist, Felix Benda (1708-1768). The latter branch included Georg Benda.

Georg Benda's father, Jan Jiří Benda, was born in 1685 in the village of Staré Benátky (Old Venice), 21 miles northeast of Prague. He was a linen weaver by profession, and was well known as a performer on several popular instruments which he played frequently in village taverns. These instruments included the fiddle, shawm, bagpipe, dulcimer and xylophone. Georg's mother, Dorota Bixi, also a weaver, was descended from an equally renowned musical family in east

*Until recently, the name Benda was thought to have been derived from a contraction of the Hebrew Ben David. MGG, which contains many inaccuracies, and Krehm/NFMC. However, Schoenbaum/BENDA, p. 140, has shown that there were various forms of the name Benda in use in the 12th and 13th centuries, all of which were Czech translations of the Latin Benedictus. (This article corrects several of the errors in the MGG article.)

central Bohemia near Plzen.

Of their six children who survived to adulthood, four sons and one daughter became well-known professional musicians:

- | | |
|------------------------------------|--------------------------|
| 1. Franz (František) | (1709-1786) ² |
| 2. Johann | (1715-1752) |
| 3. Georg (Jiří Antonín) | (1722-1795) |
| 4. Josef | (1724-1804)* |
| 5. Anna Francesca (Anna Františka) | (1728-1781)** |

It was the employment of Franz at the musical establishment of Frederick the Great in 1733 that paved the way for his parents, all of his brothers, and his sister to escape religious persecution and emigrate to Berlin by 1742.

Descendants of these individuals remained in Germany and carried on the Benda family musical tradition through work as composers, conductors, vocalists, musicologists and teachers.***

*Johann and Josef both became violinists in the Berlin orchestra.

**Anna Francesca became a well-known coloratura soprano. She moved to Gotha immediately after Georg received his appointment there, and married the conductor and concertmaster of the Gotha orchestra, Dismas Hattasch (1724-1777). She later appeared in some of Georg's operas.

***Two of Franz's sons served in the Berlin orchestra for their entire professional lives, and two of his daughters were singers and pianists, with one of these in addition, being a composer. Both married famous musicians--composer Ernst Wilhelm Wolf (1735-1792), and composer-writer Johann Friedrich Reichardt (1752-1814). Five of Georg's own children, as well as his foster daughter, became professional musicians: 1) Friedrich Ludwig (1752-1792), was a violinist in the Gotha court theater orchestra from 1775-1779. He then lived in Berlin and Hamburg before taking up the post of composer at the court of Schwerin in 1782. The last three

Youth in Bohemia

The modern state of Czechoslovakia, a political state created in 1918, encompasses the regions of Bohemia, Moravia and Slovakia,³ each of which has its own distinct geography, history, and social and musical traditions. While Slovakia has been heavily influenced by nations lying to its east, Bohemia's history has been closely intertwined with that of western Europe. While this was responsible for some cultural enrichment, it also led to many centuries of constant struggle with German neighbors, who surround Bohemia on three sides. But in spite of frequent foreign domination and religious strife, Bohemia has enjoyed periods of great cultural achievement. The 14th and 16th centuries were its golden ages, with Prague being the seat of the Holy Roman Empire.*

years of his short life were spent in Königsberg. Theater works comprised the bulk of his compositions. 2) Heinrich Benda (1754-c. 1806), spent most of his life as a violinist in Berlin. 3) Catherina Justina Benda (1757-1810), was a singer in Hamburg, and married Carl Friedrich Zimdar, an actor who wrote libretti for various Singspiele. 4) Hermann Christian Benda (1759-1805) was a violinist in Gotha, and later a singer in the Weimar theater. 5) Carl Ernst Benda (1764-1824) was an actor and singer in Berlin. 6) Susanne Zink, Benda's foster daughter, was a singer who married Christian Gottlob Neefe. (These children of Benda are discussed in detail in Lorenz/BENDA, pp. 115-154.) Two of Josef's sons followed the tradition of their father and uncles, serving as violinists in the Berlin orchestra. One well-known modern day descendant was Hans von Benda (1888-at least 1968) conductor, teacher and head of the music division of the Berlin Radio.

*In the 14th century when the king of Bohemia served as Emperor of the Holy Roman Empire, Guillaume de Machaut (c. 1300-1377) spent many years at the thriving court, introducing French music and poetry. In 1348, the first university in Europe was established in Prague. In the

However when the Hapsburg court moved back to Vienna in 1612, and the Bohemian aristocracy followed it, Bohemia's cultural life declined rapidly. A few years later, sparked by events transpiring in Bohemia, the Thirty Years' War erupted, utterly devastating the region. By 1648, the population had been reduced from 3,000,000 to 900,000. Three quarters of the nobility and a large percentage of the bourgeoisie had emigrated, and the cities lay almost abandoned. The countryside was in ruins, and in addition to these social and economic disasters, Bohemia had suffered a tremendous spiritual collapse from which it took two centuries to recover.

The bleak conditions which began during the Thirty Years' War continued for 150 years afterwards. The Hapsburgs increased their policies of repression, which amounted to an attempt to further Germanize all facets of life. The Czech language was nearly eliminated. The government was administered through absentee or feudal landlords. The economy was reduced to that of a feudal state, with the peasants enslaved in total serfdom and oppressed by enormous taxes. A family such as the Bendas, during the period which comprised the first 14 years of Georg's life, was expected to pay 73% of its meager income to the state, the church, and landlords.

A Counter-Reformation was launched with the Jesuits

16th century, when the Hapsburgs again moved the seat of the Empire to Prague, Philippe de Monte (1521-1603) and Jacobus Gallus (1550-1591) were two of the foreign musicians in residence.

and Piarists being given complete control of education, and the government attempted to take away all privileges from Protestants. By 1735, Protestantism was completely outlawed, and in 1752 being a Protestant was punishable by death.⁴

During these especially dark times, music became a source of consolation to the Czech people. This was not a new phenomenon, as the tremendously important role of music in the lives of the Czechs goes back centuries. One of the primary traits cited in nearly all discussions of the Czech people's make-up is musical feeling. "Every Czech is a musician," is an old saying, which is echoed in an old proverb, "Every Czech is born, not indeed with a silver spoon in his mouth, but with a violin under his pillow."⁵ Mozart proclaimed the Czechs to be "the most musical people in Europe."⁶

Music was taught regularly in the schools, which were always extremely well attended despite the rural environment and deprived economic conditions. Along with his astonishment at the living conditions which he termed "the most melancholy spectacles I ever beheld," Burney recounted his amazement at the knowledge the common people in Bohemia showed about music:

Not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music.

He went on to cite entire schools of six- to ten-year-old children "playing on violins, hautbois, bassoons, and other instruments," as well as, in one instance, boys playing on the schoolmaster's own four clavichords. Although most

students did not pursue music vocationally, they continued to sing in church choirs, and sang and played folk songs and dances for recreation.*

For those of special talent, excellence in music provided a means of achieving upward social mobility. Instead of remaining a peasant, one might gain employment at a court. Although this usually meant combining musical duties with another type of work, musical skill at least provided the opportunity for a young person to rise to the highest level of servanthood.

While Bohemia in the 18th century offered an insufficient future to the exceptionally talented musician, courts in other parts of Europe were eager to employ the highly talented Czech musicians. The resulting movement of these highly prized Czech musicians to posts throughout Europe led to Bohemia's having been called, in the 18th century, "the conservatory of Europe."⁷

Members of the Jan Jiří Benda family studied several instruments, including the violin and oboe, at home. They frequently performed in taverns and at festivities such as weddings. An idea of what being a Bierfiedler at a tavern was like can be gleaned from Franz's colorful autobiography. Although he did not care for the tavern atmosphere, he greatly benefitted from the musical experience:

"I am convinced that playing for the dance had done no

*Burney/TOURS, p. 134, aptly termed non-vocational musical activities "among the best and most unexceptionable purposes that music can be applied to." Burney's visit to Bohemia is described in Burney/TOURS, pp. 131-138.

harm to my artistry, particularly in regard to keeping time."⁸

Through such experiences, Franz became exposed to musicians such as the blind tavern fiddler, Lebel. This musician in particular had such an influence on the development of Franz's beautiful violin tone, that Franz frequently throughout the rest of his life spoke thus of Lebel:

He was able to make his instrument sound exceedingly sweet, although his violin was not particularly good. I often followed him to have the opportunity to think about the way he played and I must honestly admit that I received more stimulation from him than from my master.*

The type of musician Lebel typified was very important to the musical life of towns in all the Slavic countries and in Germany for many centuries. Such folk musicians greatly influenced composers and performers of serious music, as well as having provided enjoyment for the common people.⁹

It is known that in his youth Georg Benda had a small amount of exposure to the works of the most famous composers of the early 18th century. When he occasionally performed at the Manor Castle in Nove Benátky, owned by Count von Klen, he heard concerti grossi and trio sonatas by Vivaldi and Corelli. Through church choirs, he heard and sang in performances of works by Alessandro Scarlatti,

*Franz Benda, quoted in Nettle/FORGOTTEN, pp. 210, 212; Burney/TOURS, p. 175. Giuseppe Tartini, in Geiringer/CRITICAL, p. 179, expressed a similar notion: "Everybody, and again everybody must be listened to, and I myself in Venice used to pay very little worry to those blind violin players because I have learned from them too."

Francesco Durante, Leonardo Leo, Leonardo Vinci, J. J. Fux, Antonio Caldara and Antonio Lotti, as well as the Bohemian composers Bohuslav Černohorsky and G. H. Stölzel.

Benda's first formal schooling was at a town school such as Franz Benda mentioned in his autobiography, and Burney described in his journal.¹⁰ His later musical education at the Piarist and Jesuit institutions appears to have been especially influential. His studies included rhetoric and oratory, which in addition to training his mind, were important with respect to his later operatic writing.¹¹ These studies also may have made him especially sensitive to the relationship between music and rhetoric which 18th century musical writers continually stressed.

Oratorios and musical dramas were frequently performed at these schools. These works contained a pathos and intensity which could have had a significant influence on Benda's future compositions. His cousin, Viktorin Brixl, who attended the same institutions, wrote the music for some of these dramas.

Although opinion seems to be divided on the question of how much significant training in composition and performance Georg Benda actually received in Bohemia, Vladimir Helfert stressed the importance of the training Benda received from his family and from the schools he attended.¹²

Apprenticeship in Berlin

Although one should not underestimate the importance

of the overall musical background Benda gained in Bohemia, it does appear that as a composer, Benda's major education took place in Berlin. His contemporary biographers Ernst Ludwig Gerber and Friedrich von Schlichtegroll stated that Benda was virtually self-taught, and only in Berlin received exposure to great music.

He never really had instruction in composition.
By means of his genius and feeling for beauty
he formed his own rules.*

Benda was officially employed as a violinist in the Berlin Court Orchestra, where he received a salary of 250 thaler.** The full 42 member orchestra (as of 1754) was used only for opera performances,¹³ and players drawn from the court orchestra performed extremely frequent evening chamber music programs.

In Berlin, Frederick the Great (1712-1786) was as much a cultural dictator as a political ruler. His taste dominated every facet of musical activity--composition, performance, theory and criticism, and this taste tended

*Gerber/LEXIKON, p. 331; Schlichtegroll/BENDA, p. 14. Schlichtegroll (1765-1822) was an early biographer of many musicians, and Benda was one of several composers for whom Schlichtegroll wrote lengthy obituaries. This was the source of much of Gerber's (1746-1819) information on Benda in his biographical dictionary.

**According to Helm/FREDERICK, pp. 113, 143, 159, 174-175, C. P. E. Bach only received 300 thaler for his accompanying duties--an indication that present day practices which take advantage of accompanists is nothing new. (Bach's salary was only raised to 500 thaler after 16 years of service.) Frederick's Kapellmeister, K. H. Graun received 2000 thaler, as did Quantz, although Quantz also received bonuses. But the top opera singers brought to Berlin received 2000-7000 thaler! According to Loesser/PIANOS, p. 26, J. S. Bach's total annual income in the 1730's was 700 thaler.

to be quite conservative. Every musical development subsequent to Vinci, K. H. Graun, and J. G. Hasse and Quantz was suspect. "Whoever dares to profess any other tenets than those of Graun, is sure to be persecuted," wrote Burney.*

According to Ernest Eugene Helm, Frederick's three attributes for good music included:

1. a singable and interesting melody (This trait was especially associated with Italian music.)
2. deep feeling (something the Germans were noted for)
3. correctness (intellectual, as well as emotional interest).¹⁴

That this last trait was especially predominant in Berlin is not surprising, in view of the rationalistic spirit which Frederick fostered there. A symptom of this attitude was the incredible amount of writing and discussion about music which took place. Burney's 1772 account of Berlin is not inapplicable to Berlin in the 1740's when Benda resided there:

Musical controversies in Berlin have been carried on with more heat and animosity than elsewhere; indeed there are more critics and theorists in this city than practitioners.¹⁵

Therefore, the eight years which Benda, a poor Bohemian of humble stock,¹⁶ spent in Berlin, exposed him to some of the greatest musical minds of the 18th century.

*Burney/TOURS, p. 207. Burney devoted one-fifth of this work to musical activities in Berlin, pp. 159-207.

Kapellmeister at Gotha

On May 1, 1750, Benda, at the age of 28, left Berlin and assumed the position of Kapellmeister of the musical establishment at Gotha.* He had auditioned in February, 1750, and was selected over his famous Berlin colleague, Johann Friedrich Agricola (1720-1774). (Benda's skill as a keyboardist, as well as his being a Freemason, helped him gain the position.¹⁷) Benda succeeded Gottfried Heinrich Stölzel (1690-1749), a rather famous and prolific composer.** Benda's chief responsibility at Gotha was to perform and compose church music and Schlossmusik, as there was no court opera or permanent court theater until after his return from Italy***

Benda found Gotha a stimulating environment, since

*Gotha lies east of Eisenach and west of Erfurt and Weimar. It was the center of the duchy of Saxe-Gotha, one of the 300 or so sovereign principalities which made up Germany at that time. Gotha is very near the Thuringian forest, which is among the most beautiful areas in Germany. The present writer vividly recalls the peaceful stillness which pervades the air in this region of Germany, which was home to so many great figures in history including the Bach family and Martin Luther. The present writer's 1976 diary contains the following description of the Thüringerwald near Eisenach: "The air is as fresh as is possible, and sound almost emanates from the hills. . . . The honesty of the beauty moves one in the deepest of ways." Benda is known to have been a great lover of nature, and surely revelled in such an atmosphere.

**Some of Stölzel's works appear in the Notenbüchlein der Anna Magdalena Bach, compiled by J. S. Bach and his family.

***By studying Haydn's many duties at Eszterháza, which are thoroughly documented in Landon/HAYDN, one can gain an appreciation for the vast responsibilities of a Kapellmeister.

the city, with a population of 11,500,* was a major center for the transmission of the ideals of the French Enlightenment. The guiding forces for this intellectual and cultural atmosphere were the Duke of Gotha, Friedrich III (1699-1772), and his wife, Louisa Dorothea (1710-1767), of the Saxon-Meiningen family. She corresponded with the great minds of the age, and invited them to Gotha. (Voltaire accepted her invitation in 1757.) However, the death of the Duchess on October 22, 1767, resulted in the cancellation of many musical activities and plans, and a lessening of intellectual interest at the court. The next seven years were not stimulating ones for Benda. But Gotha came to life again in 1774, after Ernest II (Friedrich's successor) had established himself and turned his attention to cultural matters, and when the Seyler theatrical troupe arrived in June of that year.

It was at this time, at the age of 52, that Benda's most productive and successful years as a composer began. Lorenz/BENDA provides a list of the musicians who travelled to the court at Gotha and the dates of their visits during Benda's tenure.**

*Lorenz/BENDA, p. 19. Gotha's population in 1971 was 57,200. For more information on Gotha, see Lorenz/BENDA, p. 19; TRAVEL GUIDE, pp. 168-171; BRITANNICA, "Gotha."

**Lorenz/BENDA, pp. 52-56. Information is nonexistent today on most of these individuals.

Travels in Italy

For the past 700 years, musicians from northern and central Europe have yearned to travel to sunny Italy. The results of such travel have definitively shaped the course of European music since nearly every composer who has journeyed to Italy has returned to his homeland with a new outlook.

Benda was no exception. Although in Berlin, he had been exposed to Italian musical influences of the first third of the 18th century, he had little contact with later Italian musical developments, and was, in fact, prejudiced against many aspects of Italian music. However, his six month sojourn in Italy, at age 43, changed his attitudes and altered the entire course of his life.

Up to that point, Benda had spent 15 busy years in Gotha and, not having had an opportunity to travel, felt the need of contact with other musical centers. "To hear something extraordinary of music from other lands is indispensable to my craft," Benda wrote his employer,¹⁸ who rewarded him with a stipend for the trip.

Having left Gotha on October 10, 1765, Benda and his travelling companion, Friedrich Wilhelm Rust, arrived in Venice on November 26. There, Benda had the opportunity to meet Johann Adolph Hasse, who greeted him warmly.¹⁹ The most important result of the stay in Venice, however, was Benda's first exposure to an opera by Baldassare Galuppi.*

*Galuppi himself was not in Venice at the time, being in residence in St. Petersburg.

Being accustomed to fuller sonorities and orchestration, and richer harmonies, Benda was at first infuriated by what he heard. He dubbed it "empty tinkling," and after the first act angrily stormed out of the opera house. Rust, however, remained and even made plans to return for a subsequent performance. Benda decided to accompany Rust and give the opera another chance. This time he was so enthralled that he attended as many remaining performances as he could during his 12 day stay in Venice. He told friends thereafter, that it was the "clear, transparent manner" of Galuppi which shed new light on theater music. This experience, additionally, caused Benda to seek every influence he could find to contribute to his own music.²⁰

On the way to Rome, Benda spent three days in Bologna and two days in Florence. In Bologna, Benda visited the same two musicians whom Burney enthusiastically would seek out less than five years later: Padre Giambattista Martini (1706-1784) and the castrato Carlo Broschi (1705-1782), known as Farinelli.* In Florence, Benda heard for the first time a performance of Gluck's reform opera, Alceste.

In Rome, where he stayed from December 17-February 14, and passed through again in March on the way home from Naples, Benda availed himself of as much religious music as possible.

*Burney/PRESENT, p. 198, claimed Martini was "regarded by all Europe as the deepest theorist," as well as being a historian and composer of church and instrumental music, and he hailed Farinelli as the "greatest practical musician of this, or perhaps of any age or country." Burney/PRESENT provides information on all the cities and many of the same people Benda is known to have visited.

In this environment, he composed what is, according to Gerber, one of his finest choral works, a cantata for the birthday of his patron. He also attended a performance of Antigone by Tommaso Traetta (1727-1779).^{*} In Naples, where he spent nearly three weeks, Benda heard the Stabat Mater of Giovanni Battista Pergolesi. Benda returned to Gotha on June 5, 1766, and for the rest of his life, talked with delight about his journey to Italy.

Reichardt wrote:

Before the trip he composed in the manner of the Berlin School, but in Italy he learned to appreciate the effect that distinguished theater music from chamber music as large-scale painting is from miniature painting.²¹

Retirement

On March 20, 1778, after 28 years of service, Benda impetuously resigned his position. A major factor in his decision was the favoritism which Benda perceived was being shown to Anton Schweitzer, a rival composer, who had been in Gotha for several years. Although Benda had believed that his fame would enable him to find a position in a major musical center, subsequent travels to Berlin, Hamburg, Vienna and Mannheim during the following year and a half failed to result in employment. Disillusioned, he returned to Gotha on August 27, 1779, and at the age of 57 began the modest, withdrawn existence which continued for the remaining 16 years of his life. His life

^{*}Garrett/BENDA, p. 238, claims Traetta's works influenced Benda.

was lonely. A widower for 15 years, whose children had left the area, Benda wrote in a letter of 1783, "once I was the first, now I am the last Benda in the fatherland of my children."²²

Although occasionally wintering in the urban centers of Mannheim and Heidelberg, he primarily lived in a series of small villages. In May of 1780, he moved to Georgenthal, a pleasant forest village in a valley with ponds full of fish. This village, three hours from Gotha, had 450 inhabitants, many of whom raised cattle. He moved to nearby Ohrdruf, a mountain village of 4,150 in May of 1783.²³ Ronneburg, in the area of Altenburg, became Benda's residence in 1788. A famous spa, which Benda used frequently, was located here. Not finding Ronneburg secluded enough, in 1790 he settled in nearby Köstritz, although still spending significant periods of time at Ronneburg.*

While these last 16 years of Benda's life were lonely, especially when he was bedridden during his last year, they did afford him the peace and quiet he so craved. The years at Gotha had been hectic and the life of any opera composer was always anything but peaceful. "Good-bye Theater, with your ugly daughter Cabal," he wrote to his friend Rust in 1780.²⁴ One of Benda's aphoristic statements

*Köstritz, a romantic village, had been the birthplace of Heinrich Schütz in 1585. It is still the home of a well-known brewery, famous for its rich dark beer, which Benda drank for medicinal purposes. Benda died and was buried in Köstritz.

summarizes his attitude during this last period of his life:

Distancing oneself from disgust, worries, and burden, along with a little philosophy are the whole secret of living longer and staying young forever.²⁵

It was in this contemplative atmosphere that Benda prepared for publication the sonatas and sonatinas and other works which make up his 6 volume Sammlungen.²⁶

Footnote

¹A map showing many of these areas, as well as locations of important places in Georg Benda's life is located in Helfert/BENDA.

²Franz Benda is discussed on pages 107-109 below.

³Ten maps showing the political/geographical development of these regions from the ninth century to 1945 are found in J. F. N. Bradley, Czechoslovakia, Short Histories of Europe, Vol. 2 (Edinburgh: University of Edinburgh Press, 1971).

⁴Kerner/BOHEMIA, pp. 13, 14, 45, 197, 312-313; Thomson/CZECHOSLOVAKIA, pp. 150-151; Murphy/BENDA, which contains much information on the history of Bohemia and the Benda family; Johnson/SLAVIC, pp. 38-41.

⁵Dostal/CZECH, p. 47; Newmarch/CZECHOSLOVAKIA, p. 1. Nettle/CZECHS, contains much information on music in Bohemia.

⁶Freed/NOTES. Burney/TOURS, p. 131, stated that he "had frequently been told" the same statement.

⁷Holzknrecht/PRAGUE, p. 62.

⁸Franz Benda, quoted in Nettle/FORGOTTEN, p. 212. See also Newmarch/CZECHOSLOVAKIA, pp. 21-22, for evidence of Georg's having performed at weddings.

⁹See Nettle/FORGOTTEN, pp. 28-37. Louis Kentner, in Walker/LISZT, pp. 204-205, discusses the distinction between the Musikant, the instinctive, natural musician and the Musiker, the formally trained musician. See also Isacoff/FOLK, and David/BACH, p. 238. Today's

performers of serious music could benefit from more of this Musikant influence as opposed to the exclusive influence of the Musiker.

¹⁰Franz Benda, quoted in Nettle/FORGOTTEN, p. 204; Burney/TOURS, pp. 131-138.

¹¹For specific details see: Garrett/BENDA, pp. 236-237; Helfert/BENDA, pp. 196-199; Pečman/ÄSTHETISCH, p. 46.

¹²Helfert/BENDA, p. 202.

¹³Helm/FREDERICK, pp. 119-120.

¹⁴Helm/FREDERICK, pp. 71-75. This work is the basic source in English on the Berlin musical environment during Frederick's reign.

¹⁵Burney/TOURS, p. 205.

¹⁶Franz Benda, quoted in Nettle/FORGOTTEN, p. 242.

¹⁷Lorenz/BENDA, p. 17.

¹⁸Benda, quoted in Lorenz/BENDA, pp. 59-60.

¹⁹Burney/TOURS, pp. 94-96, 107-109, 118-120, discusses his own visit with Hasse.

²⁰Gerber/LEXIKON, pp. 331-332; Schlichtegroll/BENDA, pp. 15-17.

²¹J. F. Reichardt, Musikalischer Almanach, quoted in Lorenz/BENDA, p. 63. Sources dealing with Benda's trip to Italy include: Lorenz/BENDA, pp. 59-63; Helfert/BENDA, pp. 251-252; Gerber/LEXIKON, pp. 331-332; Schlichtegroll/BENDA, pp. 15-17, 28.

²²Letter of May 28, 1783, quoted in Schlichtegroll/BENDA, p. 31.

²³Lorenz/BENDA, pp. 19-20.

²⁴Letter of February 27, 1780, quoted in Lorenz/BENDA, p. 97.

²⁵Letter to Gotter, February 23, 1794, quoted in Lorenz/BENDA, pp. 106-107.

²⁶Regarding Benda's Sammlungen, see pp. 28-31, 42-49. 124-135 below.

CHAPTER II

BENDA THE MAN

Benda appears to have had a well-rounded and complex personality.¹ Gerber stated that "in his youth and during his active life he manifested much sensuality," which included having an "exceptional desire to eat" and drinking a "great deal of wine."* Benda loved gambling and card games, stating that a good composer had to be good at card and table games. However, it seems his losses were more frequent than his successes, and he sometimes went into debt.**

A sociable person, Benda was famous for his wit and aphorisms. "He expressed his thoughts in an original, sometimes purely humorous, sometimes purely witty manner and speech." He is said to have spoken German (which he would not have spoken in his youth in Bohemia²) very well, although with a Bohemian accent. But he wrote German even

*Schlichtegroll and Gerber compared Benda in this respect to Handel, Jommelli, Gluck, and Bach. (The use of the name Bach in the 18th century usually referred to C. P. E. Bach and not to J. S. Bach. However, Gerber possibly could have been referring to J. S. Bach since his father knew J. S. Bach personally, and Gerber spent his life in the same vicinity that J. S. Bach had lived.) Newmarch/CZECHOSLOVAKIA, pp. 21-22, contains an anecdote testifying to Benda's love of food even in childhood.

**Mozart's similar love of games comes to mind, as does Domenico Scarlatti's reputation as a gambler.

better, "and with sententious expression."*

Benda's absent-mindedness and forgetfulness were legendary. Schlichtegroll, Gerber, and Reichardt provided a number of examples in their accounts of Benda's life, and in addition, the Allgemeine Musikalische Zeitung published an entire article consisting of 11 anecdotes which deal with Benda's eccentricities, almost all of them pertaining to his forgetfulness.³ Some of these anecdotes relate antics such as Benda's having arrived at court with a clothes brush under his arm instead of a hat, wearing stockings of unmatched colors; his knocking repeatedly on a next-door church, thinking it was his home; his accidentally leaving his wife behind in a distant city, after having journeyed there with her.

While some of these stories simply illustrate absent-minded forgetfulness, others are more significant indications of Benda's character. His impulsive enthusiasm is shown by his having dashed to the home of his librettist to show him his newly completed aria--at 2:00 a.m.⁴ That Benda was a person of deep feeling is attested to by the fact that, as part of a discussion regarding the most appropriate kind of text to set to music, he

ran to the Klavier and sang the aria "Meinen Romeo" with such feeling that tears ran down his cheeks and also those of the people who were there, who ignored his ugly voice, broad Czech accent, and wild gesticulations and grimaces.

*The Prefaces to Sammlungen 1 and 2 furnish examples of Benda's writing style. Their translations appear in Appendices B and C.

Benda's sensitivity was reflected in his feeling things deeply and his being slow to forgive any slight or insult. But Benda was also sensitive to the needs of others, and was known for his generosity and philanthropy. He sought out the poor and gave them money, causing little children to dub him "the Moneyman."

Benda exhibited a highly developed mind. Reichardt referred to him as a "rare combination of the highest talents," with "an outstanding speculative mind which thought deeply and penetratingly." It was a mind which concerned itself with far more than simply music. He spoke Latin, French and Italian, in addition to Czech and German. He displayed a keen life-long interest in philosophical matters, an area which seemed to interest him nearly as much as music.

The instruction in religion and philosophy which Benda received at the Piarist and Jesuit institutions quite likely stimulated Benda's interest in these subjects. In Berlin he assimilated much of the thought of the French Enlightenment which, along with Pietism,⁵ was such a powerful influence at Gotha. The works of Voltaire, d'Alembert, Helvetius, d'Holbach, Rousseau, and Melchior Grimm have been cited as influences on Benda, during his years at Gotha.* These writers, with the exception of Rousseau, tended to reflect the rationalists' optimism that reason will lead the

*Helfert/BENDA, pp. 244-246. Racek/PREFACE, vol. 37, p. viii and Schlichtegroll/BENDA, p. 30, state that Rousseau and Voltaire were Benda's favorites.

way to an improved world and they reflect an abundant confidence in the goodness of human nature. They looked to "Nature" for inspiration as a substitute for past reliance on organized religion for revelation. But as he grew older, Benda seems to have become increasingly pessimistic and withdrawn, and Jan Racek has stated that "he opposed the enlightened Voltarian scepticism," and came "under the influence of the first wave of romantic pessimism."⁶

Some of Benda's views are contained in letters which were excerpted by Schlichtegroll. From these letters one can see that Benda placed much emphasis on reason and tolerance. He could not justify doctrines of immortality, and was anti-ecclesiastical. However, he was not interested in attacking others' views and believed that it was one's responsibility to make life in this world as pleasant as possible for others.⁷

Benda had a great love of solitude. "He lives in his thoughts," wrote Reichardt. In his younger days, this was evidenced by his concerning himself with affairs of the mind and not with practical matters, the latter of which he relegated to his wife. But after 1780, his desire for increased solitude resulted in frequent changes of residence, finally culminating in his living "in total separation from the world" in Köstritz. Gerber recounted Benda's life at this stage:

In early morning without caring about heat or rain, and on days when mail came he would go several hours to Gera, simply to have the latest news of the French Revolution by means of the newest newspapers. On these wanderings he avoided all contact with people.

Benda once said he was waiting for his wife. Told that he did not have one since she was deceased, he replied: "Yes, I do--Solitude."

Late in life, even his interest in music waned. Upon being asked to participate in a musical gathering at this time, he replied: "Any little flower in a pasture gives me more pleasure than all of music." His final composition, Benda's Klagen (Benda's Lament), to which he wrote both the words and music, was written in 1792, three years before he died.

Gerber stated that it was a little known fact that as a performer, Benda was best as an oboist. This is surprising in view of the fact that Benda earned his living during his Berlin years as a violinist and had a reputation as a "good clavierist."⁸ But his skill as an oboist is better understood when viewed in the context of his Bohemian background. As Burney wrote:

the Bohemians are remarkably expert in the use of wind instruments, in general . . . [and] the instrument upon which their performers are most excellent, on the Saxon side of the kingdom, is the hautbois.*

In October of 1765, Benda is known to have performed as keyboard soloist in a concerto before the Munich court, and after the performance he was presented with a gold

*Burney/TOURS, p. 135. Wind instruments were especially known as the property of the common people, as strings were often played by the better educated. Dostal/CZECH, p. 52.

watch by Kurfürst Max Joseph of Bavaria.*

Existing representations of Benda include the following:⁹

1. a widely-known 1775 copper engraving by Christian Gottlieb Geysler, based on a sketch by Johann Mechau**
2. a copper engraving by Johann Friedrich Schröter, after the same sketch by Johann Mechau***
3. an engraving by an unknown artist, found in the manuscript score of Ariadne auf Naxos
4. a painting by an unknown artist.***Benda appears quite a bit younger in this picture than in the copper engravings.

*Schlichtegroll/BENDA, p. 15; Gerber/LEXICON, p. 331; and Lorenz/BENDA, p. 60. The concert took place at the Schloss Nymphenburg, which Burney/TOURS, pp. 48-52, a few years later described as "a magnificent Chateau" with gardens which

are reckoned the finest in Germany, and are really as beautiful as they can be made, with innumerable fountains, canals, jets d'eau, cascades, alleys, bosquets, strait rows of trees, and woods, where 'grove nods at grove,' in the true French style.

One assumes this Schloss or Chateau was the Amalienburg, built by the dwarf Francois de Cuivillies in 1734-1739. It has been termed "that masterpiece of German rococo," "the ultimate in Rococo decoration," and a "wilderness of ornament." Clark/CIVILISATION, pp. 241-242. Will and Ariel Durant, The Age of Voltaire, The Story of Civilization: Part IX (New York: Simon and Schuster, 1965), pp. 398-399.

**It is located in the Archives of the Gesellschaft der Musikfreunde in Vienna, the Wiener Österreichischen Nationalbibliothek, and in the Kupferstichsammlung der Veste Coburg, and is reproduced in many places including MGG, vol. I, p. 1626; NEW GROVE I, p. 464, MAB, Vols. 10 and 24.

***It is located in the Österreichische Nationalbibliothek in Vienna and is reproduced in Lorenz/BENDA, illustration no. 16.

****It is housed in the Gesellschaft der Musikfreunde in Vienna, and reproduced as the frontispiece in Lorenz/BENDA.

The three representations which this writer has seen (Nos. 1, 2 and 4 above) all suggest a rather heavy, solidly built individual, with a round head, large forehead and broad nose. The eyes display a liveliness, energy and intensity.

Benda was described by a Viennese Privy Councilor in 1778:

He is of medium size, with a round face which seems to gleam with desire for wine and strong drink. If his clothes were black, he would look like a retired schoolmaster, except that from the constant motion of his body one would take him for the son of a sea captain.¹⁰

Footnotes

¹The information contained in this section is derived largely from Schlichtegroll/BENDA, pp. 24-29, and Gerber/LEXIKON, pp. 333-334. Lorenz/BENDA, pp. 58, 91, 114-115, was also helpful, primarily through quotations from Reichardt. Reichardt, who was married to Benda's niece, wrote an article on Benda shortly after Benda's death, which appeared in Musik Almanach of 1796 and in Part 1 of Lyceums der Künste. He also mentioned Benda in his other writings, including Vertraute Briefe, geschrieben auf eine Reise nach Wien.

²Franz Benda, quoted in Nettle/FORGOTTEN, p. 207.

³Härtling/ANEKDOTEN. F. W. Härtling heard these anecdotes from Benda's son, Christian Benda, who authorized their publication.

⁴See p. 846 below for a more complete account.

⁵Loesser/PIANOS, pp. 17-23, presents an easy to grasp summary of Pietism. See also footnote #1 p. 847 below.

⁶Racek/PREFACE, vol. 24, p. xviii.

⁷Schlichtegroll/BENDA, pp. 31-40.

⁸Gerber/LEXIKON, pp. 330, 331; Schlichtegroll/BENDA, p. 14.

⁹The locations of the original engravings and the painting are found in Lorenz/BENDA, p. 109.

¹⁰Letter of Privy Councilor Karl Adolf von Braun in Vienna on December 2, 1778, to Samuel von Bruckenthal, in Hermannstadt, printed in Siebenbürgisches Deutsches Tageblatt, March 9, 1938, quoted in Lorenz/BENDA, pp. 91-92.

CHAPTER III

BENDA'S SOLO KEYBOARD WORKS

Original Editions and Manuscripts

Benda's 16 solo keyboard sonatas and 34 sonatinas constitute the musical basis of this study. These 82 movements comprise nearly all of Benda's solo keyboard output and originally appeared in the following publications:

1. Sei Sonate per il Cembalo Solo composte da Georgio Benda Maestro di capella di sua altezza serenissima il Duca di Gotha ed Altenburgo, Stampate da Georgio Ludovico Winter a Berlino, 1757, Alle spese dell 'autore*
2. Sammlung Vermischter Klavierstücke für geübte und ungeübte Spieler Der regierenden Herzogin von Gotha und Altenburg gewidmet von Georg Benda, Erster Theil, Gotha beym Verfasser und in Commission bey C. W. Ettinger, 1780**

*Six Sonatas for Solo Cembalo composed by Georg Benda Kapellmeister of His Most Serene Highness the Duke of Gotha and Altenburg. Published by Georg Ludwig Winter in Berlin, 1757, at the expense of the composer.

Contents: Six sonatas, which henceforth will be referred to as Sonatas 1-6.

**Collection of Miscellaneous Klavier Pieces for Accomplished and Less Accomplished Players Dedicated to the Reigning Duchess of Gotha and Altenburg by Georg Benda, First Part, Gotha by the composer and by arrangement with C. W. Ettinger, 1780.

Contents: One sinfonia, three sonatas, and seven sonatinas, of which the second two sonatas (7 and 8) and the seven sonatinas (1-7) will be studied here; also contains a preface and a list of subscribers.

Sammlung Vermischter Klavierstücke, Erster Theil, was also published by Schwickert in the same year as Ettinger's

3. Sammlung Vermischter Klavier- und Gesangstücke für Geübte und Ungeübte dem Hochwürdigsten Fürsten, Herrn Martin, Abten zu St. Blassien, etc., gewidmet von Georg Benda, Zweyter Theil, Gotha, bey dem Verfasser und in Commission bey C. W. Ettinger, 1781*
4. Rondeaux und Lieder auch kleine und grössere Clavierstücke der Durchlauchtigsten verwitweten Herzogin von Sachsen-Weimar und Eisenach gewidmet von Georg Benda als dritter Theil seiner Sammlung, Leipzig im Schwickertschen Verlage**
5. Sammlung Vermischter Klavier- und Gesangstücke für geübte und ungeübte Spieler von Georg Benda, herzoglich Sachsen-Gothaischen Capelldirector, Vierter Theil, Leipzig im Schwickertschen Verlage***

print (1780). Although it was advertised as a "new enlarged edition" it apparently contains the same number of pages as the Ettinger edition.

*Collection of Miscellaneous Klavier and Song Pieces for the Accomplished and Less Accomplished, Dedicated to the Most Reverend Prince, Herr Martin, Abbot at St. Blassien, etc., by Georg Benda, Second Part, Gotha, by the composer and by arrangement with C. W. Ettinger, 1781.

Contents: One sonata, three sonatinas, one menuet, one sonata for violin and cembalo concertato, one recitative and aria, and one aria. In addition, there is a preface and a list of "names which are absent in the list of the first part, and new subscribers." For this study, the solo keyboard sonata (9), the three sonatinas (8-10), and menuet (referred to as Sonatina 11) were used.

Georg Benda's Gesang- und Clavierstücke verschiedener Art (Georg Benda's Song and Clavier Pieces of Various Kinds), published in Gotha in 1782, apparently was an enlargement of Parts 1 and 2 of the Sammlungen. The publisher's name does not appear on it. Only one copy is known to survive.

**Rondos and Lieder, and Small and Larger Clavier Pieces Dedicated to Her Most Serene Highness, the Widowed Duchess of Saxony-Weimar, and Saxony-Eisenach by Georg Benda as the Third Part of his Collection, Leipzig in the publishing house of Schwickert.

Contents: One solo sonata, one sonata with string quartet accompaniment, five sonatinas, and five vocal works. The solo sonata (10) and the five sonatinas (12-16) were used in this study.

***Collection of Miscellaneous Klavier and Song Pieces for Accomplished and Less Accomplished Players by Georg Benda, Ducal Capelldirector of Saxony-Gotha, Fourth Part, Leipzig in the publishing house of Schwickert.

6. Sammlung Vermischter Klavier- und Gesangstücke für geübte und ungeübte Spieler von Georg Benda herzoglich Sachsen-Gothaischen Capelldirector, Fünfter Theil, Leipzig im Schwickertschen Verlage*
7. Sammlung Vermischter Klavier- und Gesangstücke für geübte und ungeübte Spieler von Georg Benda, herzoglich Sachsen-Gothaischen Capelldirector, Sechster und letzter Theil, Leipzig im Schwickertschen Verlage.**

A table of contents for each of the above volumes appears in Appendix A.

Original copies of all of these publications are very rare.¹ The only copies in the United States are at Yale University in New Haven, Connecticut, and in the Library of Congress in Washington, D. C. The copies are distributed as follows:

<u>Yale</u>	<u>Library of Congress</u>
<u>Sei Sonate</u> of 1757	<u>Sei Sonate</u> of 1757
<u>Sammlung, Part 1</u>	<u>Sammlung, Part 2</u>
<u>Sammlung, Part 2</u>	<u>Sammlung, Part 3</u>
	<u>Sammlung, Part 4</u>
	<u>Sammlung, Part 5</u>
	<u>Sammlung, Part 6</u>

Contents: Two sonatas, six sonatinas, and eight vocal works. The two sonatas (11 and 12) and the six sonatinas (17-22) were used in this study.

*Collection of Miscellaneous Klavier and Song Pieces for Accomplished and Less Accomplished Players by Georg Benda, Ducal Capelldirector of Saxony-Gotha, Fifth Part, Leipzig in the publishing house of Schwickert.

Contents: Two Sonatas, four sonatinas, one menuet, and eight songs. The two sonatas (13-14), four sonatinas (23, 25-27) and the menuet (referred to as Sonatina 24) were used for this study.

**Collection of Miscellaneous Klavier and Song Pieces for Accomplished and Less Accomplished Players by Georg Benda,

Indiana University owns microfilms of all of the above original editions with the exception of the volume of 1757 sonatas at Yale.²

Manuscripts of Benda's keyboard compositions are scattered across Europe in a number of different libraries. None appears to exist in the United States.³

The few solo keyboard works by Benda which are not included in this study do not appear in a modern edition. They include the following works:*

1. the first sonata in Part 1 of the Sammlung, which has a string quartet ad libitum accompaniment
2. a sonata in G major, published by Haffner in Oeuvres mêlées contenant vi sonates pour le clavessin, Vol. VI, c. 1760
3. an A major sonata in manuscript entitled Solo für Klavier located in the Berlin Bibliothek (Ms. 30 194) (This work was listed in Breitkopf's 1772 thematic catalogue of manuscript music.)
4. a manuscript sonata located in the Brussels Conservatoire (U5925)

Ducal Capelldirector of Saxony-Gotha, Sixth and last Part, Leipzig in the publishing house of Schwickert.

Contents: Two sonatas, six sonatinas, one rondo, four vocal works, and a clavien arrangement of two cantatas. The two sonatas (15 and 16), six sonatinas (28-31, 33-34), and the rondo (referred to as Sonatina 32) were used for this study.

*All of these works not included in the present study are listed in Eitner/QL, pp. 438-439, and some are referred to in Stilz/BERLINER, pp. 45, 110-111. According to Newman/SCE, p. 435, there is a possibility some of the works listed in Eitner/QL may not have been written by Benda.

5. a canzonet with variations for Klavier, published by Ettinger
6. a set of variations for Klavier, published by Ettinger
7. a Fantasia und Allegro für Klavier, in manuscript, located in Schwerin.

Other keyboard works of Benda which deserve mention include:

1. a Sonate für zwei Klaviere, the manuscript of which is in the episcopal library of Regensburg (Proske-Mettenleiter) It is probably the same work cited in the ninth Supplement (1774) of Breitkopf's thematic catalogue of manuscript music.
2. a Sonate pour le Clavecin ou Pianoforte, published by Hummel, in Berlin. (Hummel's having moved to Berlin from Amsterdam in 1774 confirms that this work was printed after 1774. It could, however, have been written previously to this date.)

Views of the Sonata by 18th Century Musicians

Eighteenth century vocal music, especially opera and church music, held a far more important position than did instrumental compositions, as well as having existed in larger quantities.⁴ Among the purely instrumental genres, keyboard music clearly was secondary.⁵ Composers and music lovers tended to regard it as somewhat ephemeral and incidental to their other works. For example, Johann Wilhelm

Hässler wrote:

Mere keyboard sonatas I shall not be writing so much anymore, since I am urged on all sides to [compose] more important works. The overwhelming impulse to compose obliges me to write, but I must say in all honesty that all my previous works are merely products of moments [taken off] here and there.⁶

Even Beethoven, to whom the piano served as an intimate confidant throughout his career, ceased composing for the piano in 1823, and shortly after remarked that the piano "is and always will be an unsatisfactory instrument."⁷

Although keyboard compositions did not enjoy a high priority among most composers, the sonata was still recognized as an important genre,* and some musicians even considered it superior to other genres of instrumental music. (The word sonata in the 18th century did not refer merely to solo keyboard sonatas, but also included duos, trios, quartets.) Johann Abraham Peter Schulz wrote in 1775:

Clearly, in no form of instrumental music is there a better opportunity than in the sonata to depict feelings without [the aid of] words[It] assumes [any or] all characters and every [kind of] expression. By [means of] the sonata the composer can hope to produce a monologue through tones of melancholy, grief, sorrow, tenderness, or delight and joy; or maintain a sensitive dialogue solely through impassioned tones of similar or different qualities; or simply depict emotions [that are] violent, impetuous, and [sharply] contrasted, or light, gentle, fluent, and pleasing. To be sure, [even] the weakest composers have such goals in the making of sonatas. . . . A single artist can often entertain a whole society with a keyboard sonata better and more effectively than [can] the largest ensemble.⁸

*It is noteworthy that a sonata opens each volume of Benda's Sammlungen.

Johann Nikolaus Forkel, in 1784, comparing the sonata with the literary ode, saw the sonata as a vehicle to describe "the happy or gloomy state of man of the progress from one state to the other."⁹ Türk, in 1789, reiterated Forkel's analogy with the ode and elaborated further:

What is understood as an ode in the art of poetry is approximately that which in music is the proper and true sonata. Consequently this species of instrumental composition presumes a high degree of inspiration, much power of invention and a lofty--I would almost like to say musical-poetic--flight of thoughts and of expression. . . . The composer is therefore in no instrumental composition less restricted--as far as character is concerned--than in the sonata, for every emotion and passion can be expressed in it.¹⁰

One of the special qualities of the keyboard sonata was its capacity for speech-like communication. Schulz wrote:

One believes [himself] to be perceiving not tones but a distinct speech, which sets and keeps in motion our imagination and feelings.¹¹

Türk echoed this thought:

The more expressive a sonata is, the more the composer can be heard, as it were, to speak.¹²

The clavichord should be credited with making this description of the sonata possible and in fact, much of the praise of the sonata was actually praise for the possibilities of the clavichord. Without the clavichord renaissance in the mid-18th century, the sonata might have remained primarily a diversionary work.

C. P. E. Bach should also be credited with playing an important role in establishing the permanence of the serious

contents of the sonata. Schulz wrote:

A large number of easy and hard keyboard [i.e., clavichord] sonatas by our Hamburg [Emanuel] Bach show how character and expression can be brought to the sonata. . . . Embryonic composers who hope to succeed with sonatas must take those of Bach and others like them as models.¹³

Anton Schindler wrote with regard to Beethoven's sonatas:

The sonatas alone claim the position of true poetry; they alone are portraits of the heart in the truest meaning of the expression. . . . With the sonata the lover of musical poetry separates himself from all external influences or intrusions upon his feelings, and finds himself alone with his most intimate friend or beloved. . . . The sonata is best able to inspire reverence in the soul, and often lifts it to prayer.¹⁴

But it is possible to overestimate the serious aspect of sonatas. It was primarily the German critics who demanded great meaning from the sonata, and who relished the opportunity to criticize the Italians.¹⁵ But despite their censure by some German writers, Italian keyboard sonatas were a major influence on the development of the sonata. These works were not contrary to the tradition of the sonata, but a logical continuation of its history. The word sonata originally meant only that a work was to be played on an instrument or instruments, as opposed to being sung.¹⁶ Lorenz Christoph Mizler, in 1742, said that the only purpose of a sonata was to be pleasing and agreeable,¹⁷ and C. F. D. Schubart, near the end of the 18th century, was still referring to the "intimate and sociable" conversation of the sonata.¹⁸ Burney provided one of the more comprehen-

sive definitions:

If a lover and judge of Music had asked the same question as Fontenelle ['Sonate, que veux tu?']; the Sonata should answer: 'I would have you listen with attention and delight to the ingenuity of the composition, the neatness of the execution, sweetness of the melody, and the richness of the harmony, as well as to the charms of refined tones, lengthened and polished into passion.'¹⁹

The term sonata was frequently used interchangeably with other terms. Türk, in 1789, stated that there was "little difference" between a Claviersolo and a Sonata, except for the fact that sonatas could be accompanied.²⁰ Haydn used the title "Sonata" on the autograph manuscript for his Andante con variazioni in F Minor (1793), although the dedicatory manuscript bears the title "Un piccolo divertimento."²¹ Many other 18th century composers, especially the Viennese, also used the terms divertimento and sonata interchangeably. One of Benda's sonatas appears in an English anthology from approximately 1770, entitled Six Lessons for the Harpsichord by Bach, Benda, Graun, Wagenseil, Hasse and Kernberger [sic].²²

Sonatas did not contain any standardized number of movements, and freely ranged from one to five movements. For all the above reasons, Türk was very accurate when he wrote,

So if at present, odes are extraordinarily diverse and of quite unequal greatness, that is the case also with the Sonata.²³

The term sonatina was first used as early as 1669 by Matthias Kelz,²⁴ and was employed frequently in the 18th century. Türk defined it as "a little (short) sonata."²⁵

Sonatas which included the words "easy," "short," "small," in any language, were actually sonatinas.

Today's interpreters of sonatas should be cognizant of both their playfulness and their emotionalism. Neglect of either aspect dooms the person who attempts a performance, since these works demand a balance. They are a blend of the intellectual and rational "head," and the emotional and sensual "heart," and of different national styles. The sonata demands every musical resource of the interpreter, and there is no more difficult undertaking for a pianist than to study and perform a sonata.*

Purposes of the Sonata in the Eighteenth Century
with Particular Reference to Benda's Works

Sonatas in the 18th century were usually written to fulfill one or more of the following purposes:

1. self-expression
2. enhancement of the composer's reputation or income²⁶
3. use in performance²⁷
4. pedagogical²⁸
5. enjoyment of the musical amateur.

Although one assumes that on certain occasions composers wrote simply as a means of self-expression, this

*However noble the sonata genre is, performers should be cautioned against devoting themselves exclusively to the sonata. Vladimir Horowitz has rightly chided today's performers for programming "one sonata followed by another sonata followed by another sonata. There is no time for the short, brilliant piece, or the light, graceful touch." (Quoted in The Washington Post.) The discussion of the

did not happen as often as one might assume today. For instance, C. P. E. Bach wrote:

I have had to compose most of my works for specific individuals and for the public.

This caused him to be "more restrained in them than in the few pieces that I have written merely for myself."²⁹

Since keyboard sonatas were a particularly popular medium with the music-loving public in the later 18th century, composers tended to write keyboard sonatas to increase their fame and recognition.

Public concerts were extremely rare in the 18th century and almost never featured keyboard sonatas.* This did not mean that sonatas were not played. It simply was understood that sonatas were considered ideal music for performance at home, but were not thought suitable for public performances.

Even private concerts only occasionally featured solo sonatas, and like public concerts, were usually comprised of many diverse ensembles and soloists. (Solo recitals did not exist until the 1830's.) The vehicle which was primarily used to showcase the skills of a soloist was the concerto.**

sonata in "Form and Psychology in Beethoven's Piano Sonatas" in Brendel/THOUGHTS, pp. 38-53, is recommended.

*Only one solo sonata of Beethoven is known to have been publicly performed during his lifetime (op. 90). Newman/SCE, pp. 528-529; Schindler/BEETHOVEN, pp. 209,340.

**When H assler visited the Gotha court in 1775 and requested an opportunity to be heard, he did not perform a solo work. Instead he performed a concerto, the score of which was supplied him by the court. H assler/LEBENS LAUF, p. 67. See also p. 127 below.

The primary purpose of writing keyboard sonatas in the 18th century was to give the amateur player material for his or her enjoyment and stimulation. Neefe clearly stated this with reference to his own works:

To please them [amateurs] I have written the present sonatas during my spare time.³⁰

Domenico Scarlatti's Preface to his Essercizi, published ca. 1739, also epitomizes this attitude:

Whether you be Dilettante or Professor, in these compositions do not expect any profound learning, but rather an ingenious Jesting with Art. . . . Only Obedience moved me to publish them. Perhaps they will be agreeable to you; then all the more gladly will I obey other Commands to please you in an easier and more varied style. Show yourself then more human than critical, and thereby increase your own Delight.³¹

However, it is essential to remember that the amateur musician in the 18th century was often a very well educated musician and a highly skilled executant.* It was an amateur, Stainer von Felsburg, who rendered the single public performance of a Beethoven solo keyboard sonata during the composer's lifetime. It was also an amateur pianist, Dorothea Ertmann, whose playing of Beethoven's works was said to be closest to the composer's own, and who received Beethoven's highest praise.³²

Other famous 18th century amateur pianists included Theresa Jansen, a Clementi disciple, who was one of the

*It is unfortunate that this word amateur, derived from the Latin amare, to love, which was intended to refer to : "1) one who cultivates any study or art or other activity for personal pleasure instead of professionally or for gain, 2) one who admires," is so often used to describe an incompetent person. AMERICAN.

most famous pianists in London. Her brilliant playing, which included impressive double thirds, stimulated Haydn to compose his last three piano sonatas (L. 60-62), and his last three piano trios (L. 43-45).³³ The sensitive pianism, as well as the friendship, of Marianne von Genzinger inspired Haydn in the composition of one of the most graciously, expansively warm sonatas ever written (L. 59).³⁴ Most of the Mozart piano concerti, if not written for Mozart to perform himself, were intended for individuals such as Mlle. Jeunehomme or the blind pianist Maria Theresia Paradis to perform.

Amateur musicians in the 18th century should be honored, as they were the foundation of 18th century music:

Our classical literature is unthinkable without the amateur in the background. He played in the orchestras together with the professional, he sang in the choirs, and for him all chamber music was written. Haydn's, Mozart's and Beethoven's quartets, even Brahms' chamber music counted mostly on the amateur.³⁵

Even today, the amateur musician can occasionally communicate more sincerely and movingly than some professional musicians.

But while praising the accomplishments and potentials of the amateur, one must remember that the actual performance level, musical and technical, of many 18th century amateur musicians was quite unadvanced. Therefore many composers, in their attempt to make their music as accessible to as many players as possible, had to take this into account. The Preface to Giovanni Marco Placido Rutini's Six Sonatas, op. 7, published in 1770, includes the following explanation:

I have sought to avoid confusion, trying to make them natural and without difficult keys. It seems

to me I have achieved what I wanted to, since a little girl ten years old plays them all without finding anything beyond her ability when she studies them.³⁶

The frequency of titles which included the word "Easy" (e.g., C. P. E. Bach's 6 Leichte Sonaten, 1766, W. 53, 1-6) reflect this attitude also.

Eighteenth century composers seem to have accepted the practical and economic necessities of writing within the limitations of most amateurs' abilities. Some even welcomed the challenge to produce great music within simple means, and indeed, one of the marks of greatness of most 18th century music is that it has something in it for everyone. W. A. Mozart's evaluation of his three piano concerti, K. 413-415, summarizes this goal and serves as a credo for most composers of the period, and indeed as a summary of the "classical style" in general:

These concertos are a happy medium between what is too easy and too difficult: they are very brilliant, pleasing to the ear, and natural without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction: but these passages are written in such a way that the less learned cannot fail to be pleased though without knowing why.³⁷

Yet an incident involving Johann Christian Bach testifies to a feeling which must have been latent in many composers, despite their flowery prose in prefaces and dedications extolling the virtues of their princely rulers and/or middle-class amateurs--both of which were their sources of economic support:

When Schubart heard him [Bach] improvising at the piano one day, he was surprised to hear music of

tragic grandeur. Bach himself remarked, 'This is how I would compose if one dared: but (with a wry look on his face--that slightly disenchanted look which Gainsborough's portrait catches so well) I am obliged to use simple language, for my audience are children.'³⁸

Certainly, simplicity in many aspects was an essential goal of most 18th century music. But the great music of that century contained a bottomless depth of feeling. Therefore, in the composer's mind, it was a synthesis of simplicity and depth of feeling after which he strove, just as he was writing to provide works for everyone, and something for everyone in most every work. The title of C. P. E. Bach's collection, für Kenner [connoisseurs, including professionals] und Liebhaber [amateurs], epitomizes an 18th century composer's audience whom he sought to please and move.

The "Preface" to Benda's Sammlung 1 clearly shows his attempt to provide something for everyone:

I am far from flattering myself into expecting that everything in this part will please all, since I sought to compose nothing for all but something for each. Therefore, each should pass over what is not for him and look for what is for him. If anyone plays the pieces properly and doesn't find anything to his taste, I pity him,--and he may pity me.

That the works in the Sammlungen were intended for public consumption is also attested to by the opening of the Preface, "I here present to the musical public . . ." and by Benda's promise "to deliver to the musical public," which is referred to in the first sentence of the Preface of Sammlung 2.³⁹

One can assume that Benda's collection published in

1757 was also written primarily for the enjoyment of the amateur musical public. This set, as were Sammlungen 1 and 2, was printed Alle spese dell' autore (at the personal expense of the composer), which implies that it was probably Benda's own project, done to advance his reputation, rather than one required by his duties at the court.

The printed Sammlung collections probably owe their existence to developments in Benda's life shortly before their publication. Benda had angrily left his position at Gotha after 28 years of service, and sought employment in various major European cities. Unsuccessful in obtaining employment, he returned to Gotha, arriving on August 27, 1779. Without a source of income, he applied for, and was granted, a pension of 200 thaler, the first installment of which he apparently received on April 1, 1780. This was only a portion of the 600 thaler annual salary he had received previous to his retirement.⁴⁰

Therefore, as his own words acknowledge, in a letter dated February 22, 1787, he sought additional income through the publication of some of his compositions:

I am finished for this winter with my work which is to be printed. There was a time when applause and fame had an attraction for me. But this time is long gone. I work, now and then, in order to be useful to Musikfreunde in my old age, and in order to gain for myself a few hundred thaler a year, as it has been up to now.⁴¹

The first two volumes of the Sammlungen were disseminated by Benda's having advertised for subscribers in newspapers, magazines and journals. He then collected the names

of subscribers and distributed the printed copies. A letter from Benda to Breitkopf's, written January 5, 1780, asked the company to serve as an agent for him in obtaining subscriptions:

Since artists [Künstler] and scholars [Gelehrte] tacitly agreed to help each other in publishing their works by themselves, I make bold to ask you to make the enclosed announcement known to the music lovers of your locality and to accept subscriptions from them.⁴²

The fame of Benda's sonatas was undoubtedly aided by the fact that they were published and did not exist simply in manuscript form. But 18th century works were better known in manuscript form than is commonly realized today, since a majority of them never reached the state of publication. William Newman estimates that of the approximately 16,000 sonatas known to have been composed between 1735 and 1820, possibly only one third were published.*

Part of the reason that the circulation of manuscripts and their subsequent copying was very common in the 18th century was that music printing was a time-consuming and expensive process. Burney, after having described himself as being "plagued with copyists," stated that "everything is very dear [expensive] at Vienna, and nothing more so than music, of which none is printed."⁴³ Benda's first Sammlung volume omitted the accompanying parts to his Sonata

*Newman/SCE, pp. 68-70. This estimate of published sonatas even seems high, although Newman does qualify his estimate by citing the impossibility of ascertaining how many manuscripts have disappeared over the years.

for clavier with eine vierstimmige Begleitung von 2. Violinen, der Bratsche und dem Violoncell from the collection "so that the collection would not be too expensive." (It was able to be bought from Benda's copyist "for 8 groschen as long as postage is prepaid.")⁴⁴

Dating of Benda's Keyboard Works

A glance at the publication dates of Benda's sonatas and sonatinas would lead one to believe that the works are products of two different creative periods, separated by 23 years. The first six sonatas would appear to be the work of the 35-year-old court composer and the remaining 10 sonatas, plus the 34 sonatinas, would seem to represent the 58 to 65-year-old master, well-known throughout Europe. Stilz believed this 23 year gap between the publications does represent the interval between their composition.⁴⁵

However, there are various factors which argue against this hypothesis:

1. A letter written by Friedrich Wilhelm Gotter, Benda's principal librettist, on October 25, 1779, two months after Benda had returned to Gotha, stated:

Old Benda lives in the garden, and rarely comes into the city. He is now busy with a collection of the CLAVIERSTÜCKE WHICH ARE SCATTERED IN MANUSCRIPT; we are told this will be a very important gift for anyone who loves music [Liebhaber].⁴⁶

2. Schlichtegroll wrote that Benda

busied himself with collecting and publishing by subscription, his miscellaneous KLAVIERSTÜCKE WHICH HE HAD COMPOSED DURING HIS SERVICE AT GOTHA.⁴⁷

3. It was common for composers to publish keyboard works which are actually written many years previously. Of the 18 sonatas in C. P. E. Bach's six volume collection für Kenner und Liebhaber published 1779-1787, 11 were composed before 1775. Six of these 11 were composed before 1767, and some were composed as early as 1758. Only two of the 12 sonatas in the first three volumes were composed within six years of publication of the volumes.*
4. Benda's Sonata 12 (published between 1783 and 1785) was advertised in the Breitkopf catalog of manuscript music (Supplement XIII) in 1778.⁴⁸
5. The fact that in 1760 a sonata in G major by Benda was published in Haffner's Oeuvres mêlées, and that an additional sonata was advertised by Breitkopf in 1772,⁴⁹ make it likely that Benda wrote other sonatas throughout the period between 1757 and 1780.

There are factors which support the hypothesis that Benda composed at least some of the works in the Sammlungen near the time of their publication:

1. The fact that rondos were in tremendous vogue from 1773-1786 and became especially noticeable in keyboard music from 1778⁵⁰ would indicate that Benda probably wrote the large number of rondos among his sonatas

*This is based on the research of Barford/BACH, pp. 18-19. Appendix D contains a list which compares the date of composition and date of publication of each sonata in Bach's collection.

during this period. Malcolm Cole has cited a number of statements which testify to the popularity of the rondo at this time:

- a) That which is liked by everyone, sung by amateurs, played by harpsichordists, demanded by listeners, in short, the jewel of the present musical epoch, is called Rondo. (Abbé Georg Joseph Vogler in 1779)⁵¹
- b) Until now this type of music has been little used for keyboard instruments. (Forkel in 1778)⁵²
- c) [The rondo] is now so misused [that] one is now clubbed almost to death [with it and rondos] at present are fluttering around the world by the thousands. (Reichardt in 1782)⁵³
- d) [The rondo is] now so popular and appearing ad nauseam in all clavier compositions. (Carl Friedrich Cramer in 1783)⁵⁴

The fact that Benda probably composed his rondos to appeal to popular taste, and to further the sale of his collections, would not have been any different from his friend, C. P. E. Bach, who acknowledged:

I have mixed them [rondos in the Kenner und Liebhaber volumes] in to further my sale. I know from experience that a lot of my collections sell merely because of the rondos.⁵⁵

Cramer rationalized this practice when he said that composers such as Bach wrote rondos with the

hope then that their more serious works will find all the more ready reception and will gradually raise the lower type of the amateurs from the light and frivolous to that which is a more proper and higher goal of art.⁵⁶

The possibility that Benda's rondos were composed at the height of the rondo vogue is increased when one notes that only one of eleven sonatinas contained in the first two Sammlungen combined, published in 1780 and 1781, is

a rondo. Yet, three of the five sonatinas are rondos in both volumes 3 and 5, as are two of six in volume 4. By volume 6, published 1787, the number was down to two of seven. The fact that the title of volume 3 is Rondeaux [vocal rondos] und Lieder auch kleine und grössere Clavierstücke lends additional evidence that the works in this volume were probably composed at the height of the rondo vogue.

2. The fact that 17 of the 18 examples of movements with motivic correspondence listed on page 201 below occur in works from Sammlungen 4, 5 or 6, and several of them in the same Sammlungen would seem to be evidence that these movements were all written together. Since some of these works are rondos, if the above hypothesis is correct regarding the dating of the rondos, then several of the sonatas date from the same period.

Although Stilz was probably incorrect in assuming a 23 year gap between the composition of the works in Benda's publications, he was probably correct in acknowledging a significant gap. While the present writer does not believe that most of the Sammlung works were necessarily composed at the time of their publication, he does believe that most were composed in either the 1770's or the 1780's. His reasons include the following:

1. The Sammlung works usually evidence considerably different aspects of style from the sonatas published in 1757, and one does not detect a gradual development.

2. The style of the Sammlung works suggests that they date from after Benda's exposure to Italian music in Italy in 1765-1766.
3. The great upsurge in Benda's popularity in 1775 was very likely responsible for increasing the demand for keyboard sonatas which amateurs could play and be reminded of his much loved stage works. Gerber specifically stated that the public's eager awaiting of Benda's Sammlungen, and the large number of subscriptions to it, were due to the popularity of his operas.⁵⁷

The fact that the opening of Sonata 7i bears a striking resemblance to measures 377-380 of Medea, (shown in Winsor/BENDA, pages 63-64) produced in May, 1775, could be evidence that this sonata dates from that period.

A possible reason Benda did not necessarily publish his sonatas and sonatinas in order of composition is that he was striving for variety in the contents of each volume of the Sammlungen, and had to take into consideration the key, mode and style of writing of each work.

As to the date of composition of the 1757 sonatas, no existing sonatas are known to have been composed by Benda before 1750, when he began his tenure at Gotha. He listed the sonatas published in 1757 as being among the works he had composed during his service there.*

*Lorenz/BENDA, pp. 85-87. This list was prepared because Benda was required to leave his music with the court establishment after resigning his post. The fact that no other solo keyboard music was listed, leads one to assume that possibly he was not required to return his non-published

Footnotes

¹RISM, pp. 268-269, provides a list, citing city and library.

²Film M714 (1757 sonatas and Sammlungen 2-4, 6); Film M724 (Sammlung 5); Film M726 (Sammlungen 1-2).

³Listings of the locations of manuscripts, as well as original printed editions, can be found in Eitner/QL, pp. 438-439, and Racek/PREFACE, Vol. 37, p. ix. This list is based on Eitner's list, but includes Czechoslovakian locations not found in Eitner/QL.

⁴Newman/SCE, p. 70. See also Ratner/CLASSIC, p. 157, and Blume/CLASSIC, pp. 67-68, 72, who stated that, "The absolute precedence of instrumental music over vocal music dates only from Beethoven." See also Quantz/FLUTE, p. 310, and Rosen/SF, pp. 8-15, who discussed the rise of instrumental music.

⁵Newman/SCE, pp. 19-42, discusses 18th century attitudes towards the sonata.

⁶J. W. Hässler, in Newman/SCE, pp. 581, 37.

⁷Beethoven to Karl Holz, quoted in Cooper/BEETHOVEN, p. 145.

⁸J. A. P. Schulz, "Sonata," in Allgemeine Theorie der schönen Künste II/2, ed. Johann Georg Sulzer, quoted in full in Newman/SCE, pp. 23-24.

⁹Johann Nikolaus Forkel, Musikalischer Almanach für Deutschland III (1784), quoted in Newman/SCE, p. 582. See also Newman/SCE, pp. 24-25, 29.

¹⁰Türk/SCHOOL, p. 383.

¹¹J. A. P. Schülz, quoted in Newman/SCE, pp. 23-24.

¹²Türk/SCHOOL, p. 383.

keyboard works. Or perhaps he intentionally omitted his manuscript sonatas, planning to publish them himself, rather than relinquish them to the court. (This custom of a ruler's being able to lay claim to the ownership of composers' works was very widespread in the 18th century. Quantz, Franz Benda and Haydn, among others, referred to this practice.) It is interesting that the publisher of these sonatas was G. L. Winter, the Berlin printer who published C. P. E. Bach's Versuch, as well as much of his keyboard music.

¹³J. A. P. Schultz, quoted in Newman/SCE, pp. 23-24. See also Rosen/SF, p. 11.

¹⁴Schindler/BEETHOVEN, p. 403.

¹⁵See J. A. P. Schultz, quoted in Newman/SCE, pp. 23-24, and Türk/SCHOOL, p. 383.

¹⁶Newman/SBE, pp. 17-32, discusses the origin and use of the word sonata, as well as 16th, 17th, and 18th century views on the sonata.

¹⁷Lorenz Christoph Mizler, Neu eröffnete musikalische Bibliothek II/3, referred to in Newman/SCE, p. 22.

¹⁸C. F. D. Schubart, Ideen zu einer Ästhetik der Tonkunst. p. 360, quoted in Newman/SCE, p. 24.

¹⁹Burney/HISTORY, p. 11. Regarding Fontanelle's remark see Newman/SCE, pp. 605, 36-37, and Newman/SBE, pp. 31, 353.

²⁰Türk/SCHOOL, pp. 383-384.

²¹Landon/HAYDN III, pp. 437-439.

²²This volume is listed in Squire/CATALOGUE, p. 39.

²³Türk/SCHOOL, p. 383.

²⁴Newman/SBE, p. 18. See also Newman/SBE, p. 215.

²⁵Türk/SCHOOL, p. 384.

²⁶Newman/SCE, pp. 46-50, discusses composition of sonatas to enhance the reputation of composers and performers.

²⁷Newman/SCE, pp. 52-57, and Loesser/PIANOS, pp. 150-163, 174-182, discuss public and private concerts in the 18th and early 19th centuries. See also Schonberg/PIANISTS, pp. 30-32.

²⁸Newman/SCE, pp. 50-52, discusses pedagogical uses of sonatas in the 18th century.

²⁹Emanuel Bach's Autobiography, quoted in Newman/SCE, p. 422.

³⁰C. G. Neefe, dedication to Zwölf Klaviersonaten (1773), quoted in Newman/SCE, p. 378. Newman/SCE, pp. 43-46, discusses the use of sonatas by amateurs. Loesser/PIANOS, passim, especially pp. 88-95, discusses amateur musical taste. See also Rosen/SF, pp. 8-15.

³¹The full text is quoted in Kirkpatrick/SCARLATTI, pp. 102-103.

³²Schindler/BEETHOVEN, pp. 209-211. See also pp. 526-527 below.

³³Landon/HAYDN III, p. 411, 439-452; IV, pp. 210-225; Graue/HAYDN.

³⁴Landon/HAYDN III, p. 450; IV, pp. 644, 742-745.

³⁵Hindemith/COMPOSER'S, p. 250. Chapter 11, pp. 239-257, thoughtfully discusses the role of amateur musicians, whom Hindemith sees as declining in active participation in music, as compared to listening. This chapter should be essential reading for every music educator.

³⁶G. M. P. Rutini, quoted in Newman/SCE, p. 214. Newman's translation was taken from Bess Hieronymous, "Rutini, the Composer of Pianoforte Sonatas, Together with Thematic Index of the Sonatas" (Unpublished M.A. Thesis, Smith College, 1948). See also Newman/SCE, pp. 40-42, and Loesser/PIANOS, pp. 76-77.

³⁷Wolfgang Amadeus Mozart, letter to his father, December 28, 1782, in Blom/MOZART, p. 204. It is interesting that, in actuality, Mozart's music failed to be accepted in many circles, including those in Vienna, due to its seeming complexity. Prague was exceptional in its universal enthusiasm for Mozart and his works.

³⁸deNys/NOTES. See also Mellers/MAN, pp. 14-15.

³⁹The complete Prefaces to Sammlungen 1 and 2 appear in translation in Appendices B and C.

⁴⁰Lorenz/BENDA, pp. 95-96, 18. See footnote** p. 10 above.

⁴¹Letter of February 22, 1787, quoted in Schlichtegroll/BENDA, p. 33.

⁴²Benda, quoted in Hortschansky/PRÄNUMERATIONS, p. 165.

⁴³Burney/TOURS, p. 124. See also Burney/TOURS, p. 121. Loesser/PIANOS, pp. 67-71, discusses music printing.

⁴⁴Preface to Sammlung 1, translated in Appendix B.

⁴⁵Stilz/BERLINER, p. 51.

⁴⁶Letter to Friedrich Ludwig Wilhelm Meyer, October 25, 1779, quoted in Lorenz/BENDA, p. 99. Capitalization is by the present writer.

⁴⁷Schlichtegroll/BENDA, p. 22. Capitalization is by the present writer.

⁴⁸Stilz/BERLINER, p. 111.

⁴⁹See p. 31 above.

⁵⁰Cole/VOGUE.

⁵¹G. J. Vogler, Betrachtungen der Mannheimer Tonschule, I, 5, quoted in Cole/VOGUE, p. 432.

⁵²J. N. Forkel, Musikalisch-Kritische Bibliothek II, pp. 281-294, quoted in Cole/VOGUE, p. 428.

⁵³Johann Friedrich Reichardt, Musikalisches Kunstmagazin I Pt. 4, pp. 168-169, quoted in Cole/VOGUE, p. 433.

⁵⁴C. F. Cramer, Magazin der Musik, pp. 1241ff, quoted in Cole/VOGUE, p. 435.

⁵⁵C. P. E. Bach, letter to Alexander Reinagle in O. G. Sonneck, "Zwei Briefe C. Ph. Em. Bach's an Alexander Reinagle," Sammelbände der Internationalen Musikgesellschaft VIII (1906-1907), pp. 112-114, quoted in Cole/VOGUE, p. 437.

⁵⁶C. F. Cramer, Magazin, pp. 1241ff, quoted in Cole/VOGUE, p. 436.

⁵⁷Gerber/LEXICON, p. 333.

CHAPTER IV

BENDA'S OTHER WORKS AND THEIR SIGNIFICANCE TO THE KEYBOARDIST

Keyboard players cannot completely understand a composer's keyboard works without understanding the composer's entire output.¹ This is especially true for composers of the 18th century, when keyboard music consciously reflected other musical genres, rather than being in the vanguard of stylistic change.

Benda's works, other than solo keyboard works, include nearly every genre common in his time: stage works, sacred music, secular cantatas, songs, symphonies, concerti, and chamber music.*

*The particular works Benda's contemporaries most admired, according to Gerber/LEXIKON, p. 335, consist of the following:

1. Overture to Ariadne
2. Funeral Chorus from Medea
3. Die Flucht der Lalage [for voice and string quartet]
4. Several pieces of church music, especially a great Kyrie
5. Ode auf den Sterbemorgen der Gemahlin Friedrichs III, which later, with a different text, was performed at the funeral of Lessing, in Berlin, and elsewhere
6. Funeral Chorus from Romeo und Julie
7. Several pieces from Walder
8. Scene: "Meinen Romeo zu sehen"

Appendix IV, pp. 209-212, of Winsor/BENDA, provides a list of all of Benda's non-dramatic works, which Winsor obtained from Eitner/QL, pp. 436-438. Winsor's work is a principal source on Benda's melodramas and Singspiele.

Stage Works

Benda composed 14 stage works: one Italian opera seria, two Italian intermezzi, five melodramas, and six Singspiele. His first opera, the opera seria Xindo Riconosciuto, was performed on August 11, 1765. (No operas had been performed at Gotha during the first half of his tenure because of the opposition of the clergy to opera.) Benda's dissatisfaction with this work was one reason he sought the opportunity to expand his operatic horizons through travel in Italy.

In 1765 regular performances of Italian intermezzi began to be presented at Gotha, and when Benda returned from Italy he planned to write a number of these works. He completed two: Il buon marito (performed 1766) and Il nuovo maestro di capella (1767). Neither of these works nor his Italian opera survives.

At this time a court theater, which previously had not existed at Gotha, was established, and a company of actors was employed. But after the death of the Duchess in 1767 this and other aspects of cultural life in Gotha declined. However, in 1774 a fire destroyed the Weimar theater which had been the home of the Seyler Operatic Troupe, and this group, with Anton Schweitzer as director, was invited to take up residence in Gotha. Benda greatly admired the famous actress Charlotte Brandes, a member of the company, whose success was due primarily to her vibrant personality and exceptional skill at declamation and mimicry, even though

she was not reputed to be particularly musical. In the next year, 1775, Benda, in collaboration with librettist Johann Christian Brandes, Charlotte's husband, produced his melodrama Ariadne auf Naxos, with the principal role intended for Charlotte.

After Ariadne auf Naxos, which Benda termed a Drama mit musikalischen Zwischensätzen (Drama with musical interludes), Benda wrote four other melodramas: Medea (1775), Pygmalion (1779), Philon und Theone (1779, but revised and performed in Prague in 1790 as Almanson und Nadine), and Cephalus und Prokris. (Little is known of this work which was first performed in 1805, 10 years after Benda had died. The score was destroyed during World War II.)

Ariadne and Medea caused a tremendous sensation throughout Germany, and spawned many imitations.* Ariadne was the more popular, although Medea is today regarded as the greater of the two, having even been referred to as "among the boldest 18th century compositions." It has also been viewed as the culmination of his style and technic,

especially in the expressions of bitter pain,
permeated with deep and ardent feeling. . . .
where the dramatic tension is heightened almost
to the breaking point.²

*Reichardt wrote of his reaction to a performance of Ariadne:

I began by being touched by an indescribable emotion, tossed here and there on surges of feeling, and as it were, under a spell. . . . It is certain that Benda's genius attained its aim marvellously well; that his music fitted every human emotion and swept away all my doubts. . . . In truth such genial music was never before heard on our German stage.

J. F. Reichardt, quoted in Newmarch/CZECHOSLOVAKIA, p. 25.

Certainly these two works are considered Benda's two greatest melodramas and both have been translated into eight languages.

Pygmalion was not nearly as successful. This was possibly due to its short length, and relative absence of dramatic conflict, and its musical conservatism. Almanson und Nadine, which combines features of melodrama and Singspiel, as well as including a ballet, is not as well known as the three previous works, although Arthur Winsor has termed it "perhaps the most varied and interesting dramatic work in Benda's output."³

Benda was not the first to write a melodrama. J. J. Rousseau's Pygmalion (set to music mostly by Coignet, although with some music by Rousseau, and performed in 1770) was the first work to promote the principle of employing music and spoken dialogue without any singing. However, this work always presented the words and music in clearly distinct sections:

The detached musical numbers were practically autonomous. They served to support the actor's pantomime and hence related to the dialogue only in a general way.⁴

In his melodramas, Benda closely integrated the spoken dialogue and music. Although it was only at a special high point of the drama that he presented the text and music simultaneously, his dialogue was often delivered only a few words at a time, after which the orchestra furnishes a commentary. (Medea made much more use of simultaneous text and music than Ariadne.) These musical

commentary passages are normally rather short, and sometimes only consist of one chord. They reflect the inner psychological feelings and thoughts of the characters, which are susceptible to frequent change and conflict. To effect this Benda employed extremely frequent changes in tonality, tempo, meter, rhythm, melody, harmony, texture and orchestration. The orchestra is also used to paint scenes--the murmurs of the forest, storms at sea, the rising sun, etc.,--as well as to provide subtle text painting and delicate shades of color.* Motivic development and transformation play a key role in providing unity and coherence to this form, which could otherwise have remained extremely fragmentary.⁵

While works comprised wholly of the device of melodrama ceased being written only 10 years or so after Benda's, melodramas and melodramatic scenes remained a feature of opera long afterwards--even to the present day.**

*"His skilful [sic] instrumentation . . . exploits every means of tone colouring possible for the modest forces employed." He frequently used the oboe to express lyrical moods. Garrett/BENDA, pp. 239, 241, which also includes an example of Ariadne. In it the oboe accompanies Theseus when he recalls his times of love with Ariadne. The fact that tone color was an important ingredient in Benda's orchestration, should encourage today's pianist to employ the full palette of colors available to him.

**While Beethoven's Fidelio (1805) and Weber's Der Freischütz (1821) include the best known scenes using melodrama, the list of operas which employ melodrama is quite extensive. Under Benda's influence, Mozart made plans to write a duodrama (a melodrama for two performers) for the Seyler theater company, and to set von Gemmingen's drama, Semiramis, as a melodrama. Although these projects never materialized, he did include melodrama in two 1779 works--the unfinished Singspiel Zaide (K. 344), and the incidental music to Thamos, König in Aegypten (K. 345), the latter of which is comprised of three choruses and five entr'actes. GROVES, V, p. 932; Einstein/MOZART, p. 455.

In addition to literal uses of melodrama, the principles behind Benda's use of melodrama ("intensive delineation of the spoken word through music"), were adopted by many Singspiel and opera comique composers,⁶ as well as by Czech opera composers.

Benda therefore seems to have been to melodrama what Monteverdi was to opera. Neither was the first to pioneer his genre. (Others, in addition to Rousseau, had experimented with melodrama in the early 1770's.) But it was Benda who gave the new style a soul, without which it would not have survived.

Edith Garrett has asserted that Benda's new ideas and style in melodramas "played, together with Gluck's reforms, the most important part in the music-dramatic development of his time."⁷ Paul Henry Lang went further and stated that Ariadne

was the first musico-dramatic work to secede completely from the old opera, for Gluck's reform operas were still purely vocal works retaining the great traditions of the opera. . . . The composer's great talents were even more evident in his later works, which point directly toward the German romantic opera. . . . Benda had made the first momentous step toward the German music drama, and all that was now needed was to superimpose singing voices over the symphonic-dramatic orchestral fabric for the Wagnerian music drama to become a reality.⁸

In his time, Benda was as famous for his six Singspiele as for his melodramas. While J. A. Hiller was the acknowledged leader and one of the pioneers in Singspiel composition,* Benda appears to have produced Singspiele of

*Hiller's Singspiele were adored all over Germany.

greater dramatic depth and overall seriousness. Certainly, he made significant contributions to this genre, for which he has been called "the most important operatic composer between Hiller and Mozart."⁹

Benda's Singspiele include the following: Der Dorfjahrmarkt (1775), Walder (1776), Romeo und Julie (1776), Der Holzhauer (or Die Drei Wünsche) (1778), Das Tartarische Gesetz (1787), and Das Findelkind (probably never performed).* Romeo und Julie and Walder were among the first Singspiele to have plots of a serious nature, and both included dramatic, longer, through-composed scenes. The first three of Benda's Singspiele were extremely popular, with Der Dorfjahrmarkt having been the most successful of the three. The latter three never achieved significant success, and their libretti do not survive intact. The first three,

One of Hiller's songs from Die Jagd, the most popular German opera before Weber's Der Freischütz according to Grout/OPERA, p. 265, was discussed by Reichardt:

The whole German nation is agreed that it is as perfect as songs of the kind can be. For everybody, from the highest to the lowest, sings and plays and whistles it. Reichardt, Ueber die deutsche comische Oper, quoted in Abert/OPERA, p. 84. The fact that such songs were simple, tuneful, and resembled folk songs accounted for much of their appeal. The middle classes especially, revelled in such homespun, sentimental, relaxed naturalness.

*Friedrich Wilhelm Gotter was the librettist for the first five, and Christian Felix Weisse for the sixth. Racek/FRAGE, p. 510, believes Benda's Singspiele played a major role in Mozart's development, far exceeding the influence of Hiller or André. This article pursues many of the similarities between Benda and Mozart, but see footnote * pp. 572-573 below.

however, deserve a revival, and Garrett has written:

The average listener who today hears any of these works is charmed by the idiom.¹⁰

It is interesting that Benda's two most successful melodramas and the three most successful Singspiele all appeared within 20 months of each other, in the years 1775 and 1776.

The 18th century was "the century par excellence of opera. The number of operas composed and produced is still beyond all estimation."¹¹ That opera was a most important influence on 18th century keyboard music can be seen in the following aspects:

1. It was the vehicle for many stylistic advances which eventually permeated all music. As Rosen has written:

The absorption of operatic style into the pure instrumental genres lies at the heart of the development of music in the eighteenth century.*

2. Opera performed an especially critical role in the development of the sonata by supplying instrumental music with a model whose primary reason for existence was the portrayal of human emotions and feelings:

The early humanization of expression in instrumental music goes back to the opera. . . . The melody instrument represents or symbolizes the man, the individual.¹²

*Rosen/SF, p. 43. See also Rosen/SF, p. 55. One of the proofs of the presence of stylistic features of opera in keyboard music was advanced by Lang/STYLISTIC, p. 22, who discovered that symphonic elements were present in keyboard music which were at that time still unknown in orchestral music. He credited C. P. E. Bach (in works such as his "Prussian" and "Württemberg" sonatas) for this transference of the dramatic idiom into instrumental music in an imaginative and bold way unprecedented in his time.

Keyboard composers were now motivated by "an impulse similar to the one which an opera composer derives from identifying himself intensely with one actor on stage." This was what enabled keyboard music to project "the composer's own personal feelings within the intimacy of the keyboard."* The Germans especially pursued the dramatic potential of sonatas:

What the Germans were aiming at in their harpsichord sonatas was the reproduction for ordinary domestic consumption of those wonderful Italian arias which every Italian could hear in the theatre as often as he liked, but which only rarely came the way of the average music lover north of the Alps. . . . It was this emotionalism that the Germans sought to reproduce--the ever recurring phenomenon of the union of romantic Faust and classic Helen, the German infatuation with Italian beauty and the strange transformation of it into an unfamiliar medium.¹³

Opera also gave instrumental music its simple, easy-going side. This was largely due to the opera buffa, and its related genres the intermezzo, Singspiel and works of this sort. These genres were reactions against heroic, larger-than-life concepts, and emphasized the simple, the familiar, and the sentimental. Specific national traits and folk influences were also much in evidence. Rustic, comic characters in immediate, real-life situations became the subjects. The quick pacing and frequent changes of mood account for the use

*Rudolf/STORM III, pp. 9-10. The present writer believes that every keyboardist owes Claudio Monteverdi (1567-1643) a special debt. By so infusing early opera with deep emotions and drama, he ensured opera's permanence as a serious genre, and indirectly laid the groundwork for the sonata to become a vehicle for emotionalism.

of short, lively melodic motifs with frequent repetitions or echoes, and quick juxtapositions of contrasting ideas. Often there were sudden, unexpected excursions into and out of minor keys, and triadically based themes outlining chords, as well as unisons and multiple doublings helped to promote the effect of commonplace simplicity.¹⁴

The performer and teacher of today should be constantly mindful of the operatic origins of 18th century keyboard music, and every keyboard work should be studied from the dramatic point of view.*

When one studies scores of Benda's stage works, their similarity to his keyboard works is obvious. The rhythmic motives are the same, the texture is similar, the harmonic usage is similar, and even thematic and motivic relationships are apparent.** Even without specific knowledge of the

*The keyboard works of Mozart are among the most obviously opera-influenced, as Lang/MWC, pp. 646-647, has written:

The only approach to it [Mozart's art] leads through opera, admittedly the least known province of classical music. Opera became the preferred medium of musical expression for Mozart. . . . It offered the greatest variety. . . . It permitted the whole gamut of human feelings to be brought into play. . . . From his letters, from the many testimonials of his contemporaries, and most of all from his works themselves it becomes clear that Mozart clung to opera with every fiber in his body.

See also Leinsdorf/ADVOCATE, p. 35.

**An example of the latter is the similarity of the opening theme of Sonata 7i, and measures 377-380 of Medea. Material similar to measures 650-653 of Medea appears throughout Sonata 12i. Both of these passages from Medea are reproduced as examples in Winsor/BENDA, pp. 63-64, 66-67. There are doubtless countless other thematic and motivic similarities to Benda's keyboard works scattered throughout his stage works. See also Badura-Skoda/MOZART, pp. 171-173, regarding this aspect of Mozart's works.

melodramas and Singspiele, the keyboard performer and teacher can imagine general dramatic situations when studying the keyboard works. Exactly what is imagined is not as important as the fact that something has been mentally conceived. The folk song-like quality of many of the vocal selections in Benda's Singspiele seems almost directly transferred to the keyboard works, especially in the case of the sonatinas.

Choral Works

The choral works of Benda include masses and mass movements, a magnificat, an oratorio (Der sterbende Jesus), and over 100 sacred cantatas which cover the entire church year. These cantatas date mostly from 1751-1761, and their intensely dramatic qualities were responsible for their universal admiration. Benda also wrote a number of secular cantatas.

The fact that "among 18th century musical genres choral music was ranked highest,"¹⁵ and that

it was particularly the chamber cantata performed in intimate surroundings for a small group of connoisseurs that challenged composers to display their highest talents

makes it extremely unfortunate that Benda's cantatas are not well-known or available for study. In his time "hundreds of cantatas of the greatest beauty were created only to be given a few performances."¹⁶ The titles of Benda's cantatas often deal with sadness.

Songs

The Lied was the most universal genre of vocal music in the 18th century. Every class of people enjoyed it immensely.¹⁷ Twenty-five of Benda's songs were included in his Sammlungen 3-6. These works represent a great diversity of style, ranging from drinking songs to works such as Belise starb, the manuscript of which states that it was written in a "sad hour." The forms of the songs include through-composed, strophic, modified strophic, and Da Capo structure. The vocal lines are especially well suited to the voice, and each individual text is depicted carefully-- both in overall mood and in specific details. Tempo changes within a song are frequent, and it is interesting to note that the tempo/character markings are in German. In some of the songs, the accompaniments are simply figured basses. These 25 songs, although not well known today, are a significant contribution to the early Lieder literature.¹⁸ Their comic, sentimental and serious qualities aid the keyboardist particularly in the performance of Benda's sonatinas. The melody of "Philint; ist still, und flieht die Schö"nen," even resembles the opening of Sonatina 23.

Symphonies

Schlichtegroll stated that Benda's 30 or more symphonies were "as esteemed as those of Haydn and Mozart."¹⁹ Most of these works were probably written between 1750 and 1765. They actually resemble the Italian opera overtures

called Sinfonias, more than late 18th century symphonies. Usually they are scored for strings, two oboes, two horns, and sometimes a flute. Contrast--both between themes and within a theme--is a characteristic feature.²⁰

The fact that the Sinfonia was constructed in three sections is very significant, as it helped lead to the eventual predominance of three movement sonatas in many composers' outputs, including that of Benda. The animated opening of the overture served as a means to attempt to get the attention of the Italian opera houses' audiences, most of which usually misbehaved rudely.* Performers today often fail to make the opening gestures of sonatas which imitate the Sinfonia forceful enough to "grab" listeners' attention. The rousing finale of the Sinfonia was also calculated to appeal to the unruly audiences, and today's performers should see this rousing quality as being the model of many sonata finales. The lyrical interlude sandwiched between the two faster movements should often be viewed as just that--an interlude--and not as a long weighty slow movement with profound philosophical implications. While many 18th century sonatas do display deep emotions, often performers inflate slow movements into overly intense dramas. These movements were most likely intended to be simply a relaxation of tension, as was the second section of the Sinfonia. This concept is supported by the fact that over 50% of the length

*H. C. Robbins Landon, in his lecture sponsored by the Patten Foundation at Indiana University, February 18, 1976, described opera audience behavior in Italy in the 18th

most Sinfonias was taken up by their first section.²¹

Concerti

Benda's violin and clavier concerti were well-known in his time. Nine of the latter are preserved, though there were others which have been lost. They date from the Gotha period of employment, and Racek believes most were composed in the early 1770's.²² There is often no striking difference between the solo and tutti parts, with both parts sharing in the development of material. The keyboard writing is virtuosic in many spots.

In general these works contain a large number of conservative features, which are often termed "Baroque." These include sequences, rhythmic irregularities (changes of accent), imitation, and irregular phrase lengths. The slow movements contain much pathos, and some of the outer movements are also very intense. Con sordino is frequently employed in the string parts of most of the slow movements. All the concerti are scored for string orchestra accompaniment and could, therefore, also be performed with simply a string quartet and double bass, as has been done on recordings.²³

Racek has termed the keyboard concerti Benda's most important instrumental works from an evolutionary point of view.²⁴ Two of the most immediately appealing are in F minor

century as "unbelievably vulgar," and cited their regular habits of spitting, card playing, and rambling from one box to another, while only rarely paying attention to the performance.

and G minor. Stoddard Lincoln wrote of the F minor, B minor and G major concerti:

These three powerful concertos will make you sit up and take notice of the all-but-forgotten Bohemian composer Jiri Antonin Benda.²⁵

Heinrich Koch, in 1802, wrote:

Inasmuch as instrumental music is, in general, an imitation of vocal music, so is the concerto an imitation of the solo song with full accompaniment, or in other words, an imitation of the aria.²⁶

Concerti can particularly be seen as a "reduction into instrumental terms of the conventions of heroic opera."²⁷

Koch also advanced this notion:

In short, I conceive the concerto to be somewhat similar to the ancient tragedies, in which the actor expresses his feelings not to the audience, but to the chorus, which in turn, links itself intimately to the action, thus qualifying itself to take part in the expression of the feelings.²⁸

Nearly every contrast in a keyboard composition, whether dynamic, rhythmic, melodic, or textural, can be viewed as being derived from the concerto.²⁹ Other concerto influences include vigorous unison passages, especially in opening statements and at cadences, attacca movements, development of material from the opening theme, fast passage work and cadences with a $\frac{6}{4}$ chord or a long trill.

The present writer concurs with Stilz's opinion that "the concerto had a great influence on Benda's sonatas."³⁰ Vivaldi was especially influential on composers of the first half of the 18th century, and his influence continued to be felt long after this time.³¹

The keyboard performer should be aware of the

dramatic tension inherent in concerti, and effect similar tension in his/her solo performances. The excitement engendered by virtuosity is a central feature, and solo keyboardists should not shun virtuosity in their performances any more than in concerti.³²

Chamber Music

Benda wrote numerous chamber works, which include violin sonatas, flute sonatas, trios and quartets.* Keyboardists today should bear in mind that the purpose of chamber music was to entertain. This is testified to by the frequent use in the 18th century of the title Divertimento. The keyboardist should also imagine that most of the melodic lines and voices in solo keyboard music are representative of instruments in a chamber ensemble.

*MAB, Vol. 11 includes an Andante grazioso for violin and keyboard. The violin sonata which originally appeared in Sammlung 2, appears in Nagel's Musik-Archiv, Vol. 154, in an arrangement, apparently by Benda, for flute and keyboard. A trio sonata for two violins and continuo appears in MAB, Vol. 2. Ratner/CLASSIC, pp. 118-143, is recommended reading.

Footnotes

- ¹Leinsdorf/ADVOCATE, pp. 34-36, discusses this.
- ²Trojan/PREFACE, p. xvi. See also Trojan/PREFACE, pp. xiv-xvi, and Racek/MAB, Vol. 24, p. xviii.
- ³Winsor/BENDA, p. 84.
- ⁴Winsor/BENDA, p. 16. Winsor/BENDA, pp. 4, 15-18, discusses the question of Rousseau's influence on Benda's melodramas and the differences in Benda's conception of melodrama from Rousseau's. Lowinsky/TASTE, pp. 190-204, quotes from and discusses Rousseau's compositions.
- ⁵Some musical examples from Benda's melodramas appear in Abert/OPERA, pp. 77-79; Garrett/BENDA, p. 241; Ratner/CLASSIC, p. 168; Winsor/BENDA.
- ⁶Abert/OPERA, p. 79.
- ⁷Garrett/BENDA, p. 242.
- ⁸Lang/MWC, pp. 583-584.
- ⁹Lang/MWC, p. 582.
- ¹⁰Garrett/BENDA, p. 241; NEW GROVE I, p. 464. A full score of Der Dorfjahrmarkt appears as Vol. 64 of Denkmaler Deutscher Tonkunst.
- ¹¹Blume/CLASSIC, p. 72.
- ¹²Engel/SOURCES, p. 9. See also pp. 161-163 below.
- ¹³Dent/OPERA, p. 509.
- ¹⁴Ratner/CLASSIC (Chapter 21, "High and Low Styles; Serious and Comic"), pp. 364-396, is recommended reading. See also Rosen/SF, pp. 42-43.
- ¹⁵Ratner/CLASSIC, p. 159.
- ¹⁶Cannon/HISTORY, p. 255.
- ¹⁷Ratner/CLASSIC, p. 157. See Ratner/CLASSIC (Chapter 10, "Texture: Vocal Music"), for a discussion of the solo song in the 18th century and Loesser/PIANOS pp. 52-56.
- ¹⁸Additional information on Benda's songs may be found in Drake/BENDA, pp. 964-965, where much of the above information was derived.

¹⁹Schlichtegroll/BENDA, p. 15.

²⁰The scores of 12 of the symphonies are found in the MAB anthology, Vols. 58, 62, 66, 68. Five of the symphonies have been recorded on Supraphon 59666. The Prefaces of the MAB volumes contain information on the symphonies. See also Brown/NOTES and Hinson/MUSIC, pp. 31-32.

²¹Landon, Patten Foundation Lecture, February 18, 1976. Ratner/CLASSIC, pp. 144-156, is recommended reading.

²²Racek/MAB, Vol. 45, p. xiv.

²³Six of the concerti appear in the MAB series: Vol. 10, G minor; Vol. 45, F minor, B minor, and G major; Vol. 77, G major and F major. Eight of the concerti are available on records, Supraphon 1112138 and 11112761/2. Racek's Prefaces to the MAB editions contain information on the concerti. See also Krehm/NFMC, p. 10, and Wellesz/CONCERTO, p. 450.

²⁴Racek/MAB, Vol. 45, p. xv.

²⁵Lincoln/REVIEW.

²⁶Heinrich Koch, Lexicon, quoted in Ratner/CLASSIC, p. 283.

²⁷Mellers/MAN, p. 9.

²⁸Heinrich Koch, Versuch, quoted in Ratner/CLASSIC, p. 283.

²⁹See Rosen/SF, pp. 69-95, especially 75-81, and Kirkpatrick/SCARLATTI, p. 196.

³⁰Stilz/BERLINER, p. 49.

³¹See Lang/MWC, pp. 484-485, on Vivaldi. Ratner/CLASSIC (Chapter 17, "Concerto"), pp. 283-307, is recommended reading.

³²See pp. 166-167 below.

CHAPTER V

18TH CENTURY STYLE

Benda's creative lifetime spanned one of the more fascinating periods of musical history. During this time a large number of trends, some complementary and some seemingly contradictory, existed side by side.

It is rather dangerous to assign various labels to each trend, and over the past decades such practices have probably obscured rather than enlightened the truth. Each of these labels represents characteristics which were continuously present throughout the century, and are intrinsically interwoven with each other. The labels themselves are of dubious value, as they are sometimes derived from fields other than music, and often bear little relationship to the musical developments they are supposed to describe.¹

Nevertheless, for purposes of organization, use will be made of these labels in the following discussion, with the assumption that they are merely generalized groupings of basic trends. All of these basic trends are contained in the works of Benda, as well as in the works of most other composers who wrote in the 18th century.

French Rococo and the Galant

The origin of the Baroque was intertwined with the Counter-Reformation. It "sought to crush to convert, to exalt, and to bring about redemption." Over the course of time, its absolutism caused the arts to become encumbered by rules, stereotypes and conventions, and even before the dawn of the 18th century, the age was ripe for rebellion against both the foundation and some of the symbols of the Baroque. Grand, impressive, noble grandeur was replaced by a hedonistic,

aristocratic world, sensuous, pleasure loving, connoisseur, artistic, and sinful to the bottom of its heart. . . . The sanctum of the house was the boudoir, its idol was woman, and its mood was caprice.

Entertainment became the order of the day, and an artificiality overtook all aspects of life.

The chief topic of the age was love:

But love was no longer the great passion which rocks the foundations of man's very existence. . . . Love was merely a graceful play enacted by exceedingly well-dressed and soigné men and charming and elaborately gowned women.*

This sophisticated eroticism is captured in the paintings of François Boucher (1703-1770).²

*Lang/MWC, pp. 532, 535. In a brilliant piece of writing, Lang/MWC, pp. 532-533, likened the 17th and 18th centuries to a "magnificent tragi-comedy in three acts," which he entitled "The Drama of the Three Kings." The first act was named for Louis XIV. Here one found the absolutism, the pomp, and the pathos of the French Baroque. The second act included the Regency (1715-1723), and encompassed the reign of Louis XV, for whom this act was named. This was the time of the rococo, which maintained many of the outward traditions of the past, but replaced the inner core. The

This rococo age was one which in all things prized delicate gracefulness, etiquette, and polish. Appearances counted for everything. Even conversation was raised to an art form, with a premium placed on wit and irony. This was a manifestation of an intellectual attitude which was distrustful of pure emotion. A smile can be said to symbolize the age.*

Often lacking in depth, the age feared boredom and felt a need for great variety. Therefore, detail, especially surface detail, became an obsession in all facets of life. In contrast to many ages which were epitomized by their architecture, drama and painting, this age was centered around interior decoration. Characteristic features included arabesque lines, S-curves, much use of gold and pale colors, elaborate use of mirrors and lighting, and naturalistic motifs. The name rococo even pertains to decoration.**

third act was the era of Louis XVI. This marked the return of a more serious aesthetic, "the classical spirit." This attitude was influenced both by the ancients and the rococo. The denouement also occurred in Lang's imaginary third act with the play ending as the "sans-culottes invade the precious boudoirs [and] the fearful night of the French Revolution descends upon the scintillating, festive days." Ettinger/ROLE, p. 249, stated that rococo changes had set in during the last decade of the reign of Louis XIV and that "there was a widespread and fundamental change in outlook well before the turn of the century." See Lang/MWC, pp. 314-329, for more on the religious origins of the Baroque.

*Sir Kenneth Clark entitled one of the chapters of his marvelous work Civilisation "The Smile of Reason." He even opened this chapter with a rather lengthy discourse on the smile, and included a full page photograph of the Houdon statue of Voltaire, which, not surprisingly, shows Voltaire smiling. Clark/CIVILISATION, pp. 245-246.

**The term rococo is derived from the French word

But despite its emphasis on gaiety and pleasure, the rococo was not without a more serious side. Significant philosophical advances of the French Enlightenment were spawned by the Rococo.³ In addition, the paintings of Jean Antoine Watteau (1684-1721), testify to a latent seriousness beneath the playful exterior.⁴

It is essential that the interpreter of 18th century music understand the world of the French rococo, for it laid the foundation for developments in Europe throughout the rest of the century.⁵

The music of the rococo period is often referred to as being in the galant style.* In the 18th century, the word galant was used in several different respects with regard to music. It could refer to:

1. anything up to date, chic, or pleasing.** This was then

rocaille, a decoration made of artificial rockwork and pierced shellwork. The word rocaille is derived from roch (rock) and coquille (shell). Lang/MWC, p. 534; Rich/MUSIC, p. 153.

*The word galant was derived from the word galer, which meant "to be merry," and appeared as early as the 13th century. Sheldon/GALANT, pp. 241-242, traces the subsequent uses of the word throughout French history and literature. (Brown/CLASSICISM, p. 10, terms Sheldon's "the most precise and complete discussion of the galant concept.") See also Bücken/GALANT, and Ratner/CLASSIC, pp. 23-24.

**Hartz in Geiringer/CRITICAL, p. 165; Newman/SCE, p. 44. Mattheson probably contributed to this usage through his use of the phrase galant homme, which appears in the full title of his work Das Neu-Eröffnete Orchestre, Oder Universelle und gründliche Anleitung, Wie ein Galant Homme einen vollkommen Begriff von der Hoheit und Würde der edlen Music erlangen, seinen Gout darnach formiren, die Terminos technicos verstehen und geschicklich von dieser vortrefflichen Wissenschaftt raisonniren möge (1713).

extended to music which displayed a simple, playful, light character.

2. a style of musical writing which permitted far more freedoms than were allowed previously. This pertained to aspects of rhythm, voice leading, and above all, treatment of dissonance, which now did not need to be prepared. This meaning was the one most often implied by 18th century theorists.*
3. music in which an imitative, contrapuntal texture had been replaced by a primarily homophonic one. Instead of the relative equality of voices which had previously existed, the treble melody now dominated, the middle voices lost their identity or even ceased to exist at all, and the bass lost its independent, melodic role.
4. French keyboard pieces, consisting of dance movements or character pieces. These were derived from lute music, prevalent in France in preceding generations, and were extremely important in establishing galant features.⁶
5. a melodic style ornamented "with many small figures and fast passages."⁷ For instance, Kirnberger used the word galant to refer to "small, chopped-up, dainty music."⁸
6. all music not directly associated with or imitating the strict church style. This usage primarily occurred later in the 18th century and was the reason for Mozart's

*Sheldon/GALANT, pp. 261-262; Bücken/GALANT, pp. 5-9. See Türk/SCHOOL, p. 399, who stated that the free (galant) style "has more expression and euphony rather than art as its chief purpose."

interchangeable use of the terms galant and modern.⁹

7. a cheapness and superficiality. This disparaging use of the word primarily took place very late in the 18th century and unlike today, was not common.

Looking back to the early 18th century, it was obvious that fundamental changes were taking place in music. These changes transpired in different countries and manifested different characteristics. But there was one common goal:

to abandon la musique savante, the dusty style of scholars and pedants, of cantors and organists.¹⁰

There was a

determination to simplify all forms and stylistic means, by the deliberate break with the highly intensified composing techniques of the waning Baroque. It is an intentional primitivization such as music history has scarcely experienced at any other time. . . . What they sought was immediacy of emotional expression through the simplest possible means.¹¹

Johann Adolph Scheibe (1708-1776) gained infamy as a result of his criticisms of the music of J. S. Bach. Yet, if one applies the standards of Bach's age to Bach's music, Scheibe was only stating the obvious. Some of Bach's music was as representative of the 1730's as Rachmaninoff's music was of the 1930's.

Since Scheibe's criticisms of Bach are very instructive of what the galant did and did not admire, they are quoted in full:

This great man would be the admiration of whole

nations if he had more amenity (Annehmlichkeit) [sic],* if he did not take away the natural element in his pieces by giving them a turgid (schwülstig) and confused style, and if he did not darken their beauty by an excess of art. Since he judges according to his own fingers, his pieces are extremely difficult to play: for he demands that singers and instrumentalists should be able to do with their throats and instruments whatever he can play on the clavier. But this is impossible. Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes; and this not only takes away from his pieces the beauty of harmony but completely covers the melody throughout. All the voices must work with each other and be of equal difficulty, and none of them can be recognized as the principal voice. In short, he is what Mr. von Lohenstein** was in poetry. Turgidity has led them both from the natural to the artificial, and from the lofty to the somber; and in both one admires the onerous labor and uncommon effort--which, however, are vainly employed, since they conflict with Nature.***

The revolution in style, "the great reversal of the 1720's"¹² referred to above did not happen overnight. Many scholars, therefore, refer to a "first galant" and a "second galant."¹³ While the specifics differ somewhat, similar features in each period can be noted.

*Langenscheidt's Concise Dictionary translates angenehm as "pleasant, agreeable." Birnbaum's reply to Scheibe (1738) in David/BACH, p. 242, states that annehmlichkeit is "melody without dissonances." Sheldon/GALANT, pp. 259-260, discusses angenehm.

**According to Lang/MWC, p. 513, Daniel Caspar von Lohenstein was a 17th century German dramatist who was famed for his long, gruesome tragedies.

***Johann Adolph Scheibe, "Letter from an Able Musikant Abroad, May 14, 1737, Der kritische Musicus, Sixth Part, in David/BACH, p. 238. Additional views of Scheibe on music appear in Sheldon/GALANT, pp. 258-259. While according to the general taste of his time, Scheibe was correct in his observation, he did err by omitting mention of the galant elements in many of Bach's pieces, some of which show much galant influence. Christoph Lorenz Mizler, Musikalische Bibliothek (1738), quoted in David/BACH, p. 249, cited this aspect of Bach's writing. See also Donington/IEM, pp. 99-101.

The first galant usually is defined as having included François Couperin and Telemann above all, and also Dominico Scarlatti, Tartini, J. S. Bach and Handel. Mattheson was its spokesperson, and French rococo influence was especially strong. While so-called Baroque features, including

motivic play, fortspinnung processes, and contrapuntal procedures were relaxed, they were not abandoned.

Therefore, the texture has been termed " $\frac{1}{2}$ homophonic."¹⁴ The bass began to lose its independent melodic function, and gradually became one of the voices making up the accompaniment to the all important melody.*

The second galant style showed far fewer Baroque influences than did the first galant. Composers usually included in this era are C. P. E. Bach above all, and also Galuppi, Rutini and J. C. Bach, as well as Haydn and Mozart in their early works. The approximate time period spans the 1750's and 1760's. The French rococo formed the basis for the second galant, as it did the first. However, Italian musical influences were very important, as were German sociological, literary and musical influences. Musical features of the second galant included:

1. an independent treble melody, which had gained a clear

*According to Lowinsky/TASTE, pp. 171-175, Baroque homophony contained a strong and low bass, with many thick root position chords causing an effect of heaviness. The melody was in some ways an exponent of the harmony, rather than the harmony being an accompaniment of the melody, as it was in rococo homophony.

dominance over the accompanying voices constituting the harmony

2. a texture sometimes as sparse as two parts
3. harmony based mainly on the primary triads
4. dramatically slower harmonic rhythm, contributing to a lessening of harmonic tension
5. frequent use of Alberti basses
6. fragmentation of the long (fortspinnung) melodic lines of former ages into short phrases which often consisted of stereotyped patterns including the sigh and various dotted figures
7. frequent sub-division of the short phrases by half cadences and rests
8. common use of two measure phrase units (Sometimes the phrases were arranged in a dialogue fashion, most notably in an imaginary question and answer scheme. Echo effects were also used.)
9. cadences tending to occur gracefully rather than emphatically on weak beats
10. abundant ornamentation with its purpose being to produce an effect of delight. (Although the first galant was very dependent on ornamentation, during the second galant ornamentation became so prominent that a reaction set in against it.)

Early 18th Century Italian Music

Since France was the home of rococo thought in non-musical areas, its galant musical developments have

sometimes been allowed to overshadow Italy's extremely important contribution to early 18th century musical style. In Naples in the 1720's and 1730's, a group of composers including Leonardo Leo (1694-1744), Leonardo Vinci (1696-1730), Johann Adolph Hasse (1699-1783), and Giovanni Pergolesi (1710-1736) replaced many aspects of past musical practice with a new style. This style served as a foundation for the musical developments throughout the rest of Europe.

The most significant purely musical innovation was the great pre-eminence of the treble melody, and the reduction of the other voices to pure accompaniment. Burney's writings show the importance which this so-called "Neapolitan school" was accorded, even in the 18th century:

As the Italians in the 16th century were the masters to all Europe in elaborate composition, even to a pedantic excess so they have been the first, in modern times, to abjure its absurdity.*

Friedrich Blume concurred regarding the importance of these developments:

Here we have a rejection of vast import. . . . It was really an epochal turn of widest range. This decision is not to be compared with the call to do battle against counterpoint issued around 1600 by a few revolutionary Florentine enthusiasts of Antiquity. There the concern had been only to experiment in setting a new style alongside one already evolved, a seconda beside a prima pratica the continued existence of which was not questioned.

*Burney/HISTORY, p. 923. Burney/HISTORY, p. 917, hailed Vinci in particular, as the first revolutionary in the then 130 year history of opera.

Without degrading his art, [Vinci] rendered it the friend, though not the slave to poetry, by simplifying and polishing melody, and calling the attention of the audience chiefly to the voice part, by disentangling it from fugue, complication, and laboured contrivance.

Here, however, a complete break was involved and a (supposedly) lasting rejection of all old categories, forms, and stylistic means, the dethroning of reason in favor of the heart and the setting up of a musical fairyland of simple and engaging beauty.¹⁵

This new Italian style spread throughout Europe during the years between its inception and 1760. While the period between 1740 and 1760 has often received the credit for having launched these developments, Daniel Heartz believes that this was not the period of innovation, but that it was, instead, the period of diffusion:

That modish opera seen and heard at Naples and Venice in the 1720's could be duplicated in numerous capitals by the 1740's.

He showed that specific aspects of style which are commonly thought to be mid-century developments all originated a generation earlier.*

Of Pergolesi's vocal compositions Burney/HISTORY, p. 924, wrote:

The clearness, simplicity, truth and sweetness of expression justly entitle him to supremacy over all his predecessors and contemporary rivals, and to a niche in the temple of Fame, among the great improvers of the art; and if not the founder, the principal polisher of a style of composition both for the church and stage which has been constantly cultivated by his successors, and which, at the distance of half a century from the short period in which he flourished, still reigns throughout Europe.

See also Burney/HISTORY, p. 923.

The score of Pergolesi's La Serva Padrona should be studied thoroughly.

*Daniel Heartz in Geiringer/CRITICAL, pp. 161, 164. Heartz, in Geiringer/CRITICAL, p. 162, cited the Arcadian Reform of opera (1690), which culminated a few decades later in the libretti of Zeno and Metastasio, as having been "the decisive break with the past." For additional information of the Arcadian Reform see Cannon/HISTORY, p. 258. See also Lang/MWC, pp. 455-456.

The music of these Italians writing in the 1720's and 1730's can seem superficial today. But it is unfair to judge these works by the visual simplicity of their scores. Burney alluded to this when writing of Pergolesi's music:

Greater and more beautiful effects are often produced in performance than are promised in the score. . . . It frequently happens that a score in which the texture of the parts is very artificial, ingenious, and amusing to the eye, affords nothing but noise and confusion to the ear.¹⁶

One should be on guard not to be influenced by prejudices against simplicity, which are prevalent today, as they were in some circles in the 18th century. The intellect can easily dismiss what may not meet its criteria, but which may be delightfully and deliciously human.

Empfindsamkeit

The galant took a different course in Germany than it had in France and Italy. This was caused by a number of factors:

1. the strong influence of middle class taste
2. English literary influences
3. increasing concern with morality
4. Pietism
5. Protestantism with its encouragement of a sober inner passion, as opposed to the more sensual Southern attitude
6. innate traits of the German soul¹⁷

Sensibility, sensitivity, and sentimentality had been intertwined with the galant in France and the Germans took this latent sensibility and intensified it. In some cases,

the result was a style known as the Empfindsam style.

C. P. E. Bach was the leader and the most famous of the Empfindsam composers, although J. S. Bach was his spiritual predecessor and teacher.¹⁸ Wilhelm Friedemann Bach (1710-1784), Johann Gottfried M^uthel (1718-1788), and, to a certain extent, Georg Benda, were a few of the many other composers often termed Empfindsam composers.

Works in this style included many of the stylistic features known as galant. However, the style was unique for two reasons:

1. Expression of deep emotion was the central focus, resulting in a much greater expressive range than the French had sought. It was no longer sufficient to depict nature or to imitate nature through the universally used Baroque "doctrine of the affections." Instead, the primary purpose of music became the arousal and frequent change of the passions of both the performer and the audience.¹⁹
2. In order to achieve greater expressiveness, many galant stylistic features were exaggerated. This sometimes resulted in the formation of very individual styles, which have sometimes been viewed as eccentric, affected, distorted, and mannered. They certainly deserve the designation "fantasy," which has sometimes been assigned them.

Features of this style include the following:

1. fragmentation of melodies, with frequent punctuation by rests

2. abundant use of sigh figures
3. frequent wide melodic leaps, often to dissonances
4. much use of ornaments of many types
5. contrast of tonalities
6. almost bizarre successions of harmonies
7. deceptive cadences used very frequently
8. capricious and whimsical use of rhythmic values
9. sudden or gradual tempo fluctuation
10. imitation of the operatic devices of recitative and parlando
11. much importance given to dynamics--both in gradual nuance and in contrasts such as echo effects
12. refined details of articulation.

Obsession with detail was, therefore, a prime trait of Empfindsam works. However, the detail was intended to portray expression, and did not exist merely for the sake of a pleasing effect. While fussiness is sometimes apparent, it was often the result of a strong intellectual streak. This helped to counterbalance the strongly emotional aspects, and produced a "pleasing and refined co-existence of head, heart and senses."²⁰

The relationship of the Empfindsam stile to the galant style is sometimes confused. The two did not oppose each other, and the galant did not suddenly become transformed into the Empfindsam. The two streams existed concurrently, and the Empfindsam should be viewed as a branch of the more comprehensive galant. This branch originated in

North Germany, but spread through other parts of Germany to varying degrees.

Sturm und Drang

The term Sturm und Drang should be used only to refer to the emotional, explosive, passionate, short-lived, German literary movement which sprang up during the 1770's challenging French rationalism and the social conventions of the Enlightenment, and exhibiting a new realism which desired to speak directly to the heart.²¹

With reference to music, the term Sturm und Drang has traditionally been assigned to works supposedly written around 1770 which reflect the following characteristics:

1. sombre passionate moods
2. use of minor keys as a vehicle of passion
3. disjunct melodies, featuring wide leaps
4. unusual harmonies and modulations
5. chromaticism
6. rhythmic excitement, including a driving propulsiveness and frequent syncopation
7. importance of dynamics, both for contrast and in subtle gradations
8. a fuller texture
9. increased awareness of counterpoint and contrapuntal forms

However, revisionist research has uncovered a number of fallacies in this notion:

1. The presence of many of the musical traits often

considered Sturm und Drang can be found music long before the literary Sturm und Drang came into being.²²

2. Many of the works once thought to have been written in the 1770's were actually composed in the 1760's.
3. The composers who did write works exemplifying so-called Sturm und Drang qualities in the 1770's probably could not have been influenced by a literary movement which was beginning at exactly the same time.
4. Composers were not necessarily affected by the literary Sturm und Drang movement. It never dominated the mainstream of German art. Architecture and sculpture were not affected by it, and painting was only slightly influenced. Austria had no part in the literary Sturm und Drang movement at all.²³ Most composers, including Haydn and Mozart, were not literary connoisseurs.²⁴
5. Works exhibiting Sturm und Drang characteristics are relatively isolated examples in most composers' outputs, and are usually surrounded by compositions by the same composer which embody almost none of the Sturm und Drang traits.

Although the musical Sturm und Drang was not influenced by the literary Sturm und Drang to any provable degree, there does seem, in the 1760's, to have been a relative preponderance of musical works with the above mentioned characteristics. However, as Max Rudolf has pointed out, these works should be viewed as a continuation of attitudes and musical characteristics which can be seen in

works dating from as early as 1740.

Rudolf views the récitatif obligé (obligato recitative) which Rousseau called the most forceful thing "in all modern music," as extremely influential in the origin of the so-called Sturm und Drang musical style.* Benda's use of obligato recitative in his melodramas and Singspiele, and his having upheld the use of such recitative in theoretical articles,²⁵ is an extension of the practices of Galuppi, K. H. Graun, Hasse, Gluck, Traetta, and most of all Jommelli.

Blume summarized the relationship between the Sturm und Drang, the Empfindsamkeit and the sensibility present in the stile galant:

To attempt a basic differentiation between it [the stile galant], the 'sensibility' style [Empfindsam], and Sturm und Drang is not possible. What as a rule is called 'sensible' [Empfindsam] is only the greater emphasis on elements expressive of sentiment in the stile galant, and beyond that the Sturm und Drang is a short lived movement that passes from the idyllic playing with sentiments into the sphere of the great passions before all this is transfigured in the High Classic stage into expression of the universally human.²⁶

*Rudolf/STORM II, pp. 6-9. Landon/HAYDN II, p. 271, hails the Finale to Gluck's ballet Don Juan (1761), as "the most important single beginning of the whole Austrian musical Sturm und Drang." See also Landon/HAYDN I, p. 363. Ratner/CLASSIC, p. 318, cites the second movement of the Beethoven 4th piano concerto as an example of recitativo obligé in instrumental music. C. P. E. Bach wrote highly emotional keyboard works during the 1740's, which employ many of the Sturm und Drang characteristics. Rudolf/STORM III, pp. 10-11, cites the works of M^uthel (1756), Eckard (1760), and Schobert as other examples of Sturm und Drang keyboard compositions. The present writer believes Benda's name could be added to the list. See also Stilz/BERLINER, p. 53, quoted on p. 142 below.

Neo-classicism

The Empfindsamkeit and the Sturm und Drang were not the only transformations which the galant style underwent in the mid-18th century. A move towards increased purity and a noble simplicity clearly asserted itself in the 1760's. Aspects of miniaturism, delicacy, and prettiness, most obviously exemplified by profuse ornamentation, were replaced by simpler more natural writing.

Opera again led the way to the new style. Gluck, whose operas were among those in the vanguard of change, articulated some of the goals of this movement in the famous dedication to Alceste, published in 1769:

I have sought to abolish all the abuses against which good sense and reason have long cried in vain. . . . I believed that my greatest labour should be devoted to seeking a beautiful simplicity, and I have avoided making displays of difficulty at the expense of clearness. . . . Simplicity, truth and naturalness are the great principles of beauty in all artistic manifestation.*

*The complete dedication, from which the above excerpts were taken appears in Einstein/GLUCK, pp. 112-114. Though signed by Gluck, the dedication was written by Calzabigi, Gluck's librettist. Alceste was premiered in 1767--2 years before the score, including the dedication, was published.

This attitude echoes Johann Joachim Winckelmann's (1717-1768) dictum quoted in Ettinger/ROLE, p. 257: "The general and predominant mark of Greek masterpieces is noble simplicity and calm grandeur." While Gluck has been credited with the reform of opera, the attitudes which he represented were, in many respects, the attitudes of artists several generations before his time. Opera was originally founded on principles similar to Gluck's, and French opera had never strayed far from them. Daniel Heartz, in Geiringer/CRITICAL, pp. 165-168, termed Gluck's ideals a "Back to Lully" movement and stated:

They were pro-17th century, and pro-pathos. . . .
If what happened early in the century constitutes

The galant and rococo spirit, with its urbane and refined grace, as well as specific galant musical style traits were still present. But a certain repose had been added, "an untroubled spirit of rest in the golden mean, a bright but mellow colour."²⁷ It is this marvelous balance of elements which accounts for the designation "classic," which is often applied to this era of music history. However, the use of this term is filled with peril.

Classicism, Romanticism, and Benda

The terms Classic and Romantic have been the cause of much inaccurate writing and conversation. They are difficult to define, have many different meanings,²⁸ are frequently used incorrectly, and perhaps worst of all, are often viewed as irreconcilable opposites which only exist in their extremities.

The term "classic" was used in the 18th century in the sense of works of art which are exemplary, convincing, and have endured. It is this meaning which Gerber undoubtedly intended when he referred to Benda's sonatas published in 1757 as "still seen as classical."²⁹

The word "romantic" was employed in connection with 18th century literature, meaning "romance-like" or "narrative."

a neoclassic reaction to unruliness and want of polish, what happened now was a reaction to the reaction. A common theme was the attempt to bridge over the recent past, often considered stultified and miniaturistic, and rejoin the great tradition.

Other stylistic traits from previous generations which entered music in the 1760's and 1770's included:
 1. motivic development; 2. contrapuntal practices;

Its first use with reference to music occurs in 1789, in André Grétry's Mémoires ou Essais. Around the turn of the 19th century it became a German musical term.³⁰

Even in the 19th century, the meaning of "romantic" is unclear. Robert Schumann, usually considered an ardent "romantic," was wary of the word:

I am heartily sick of the term 'romantic,' though I have not spoken it 10 times in my entire life.³¹

Victor Hugo, also thought of as a "romantic," could only define romanticism as "a certain vague and indefinable fantasy."³² It is therefore not surprising that Alfred Einstein concluded that "we seek in vain an unequivocal idea of the nature of 'musical Romanticism.'"³³

Through most of the 18th century, classicism and romanticism were not regarded as opposites. Goethe in 1828 and 1829 exclaimed, "What is all this fuss about classic and romantic." These concepts did not represent irreconcilable opposites to him, but instead formed a unity.³⁴

Schiller in 1795 stated that 50 years before no one had thought of a controversy such as the one that raged in the last decade of the 18th century over "romanticism."³⁵

The terms classic and romantic ideally should never

3. a thickened texture, usually of three parts; 4. enriched accompaniments with the bass sometimes providing thematic material; 5. melodic lines with increased lyricism and expansiveness; 6. folk and dance elements.

Larsen/OBSERVATIONS, p. 127, likened the musical trends around 1770 to a

change of approach in a young generation, which prefers to look back to the ideas and ways of expression of their grandfathers, opposing the parental tradition.

be utilized to describe traits of style or historical periods. They should be restricted purely to attitudes, which co-exist in every age and in every artist. Though one attitude may slightly predominate in certain instances, both are always present, and the difference in the amount of each in a given instance is not nearly so great as students commonly believe.

In every century, it is possible to observe composers whose music represents a larger number of either classical or romantic attitudes while employing similar musical means. It is particularly dangerous to refer to the 18th century as "classical" and the 19th century as "romantic."* They are, in fact, one and the same period, and ought to be taught as such from the beginning of one's musical education.** Their fundamental musical unity is evidenced by such composers as Beethoven, Rossini, Mendelssohn, and Schubert, whose works, although created in the 19th century, embody as many, if not more, "classical"

*Engel/SOURCES, p. 1, is quite emphatic. "There is strictly speaking no real Classical style as such, but we rather speak of the style of particular composers as classical."

**Blume/CLASSIC, pp. vii, 17 passim, continually stressed this point, as did Tischler/CLASSICISM, p. 206. The fact that both authors select slightly different dates for this era is insignificant. (Tischler chose 1740-1910, except for Italy and France, to which he assigns 1715-1910. Blume viewed the period as beginning with Domenico Scarlatti, C. P. E. Bach, and Rameau, and ending with Richard Strauss, Janáček, Bartok, and Ravel. See also Cannon/HISTORY, p. 290, and Cooper/CLAVICHORD, pp. 5-6. The present writer has long felt a connection even between the Empfindsam and German expressionism of the early 20th century. (Newlin/BACH expresses this same viewpoint.)

qualities than "romantic."³⁶ The so-called "romantics" of the 19th century were not in rebellion against 18th century music,³⁷ usually viewing themselves as continuing the tradition of Beethoven, which itself was thoroughly rooted in the 18th century.

Qualities usually associated with romanticism appeared throughout the 18th century:

Throughout the major part of the 18th century, 'sensitivity' as an all-embracing emotional longing prevailed in the arts as well as in human behavior patterns.³⁸

The beginnings of Romanticism were already contained in the beginnings of Classicism, and were indeed to a great extent one with it. . . . What appears in Haydn and Mozart as the fullest maturity of Classicism is permeated with the provocative charms of Romanticism. These it is that lend the "Classic style" that indescribable atmosphere of characterful sensuousness, of the unique and the 'infinite,' which constitutes the essence of High Classicism. . . . The Romantic era never coined a divergent and independent style; it simply continued to further shape this High Classic type. . . . All its definitive ideas were formed in the 18th century, and merely deepened and broadened in the following decades.³⁹

It is interesting to note that "the essence of the entire Romantic point of view on music" can be found in Schubart's Ideen zu einer Ästhetik der Tonkunst (Ideas on an Esthetic of Music) which was written in 1784-1785.⁴⁰

It is this writer's belief that Benda should not be considered a classic or a romantic, but a classic-romantic. The following personal attributes he expressed are often viewed as "romantic":

1. philosophical beliefs which were heavily influenced by Rousseau, and the "first wave of romantic pessimism"⁴¹

2. a great love of Nature
3. a legendary absent-mindedness and tendency towards excess
4. a great love of solitude.

Musical traits of Benda which would be viewed as "romantic" include the following:

1. much personal expression and intense introspective writing, which seem to express a longing and yearning
2. fondness for rather extreme slow and fast tempi
3. importance of instrumental tone color
4. detail in dynamics
5. frequent use of minor keys
6. harmonic surprises
7. use of low registers for increased effect of darkness.

Aspects which could be viewed as "classical" include:

1. Benda's personal reputation as a clear thinker with a rational mind
2. simplicity, clarity, balance and harmonious relationship of elements in his works
3. mellow contentment and repose in some works
4. casualness, brightness and cheerfulness in many works
5. vast majority of works in major keys
6. frequent use of moderate tempi
7. predominantly conventional harmonic vocabulary, phrase structure and harmonic rhythm
8. much less Empfindsam fantasy writing than in works by C. P. E. Bach.

The perception of Benda as a "classic" or "romantic" composer therefore depends on which Benda work one studies.

Konrad Wolff's statement regarding Artur Schnabel's dislike of stereotypes of style speaks to this issue:

He [Schnabel] felt strongly that it was unnecessary and sometimes dangerous for the interpreter of music to guide his playing by considerations of the style of a period or the characteristics of a national or regional background. . . . Not all Mozart's works are 'classical;' not all Bach's are 'baroque;' and it is just where a composer breaks through the stylistic restrictions of his time and nation that the interpreter has to be alert. . . . All good composers mean each score to stand on its own, as though there were no other music in existence. . . . The uniqueness of each work of art, and its quality in belonging to art in general had to be preserved.⁴²

Footnotes

¹This subject is discussed in Brown/CLASSICISM; Geiringer/CRITICAL; Larsen/OBSERVATIONS. Brown also includes a large 112-item bibliography, which was extremely helpful in locating many of the sources used in the present study.

²Boucher's paintings are discussed in Lang/MWC, pp. 535-536; Clark/CIVILISATION, p. 261; Ettinger/ROLE.

³See Clark/CIVILISATION, pp. 245-268.

⁴Watteau is discussed in Clark/CIVILISATION, pp. 231-237, Ettinger/ROLE (both of these with pictorial representations), and in Lang/MWC, pp. 535-536.

⁵An informative discussion of the rococo, with pictorial illustrations, appears in "Age of Elegance" from The Story of Great Music by Henry Anatole Grunwald and the editors of Time-Life Records (New York: Time Incorporated, 1966), pp. 4-23. See also Donington/IEM, pp. 108-109.

⁶See Bücken/GALANT, pp. 9-13.

⁷Quantz quoted in Nettle/FORGOTTEN, pp. 294-295, and Newman/SCE, p. 44. See also Sheldon/GALANT, pp. 255-258.

⁸J. P. Kirnberger, quoted in Newman/SCE, p. 44, trans. by Leonard Ratner.

⁹Ratner/CLASSIC, p. xv; Hertz in Geiringer/CRITICAL, p. 165.

¹⁰Sachs/R AND T, p. 289.

¹¹Blume/CLASSIC, p. 18.

¹²Sachs/R AND T, p. 289.

¹³Bücken/GALANT, pp. 23-24; Engel/SOURCES, pp. 14-15; Newman/SCE, pp. 120-123; Sheldon/GALANT, pp. 241, 269-270.

¹⁴See Newman/SCE, p. 120, for a description of the term "motivic play." Bücken/GALANT, p. 23.

¹⁵Blume/CLASSIC, pp. 19-20.

¹⁶Burney/HISTORY, p. 923.

¹⁷The adoption of the galant into German society is outlined in Sheldon/GALANT, pp. 242-249. See also Lang/MWC, pp. 567-579 (esp. 575), 585-591 (Newman/SCE, p. 42, terms Lang's as "one of the most useful, comprehensive summaries.") Gradenwitz/TRANSFORMATIONS, p. 273; Rich/MUSIC, pp. 138-139; Sheldon/GALANT, pp. 269-270; Barford/BACH, pp. 32-35.

¹⁸See footnote 27, 121 below.

¹⁹See Sheldon/GALANT, pp. 260-261.

²⁰Sheldon/GALANT, p. 260.

²¹Rudolf/STORM is outstanding. (Brown/CLASSICISM, p. 40, terms it "the best treatment of this problem.") Landon/HAYDN II, pp. 15, 266-284, and I, p. 137, thoroughly discuss the literary and musical aspects of the Sturm und Drang, as well as providing a bibliography on Sturm und Drang literature. This includes the primary sources, as well as secondary sources on Sturm und Drang literary and musical works. Brook/STURM is also a significant contribution, as is Lang/MWC, p. 619, passim. Longyear/CLASSIC, pp. 27-35, (esp. p. 29), contains information relevant to minor key usage and the Sturm und Drang. Drake/BEETHOVEN, pp. 3-7 discusses the Sturm und Drang and its influence on Beethoven. Larsen/OBSERVATIONS, p. 129, refutes the so-called Sturm und Drang influence on Haydn.

²²Rudolf/STORM I, pp. 11-13, provides a list of examples of such works and their dates of completion. See also p. 329-330 below.

²³Rudolf/STORM I, p. 8; II, p. 5.

²⁴Rudolf/STORM II, pp. 4-5.

²⁵Trojan/PREFACE, p. xv.

²⁶Blume/CLASSIC, p. 31. See also Cooper/CLAVICHORD, pp. 6-7.

²⁷Tischler/CLASSICISM, p. 206.

²⁸Blume/CLASSIC is essential reading for an understanding of the inter-relationship of classicism and romanticism in music of the 18th and 19th centuries, as well as a clearer overall understanding of this music. (Newman/SCE, p. 11, terms Blume's discussion "masterly" and "certainly the finest style historical survey within the confines of an encyclopedia.") Jacques Barzun provides an extremely thorough discussion of overall classicism and romanticism in Classic, Romantic and Modern (Garden City, New Jersey: Anchor Books; Doubleday and Company, Inc., 1961.) Tischler/CLASSICISM pursues the question, "What are classicism and romanticism?" Clark/CIVILISATION, pp. 221-320, and Lang/MWC, pp. 618-625, 734-756, and 801-809, discuss 18th and 19th century thought in all the arts, with respect to classicism and romanticism. Romanticism is studied extremely thoroughly in John B. Halsted, ed., Romanticism: Definition, Explanation, and Evaluation, Problems in European Civilization Series (Boston: D. C. Heath and Company, 1965). Plantinga/SCHUMANN probes Schumann's outlook on romanticism as an example of an early 19th century musician's viewpoint. Werner/MENDELSSOHN, pp. viii-xi, discusses the application of the term romanticism to music. Gray/SCHUBERT, p. 62, comments on Werner. Cannon/HISTORY discusses romanticism on pp. 341-347. See also the bibliography listed in footnotes 1, 5, 17-21 above.

²⁹Gerber/LEXICON, p. 331.

³⁰Blume/CLASSIC, pp. 3-9, 95-97.

³¹Robert Schumann in Neue Zeitschrift der Musik VII, 1837, quoted in Plantinga/SCHUMANN, p. 221.

³²Victor Hugo, quoted in Longyear/ROMANTICISM, p. 2.

³³Einstein/ROMANTIC, p. 4.

³⁴Goethe to Eckermann, October 17, 1828, and December 16, 1829, quoted in Blume/CLASSIC, p. 107. See also Blume/CLASSIC, p. 105.

³⁵Schiller, in Über naive und sentimentalische Dichtung, quoted in Blume/CLASSIC, p. 107.

³⁶Blume/CLASSIC, pp. 103-105, 124-131, further discusses this aspect. See also Donington/IEM, pp. 92-93.

³⁷Plantinga/SCHUMANN, p. 231.

³⁸Rudolf/STORM II, p.6.

³⁹Blume/CLASSIC, p. 31.

⁴⁰Blume/CLASSIC, p. 99. According to Newman/SCE, p. 318, Schubart/IDEEN was published in 1806 by Schubart's son 15 years after the author's death.

⁴¹Racek/PREFACE, vol. 24, p. xviii.

⁴²Wolff/SCHNABEL, p. 16.

CHAPTER VI

PEOPLE AND PLACES

Carl Philipp Emanuel Bach

Few composers ever have had so much influence in their time as C. P. E. Bach (1714-1788). Burney wrote that Bach

was soon imitated so universally in Germany by writers for keyed instruments, that there have been few works published for them since, which are not strongly tinctured with his style.*

Part of this influence stemmed from the many capacities in which Bach was known--as a renowned keyboard performer

*Burney/HISTORY, p. 951. In addition to Georg Benda, Bach is known to have exerted a strong influence on J. C. Bach, J. C. F. Bach, C. F. C. Fasch, J. L. Dussek, G. S. Löhlein, J. G. Müthel, C. G. Neefe, Alexander Reinagle, F. W. Rust, J. G. Seifert, and E. W. Wolf, among many others. According to G. A. Griesinger in Gotwals/HAYDN, p. 12, Haydn stated:

Whoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and have studied him diligently.

But see Brown/INFLUENCE and Brown/HAYDN, pp. 510-514, regarding when and to what degree this influence took place. J. F. Rochlitz in Newman/SONS, p. 237, quoted Mozart as having said, "He is the master, we are the pupils; whatever we do that is right is learned from him." It should be noted, however, that Rochlitz' reliability is now highly doubted, and his statement is quite curious in view of J. C. Bach's primary influence on Mozart, whose Italianate musical leanings are very different from the North German outlook of C. P. E. Bach. Beethoven wrote of C. P. E. Bach's works, "Some of them should certainly be in the possession of every true artist, not only for the sake of real enjoyment, but for the purpose of study." Letter from Beethoven to Breitkopf and Härtel, July 26, 1809, quoted in Melville/PIANOS, p. 58.

("long regarded as the greatest composer and performer on keyed instruments in Europe," according to Burney¹), as a highly sought after teacher, as an internationally known author, and as the composer of over 900 compositions for keyboard,* chamber ensemble, orchestra, voice and chorus.

Eight years Benda's senior, Bach had already been in Berlin for two years, serving as first cembalist, when Benda arrived. During the first year of Benda's residence in Berlin, Bach's widely known "Prussian" Sonatas were published, and two years later in 1744, his "Württemberg" Sonatas. According to Racek, Helfert

by means of documents, proved in his monograph on Jiří Ant. Benda that this contact with C. Ph. Em. Bach was very important and fruitful for Benda's further artistic development and the shaping of his musical thought.²

After he left Berlin, Benda corresponded with Bach. Bach made two visits to Gotha in 1754, and Benda returned to Berlin twice while Bach still resided there. One visit was in 1756, for the 50th wedding anniversary of his parents. Another was after the death of either his father or his mother, which occurred in 1757 and 1762, respectively. Bach moved to Hamburg in 1767, and it was to this city that Benda immediately travelled in April of 1778, to begin his search for a new position, having resigned his post at Gotha.** The publication of the first volume of Bach's

*Bach wrote more music for keyboard than Haydn and Mozart combined. Cooper/CLAVICHORD, p. 98.

**Lorenz/BENDA, pp. 36-40, 59, 88-91. During Benda's

Sammlungen. . . für Kenner und Liebhaber (1779)

could have furnished a stimulus to Benda to undertake his own six-volume publication, since the Sammlung Vermischter Klavierstücke, the first volume of Benda's set, appeared just one year after the first volume of Bach's collection. (Bach's series, which included sonatas, fantasies and rondos, was published by Schwickert in Leipzig, the same firm which published Volumes 3-6, and the enlarged edition of Volumes 1-2 of Benda's Sammlung.)

Bach's clavichord performance definitely made an impact on Benda, as it did on many other musicians who testified to its extraordinary effect. Reichardt's description is quite vivid:

Bach would become lost for hours in new ideas and a sea of modulations. . . . His soul seemed absent from the earth. His eyes swam as though in some delicious dream. The lower lip drooped over his chin, his face and form bowed apparently lifeless over the keyboard.³

Burney's description is the most famous:

He is not only one of the greatest composers that ever existed for keyed instruments, but the best player, in point of expression. . . . He grew so animated and possessed, that he not only played, but looked like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. . . . He played . . . with the delicacy, precision, and spirit for which he is so justly celebrated among his countrymen.

stay in Hamburg the two friends can be visualized exchanging ideas during an "elegantly served and cheerfully eaten" dinner, such as Burney enjoyed at the Bach home, or upstairs in Bach's "large and elegant music room, furnished with pictures, drawings, and prints of more than a hundred and fifty musicians," which Burney/TOURS, p. 219, described and which was possibly the setting for the wonderful drawing by Andreas Stöttrup, reproduced in Geiringer/BACH, depicting Emanuel Bach in conversation with Pastor Christian Sturm.

In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce, from his instrument, a cry of sorrow and complaint, such as can only be effected upon the clavichord, and perhaps by himself.⁴

Benda's enthusiasm for Bach's playing can be seen by his having added a footnote to the passage in the "Preface" of the first volume of his Sammlungen, in which he cited the advantage in expression which the clavichord had in comparison with the harpsichord: "To be completely convinced of the truth of this statement let one listen to C. P. E. Bach in Hamburg."* Benda also greatly admired Bach's works, as evidenced by his having written of the inspiration he received when hearing Bach's sacred composition Heilig.⁵

Many of the same musical characteristics in Bach's works can be found in those by Benda:

1. much emotion, drama and intensity
2. deeply moving slow movements
3. almost exclusive use of three movements in a sonata, in a Fast-Slow-Fast order
4. similar formal schemes within a movement
5. influence of the gigue and minuet in some movements
6. extensive use of, and much importance attached to, dynamic markings
7. particular attraction to minor as a principal tonality, as a secondary key area and as a momentary effect

*"Man höre, um von dieser Wahrheit ganz innig überzeugt zu seyn, C. P. E. Bach in Hamburg." The complete text of the "Preface" appears in Appendix B.

8. great importance given to harmonic color
9. frequent use of deceptive cadences
10. singing, cantabile operatic qualities
11. motivic construction of melodies
12. derivation of one idea from a previous melodic idea, contributing to the unity of a work
13. melodies which contain an a-b-b phrase grouping
14. sigh motives
15. rather frequent use of very slow and very fast tempi
16. use of dotted rhythms, syncopations and triplets
17. effective use of silence for surprise
18. infrequent contrapuntal writing
19. use of low registers, extreme registers and sudden registral changes
20. similar employment of keyboard technics and figuration
21. similar concepts of ornamentation, variation and embellishment, especially in repeated passages.

The above similarities have led writers for the past 200 years to presume a significant influence of the works of Bach on Benda. Burney was one of the first, when he described Benda's sonatas published in 1757 as "a very elegant set of sonatas for the harpsichord in the style of Emanuel Bach."⁶ Reichardt also linked Bach and Benda, although instead of implying influence, he equated the two, and distinguished their works from those of contemporaries whom he regarded as inferior.⁷

Writers since the 18th century have continued to

emphasize this relationship:

1. John Shedlock wrote in 1895: "The character of the music and style of writing for the instrument constantly reminds one of Emanuel Bach."⁸
2. William Newman wrote:

With regard to the style of Georg Benda's sonatas, the resemblance to the models already established by Emanuel and Friedemann Bach is so close that one might do better to look for the differences. . . .

In his earlier sonata publications . . . Georg reveals quite as much of the Empfindsamkeit and the galant style as the Bachs do. ⁹

3. Rudolf Firkusny referred to Benda's having been "strongly influenced by C. P. E. Bach."¹⁰
4. Ida Krehm referred to Benda as greatly influenced by Bach.¹¹
5. Stilz and Lorenz implied a moderate degree of influence of Bach on Benda.¹²

However, the present writer, from the beginning of his research, has believed that many writers have greatly overestimated Bach's influence on Benda.* Many of the ingredients of Bach's musical language were part of a common European musical vocabulary, and were not unique to him, as he himself acknowledged when he said that his style was influenced by many diverse sources.¹³ Therefore, one cannot be sure whether some of Benda's similarities with

*Heuschneider/GERMANY, pp. 69-70, concurs in this view:

[Benda's] dependence on C. P. E. Bach has been rather overestimated as he never approaches the dramatic and rhapsodic style of the older master.

Bach were necessarily stimulated by Bach or by the works of someone else, or whether Benda arrived at such technics on his own.

What similarity does exist is most apparent in Benda's 1757 sonatas. Both composers also reflected the trend of many 18th century composers, with their later sonatas evidencing increasing simplicity and tunefulness.

There are actually a number of significant differences between the music of Bach and Benda:

1. The style of writing associated with the term "fantasy" is much less noticeable in Benda's music, which therefore can be considered, in general, more Italianate.
2. A sectional tempo change only occurs in one of Benda's sonata movements (No. 8i), and never occurs in a sonatina.
3. *Bebung* indications never appear in a Benda sonata or sonatina.
4. Remote key relationships rarely occur in Benda's keyboard works.
5. Benda's rondos bear little resemblance to Bach's unique examples of this genre. Despite the fact that Bach's rondos were very famous, Benda never deviated from his own more conventional approach to the rondo.

Overemphasis on Bach's influence draws attention away from Benda's own achievements and individuality. It also can give the impression to those who do not know Benda's music that it is simply derived from Bach's. This is

especially wrong when it is a tribute to Benda's individuality that his works did not simply repeat the style and technics of his mentor. When one compares Benda's works to those of most other Bach students, one gains an increased awareness of Benda's individual style.

Since Bach's Versuch was so extremely well-known, it is very likely that Benda would have been familiar with it.*

*This work, by far the most influential keyboard instruction book ever written, consists of two parts. Part I, published in 1753, contains chapters on fingering, embellishments and performance in general. Part II, printed in 1762, contains chapters on intervals, thoroughbass, accompaniment and improvisation.

Much of the work's success is due to its practical nature. It is free of the speculation common in 18th century treatises and the style is simple, clear, and succinct. In contrast to Quantz' Versuch, which attempts to address every aspect of musical performance, Bach's Versuch limits itself to matters specifically relating to keyboard performance. The chapter entitled "Performance" contains the true heart of the Versuch, and states Bach's artistic credo. The first seven pages of this 20 page chapter are not only essential reading for an understanding of Bach and his music. They are directly relevant to every musician regardless of instrument, age or experience. The central theme is that "a musician cannot move others unless he too is moved." Bach/ESSAY, p. 152. In addition, this chapter provides much specific, practical advice, with remedies for common errors in performance.

Bach himself wrote, "Teachers must know everything that appears in my Essay." Letter of December 11, 1773, published in Hamburger unpartheiischer Correspondent (No. 7, 1773), quoted in Mitchell/BACH, p. 8. This is no less true today, as Schonberg/PIANISTS, p. 26, has written:

Mozart, naturally, had read C. P. E. Bach religiously, as had every other musician--and as most musicians today have not. It should be required reading in every music school. No better idea of performance practice in 18th century music can be attained than from the Versuch.

For more on Bach's Versuch see Mitchell/BACH, pp. 1-23. The following discuss Bach and his keyboard works: Barford/BACH (See esp. 1-15, 145-157); Burney/TOURS, pp. 211-220;

Franz Benda

Franz Benda (1709-1786) is regarded as the founder of the North German school of violin playing which has been called the "Berlin School." The number and stature of his pupils is most impressive.¹⁴ All accounts of Franz Benda's playing stress his expressiveness. Hiller referred to the noble singing style as most natural to him. Though his technic was considered equal to any difficulty,* it was the "loveliest, fullest, most agreeable" tone which made his playing unique.¹⁵ Burney, citing the fact that gout had "long enfeebled his fingers" thought him "to have been more remarkable at all times for his feeling than his force." This feeling was most evident in his playing of slow movements:

He is so very affecting a player, so truly pathetic in an Adagio, that several able professors have assured me he has frequently drawn tears from them in performing one.**

Canave/BACH: Fee/BACH (includes an extensive bibliography); Geiringer/BACH; Helm/FREDERICK, pp. 173-188; Heuschneider/GERMANY, pp. 30-56; Mitchell/BACH; Newlin/BACH: Newman/SCE, pp. 412-430, passim; Lang/MWC, pp. 595-597; Kenyon/PIANO, pp. 42-44.

*Benda was the concertmaster of Frederick's orchestra in Rippin during the 1730's, and again from 1771-1786. J. G. Graun, who played no better than Franz Benda, received the concertmastership from 1740-1771, probably because of the influence of Frederick's favorite opera composer, K. H. Graun, Helm/FREDERICK, p. 191. It is a tribute to Franz Benda's character that he remained a friend of the Grauns throughout their lives.

**Burney/TOURS, p. 173. Perhaps the strong inclination towards brooding which Franz Benda himself acknowledged in his autobiography, Nettle/FORGOTTEN, p. 244, contributed to such moving playing.

Benda's compositions, of which nearly all remain in manuscript, were highly regarded in their day. According to Benda's autobiography, they include 80 solo violin works, 15 violin concerti, some symphonies, and many capriccios.¹⁶

All of Franz Benda's works reflect the same melodious, singing qualities which also made his playing very special:

His style is so truly cantabile, that scarce [sic] a passage can be found in his compositions, which it is not in the power of a human voice to sing.¹⁷

This may have been a result of Franz having been a singer before concentrating on the violin. (He continued to sing regularly for some years.)*

The fact that Franz and Georg were brothers and lived and worked in close proximity for eight years in Berlin when Georg was still in his 20's, suggests a significant influence of Franz upon Georg. It is known from his autobiography that Franz Benda gave his younger brother instruction upon Georg's arrival in Berlin: "I had my two brothers Georg and Joseph live with me and helped them in their musical studies."¹⁸ Their music appears to have much in common, including the use of a large number of dynamic indications. One siciliano by Franz is apparently extremely similar to Georg's Sonata 3ii, and the Tempo di Minuetto finale to Georg's Sonata 5 employs canonic imitation similarly to a menuet from one of Franz's violin sonatas.¹⁹

*K. H. Graun had advised Franz Benda to always "follow the tracks" of his innate singing voice, Franz Benda, quoted in Nettle/FORGOTTEN, p. 244.

However, factors which argue against a significant influence of Franz on Georg include:

1. the great difference in their ages (13 years), resulting in Franz having already been gone from Staré Benátky during most of the years when Georg was growing up
2. the fact that after Georg left Berlin in 1750, the two brothers only rarely saw each other (Franz made only two trips to Gotha--in 1751 and 1761, and Georg visited Berlin on three occasions--the two mentioned above (page 100) and in June of 1779.²⁰)
3. a possible difference in temperament and personality.*

Franz Benda's greatest legacy to Georg was undoubtedly his style of playing and composing, which emphasized cantabile and deep feeling. Burney considered Franz's style to be unique and hailed it as

so truly original and pleasing. . . . It is his own and formed from that model which should be ever studied by all instrumental performers, good singing.²¹

*Franz was extremely mild-mannered, modest and shy. His great uprightness and virtuousness won universal admiration and respect wherever he went. He was also extremely devout in his Protestant religious beliefs, to which he converted around 1729. Franz Benda, quoted in Nettle/FORGOTTEN, pp. 234-245. Burney/TOURS, p. 173. who devoted considerable space to Franz in his account of musical life in Germany, found him to be "a plain, obliging, sensible man, and possessed of all the modesty of a truly great genius." Franz seems to have had extraordinarily close relationships with all of the various individuals in the Berlin musical environment--some of whom were very selective in their friendships. These included Quantz and Frederick, whom Franz served loyally for 53 years, playing accompaniments for him on 10,000 occasions. Franz Benda, quoted in Nettle/FORGOTTEN, p. 234; Helm/FREDERICK, p. 193. Burney's attribution to Franz Benda of 50,000 occasions of accompaniments in Burney/TOURS, p. 176, has to be a mistake or an exaggeration.

Other Musicians

Many other musicians probably had an influence on Georg Benda when he lived Berlin and Gotha.²² Lorenz listed some of the scores which Benda had in his possession at Gotha, many of which contained works of his predecessor, Stölzel, and Telemann.²³

The operas of Karl Heinrich Graun* (1704-1759) and Johann Adolph Hasse** (1699-1783) were the exclusive operatic Benda's years in Berlin.²⁴ These quasi-Neapolitan operas were significant because of the beautiful, singing melodies contained in their arias and their overall powerful expressivity. In addition to playing the violin in performances of these operas, Benda played continuo and rehearsed arias in their preparation. It is known that Benda made a careful study of Hasse's scores during his musically formative years

tion. Regarding Georg's temperament and personality, see pp. 20-27 above.

*K. H. Graun's works in recitativo accompagnato style are considered predecessors to Benda's later melodramas. Helfert/BENDA, p. 201, and Garrett/BENDA, p. 236. Burney/HISTORY, p. 954, termed Graun "the idol of the Berlin school." See also Burney/GERMANY, p. 205. Franz Benda, quoted in Nettle/FORGOTTEN, p. 227, stated that he and K. H. Graun were extremely close friends:

We had been the best of friends for 27 years. . . .

He was not only a great artist, but also a great personality whose character needed no improvement.

K. H. Graun is discussed in Helm/FREDERICK, pp. 142-151.

**Burney, The Present State of Music I, pp. 238-239, quoted in Helm/FREDERICK, p. 241, termed Hasse "the most natural, elegant, judicious composer of vocal music" and in Burney/TOURS, p. 120, "the Raphael of living composers." Hasse is also discussed in Burney/Tours, pp. 94-96, 107-109, 118-120; Burney/HISTORY, p. 918, and Helm/FREDERICK, pp. 239-243. Benda met Hasse on his trip to Italy in 1765.

in Berlin. According to Gerber and Schlichtegroll:

By means of his genius and feeling for beauty he [Benda] formed his own rules, which was made easier by daily listening to the simple and lucid as well as correct compositions of Graun and Hasse.²⁵

Some of the other musicians who lived in Berlin during Benda's tenure there included:

1. Johann Gottlieb Graun (1703-1771), who was the conductor/concertmaster of the Berlin Court orchestra, in which Benda played.*
2. Johann Joachim Quantz (1697-1773), one of the most influential musicians in all Europe by virtue of being Frederick the Great's flute and composition teacher for 45 years. While in Berlin, Benda could not have escaped his all-pervasive influence, since nearly all Berlin musicians and observers of the Berlin musical scene referred to the great power Quantz wielded.** Quantz led the evening chamber music concerts in which his own flute sonatas and nearly 300 concerti formed the basis. The fact that Quantz's Versuch was so widely read in its time makes it likely that Benda would have been familiar

*J. G. Graun was famous for his violin playing as well as his many compositions which were often featured on the evening chamber music concerts. Burney/GERMANY, p. 207, credited him with having been "among the first Germans to quit fugue and labored contrivances, and to allow that such a thing as melody existed, which, harmony should support, not suffocate." It was J. G. Graun, who in the 1730's gave Franz Benda valuable advice on the playing of slow movements, as well as assistance in composition. Nettl/FORGOTTEN, p. 223. See also Helm/FREDERICK, pp. 197-205.

**Reichardt, quoted in Helm/FREDERICK, p. 160, termed Quantz a dictator.

with it.*

3. Johann Friedrich Agricola (1720-1774).**

4. Christoph Nichelmann (1717-1762).***

Although Benda probably saw J. S. Bach, on the occasion of Bach's visit to Berlin in 1747, there is no evidence of any direct influence of Johann Sebastian Bach

*Unlike many 18th century musical treatises, Quantz's Versuch was written in a clear, simple style. In addition, it was filled with much detailed, practical advice, and few treatises before or after Quantz's have been so comprehensive. Only about 15% of his treatise is devoted specifically to flute playing. Although Quantz travelled extremely widely and was privileged to hear and study with the best performers and teachers in Bohemia, Poland, Paris, Vienna, Eastern Europe, Italy and London, his views were primarily based on how music was performed in Dresden between 1716 and 1741, during its musical Golden Age. Therefore his advice is not always the most authoritative for later 18th century music. Burney/TOURS, p. 182, wrote in 1772: "His taste is that of forty years ago." (See also Burney/TOURS, p. 207.) However it is an indispensable guide to all aspects of performance, many of which have not changed fundamentally over 2 1/3 centuries. Quantz's Versuch is essential reading for anyone seriously interested in 18th century music, and it is regrettable that music schools permit their students to graduate without having studied this work. There is even a chapter entitled "Of the Qualities Required of Those Who Would Dedicate themselves to Music," which ought to be taken to heart by anyone contemplating serious music study. Quantz's autobiography appears in Nettle/FORGOTTEN, pp. 280-319. He is discussed in Burney/TOURS, pp. 180-195, 207; Helm/FREDERICK, pp. 156-173; Reilly/QUANTZ; Donington/IEM, pp. 99-101. Franz Benda, quoted in Nettle/FORGOTTEN, pp. 222, 224, wrote that Quantz was one of his best friends and that Quantz gave him compositional advice.

**Agricola was later appointed court composer in Berlin. Burney/GERMANY, p. 160, said that Agricola was regarded as "the best organ player in Berlin, and the best singing master in Germany." He also wrote important theoretical works, as well as having translated Tosi's Opinioni de' cantori antichi e moderni. He is discussed in Helm/FREDERICK, pp. 206-208.

***Christoph Nichelmann came to Berlin in 1744, and published two sets of keyboard sonatas around 1745. His keyboard concerti were also well-known, as were his theoretical writings.

on Benda. Since Bach's works were not popular with Frederick in Berlin, who called the chorales "dumb stuff" and was not interested in contrapuntal music, they were not part of the Berlin repertoire.²⁶ There is also no evidence that any of J. S. Bach's compositions were performed at Gotha, or that any scores to Bach's works were ever present at Gotha in Benda's time.²⁷

Benda knew the works of his fellow countryman, Christoph Willibald Gluck (1714-1787) and it is very possible that some of the powerful effects in Benda's operatic works could have been inspired by Gluck.*

Benda knew the Singspiele of the extremely popular Leipzig composer, Johann Adam Hiller (1728-1804).²⁸ These works were very important in the establishment of the German Singspiel and undoubtedly influenced Benda's own Singspiele. Hiller was also a writer and edited the Wöchentliche Nachrichten (1766-1770), the first German periodical in which news and reviews were the main features. Benda is known to have regularly read this publication which praised his works.²⁹

Johann Philipp Kirnberger (1721-1783) claimed to have been responsible for some of Benda's insights. In a

*Lorenz/BENDA, pp. 25-39, 61. passim. There is uncertainty regarding Gluck's exact ethnic make-up, but he did spend much of his youth in Bohemia and he was of Bohemian ancestry. Garrett/BENDA, p. 241, sees similarities to Gluck's writing in Benda's music. Burney/TOURS, p. 120, termed Gluck "the Michael Angelo [sic] of living composers." He also discussed Gluck in Burney/TOURS, pp. 83-84, 90-93, 116-117.

letter to Forkel, Kirnberger, with the pride for which he was infamous, said that Agricola had expressed thanks to him because it was through Kirnberger's principles that Agricola had first understood portions of J. S. Bach's works. Kirnberger continued that "Naumann and Georg Benda had also learned" from him. In another letter to Forkel, Kirnberger referred to Benda as a "worthy, splendid man," and said that Benda had immediately sought him out when Benda arrived in Berlin in May or June of 1779.*

Benda is known to have been a regular reader of Marburg's five volume Historisch-Kritische Beyträge (1754-1778), as well as the Kritische Briefe über die Tonkunst (1759-1763). The 13th letter of the Kritische Briefe, pp. 97-103, is, in fact, addressed to Benda. Benda also was familiar with Marburg's Der critische Musicus an der Spree (1749-1750).**

Benda is also known to have read Der critische Musicus (1737-1740, 1745) of Johann Adolf Scheibe (1708-1776).³⁰

*Kirnberger, letters to Forkel, August 1, 1779, and March 4, 1780, quoted in Lorenz/BENDA, p. 94. Knowing exactly what Benda thought of Kirnberger's ideas would be significant, since Kirnberger envisioned himself to be the preserver of past compositional traditions. He wrote voluminously and, though often personally and professionally disliked, was a major authority. His major work Die Kunst des reinen Satzes (1771-1776), is a contribution of much significance. He also was the principal author of the musical articles from A-R in Johann Sulzer's Allgemeine Theorie der schönen Künste (1771-1774). Newman/SCE, p. 884; Baker/KOCH, pp. 10, 45; Burney/TOURS, pp. 200-201; Helm/FREDERICK, pp. 233-238.

**Lorenz/BENDA, p. 29. Lorenz/BENDA, p. 28, reproduces

Although musicians living in Mannheim were a major musical influence throughout the mid-18th century, the question of whether their influence was as large as some scholars such as Riemann have claimed, has been hotly debated. Certainly as an orchestral and chamber music center, Mannheim's importance was enormous in the areas of both performance and composition. However, Mannheim was not a keyboard center, and almost no solo keyboard sonatas were written by composers who lived there.³¹

Although the question of a Mannheim influence on Benda has been debated,* the music of Benda and the Mannheim composers share the following traits:

1. frequent use of dynamic signs and sudden dynamic changes
2. complete lyrical themes employed for contrast

the first page of the letter addressed to Benda. It concerns rhythm. Friedrich Wilhelm Marpurg (1718-1795), while not a professional musician, was very important in the 18th century musical scene as a writer, critic and theorist. Burney/TOURS, p. 166, who described Marpurg as "a man of the world; polite, accessible, and communicative," stated that Marpurg's "musical writings may justly be said to surpass, in number and utility, those of any one author who has treated the subject." These writings were not primarily speculative, but concentrated on music, performers and performance. The Anleitung zum Clavierspielen (1755) was a significant source with respect to performance practice. Helm/FREDERICK, pp. 223-228, discusses Marpurg. The Spree, referred to in the title of Marpurg's book is the river which flows through Berlin.

*According to Lorenz/BENDA, pp. 113-114, who discusses the question of a Mannheim influence on Benda, Hugo Riemann and Carl Mennicke argued in favor, while Max Flueler was opposed. Stilz/BERLINER, pp. 51, 112, supported the concept of a Mannheim influence in the non-keyboard works of Benda, but was skeptical of any significant influence on the keyboard works, other than the "Mannheim little birds" (die Mannheimer Vogelchen) figures which permeate Sonatina 7. (Regarding these figures, see pp. 773 below.

3. sense of instrumental color
4. prominence of wind instruments
5. dramatic string tremoli
6. especially moving slow movements
7. fiery and energetic Allegro movements
8. little use of counterpoint
9. sigh motifs
10. "rocket" figures
11. sudden pauses

Benda's operas as well as his other works, were often performed in Mannheim, and Benda visited Mannheim a number of times. The fact that an exceptionally large number of Bohemians worked in the musical environment of Mannheim could have drawn Benda even closer to this influential center, in terms of personal and musical ties.*

Benda was apparently not influenced by Viennese music,** just as the Viennese had little acquaintance with his music. Burney testified to this fact:

. . . there seems an unwillingness in the inhabitants of the protestant [sic] states of Germany to allow due praise, even to the musical works and opinions of the Catholics. And, on the contrary, the Catholics appear equally unwilling to listen to the musical strains of the Protestants. Thus the compositions

*These musicians included: Johann Stamitz (1717-1757); his sons Karl (1745-1801) and Anton (1754-1809); Anton Filtz (c. 1730-1760); Franz Xaver Richter (1709-1809); and Georg Tzarth (1708-c.1778). Burney/TOURS, pp. 30-36, discusses the musical scene in Mannheim. See also Lang/MWC, pp. 608-612 and Loesser/PIANOS, 96-98.

**Racek/PREFACE, pp. 45, xiv, confirms this: We find no connection in his [Benda's] works with the Viennese pre-classical style of the Wagenseil or Monn schools.

of the Bachs, Grauns, and Bendas are little known at Vienna; and at Berlin or Hamburg, those of Wagenseil, Hofmann, Ditters, Gluck, Haydn, Vanhal, and Pleyel, are not only less played and approved than at Vienna or Munich, but infinitely less than in France, Spain, Italy, or England.³²

There is no evidence of Benda having been influenced by Italian keyboard writing. Compared to opera, keyboard works were of little consequence in the Italian musical scene:

The Italians had no great need to write harpsichord sonatas when their singers were expressing their ideas for them in so much more vivid a manner.³³

When instrumental music was composed, it usually featured the violin. There were no public solo performances on the harpsichord, and the harpsichord's primary uses were in the opera pit, in accompaniments to trio sonatas, and as continuo in larger ensembles. The clavichord was never extensively used in Italy,³⁴ and the piano, while having been invented in Italy in 1709, was not widely used there until late in the century. Burney wrote in 1770:

I have neither met with a great player on the harpsichord nor an original composer for it throughout Italy. It seems as if Alberti was always to be pillaged or imitated in every modern harpsichord lesson. . . . [The harpsichord] is at present so much neglected both by the maker and player, that it is difficult to say whether the instruments themselves or the performers are the worst.³⁵

Nevertheless, Venice and Naples were centers of keyboard playing, although little keyboard music was published anywhere in Italy. Most of the composers of keyboard music were primarily opera composers, and tended to regard their keyboard works as ephemeral.*

*The leading Italian keyboard composers in Benda's

Much more significant than specific Italian keyboard influence on Benda's works, is the influence on him of Italian music in general. Primarily through the influence of opera buffa did flowing ease and grace, combined with a sparkling brilliance and light-hearted humor, enter Benda's keyboard sonatas.

Benda visited France only once--in 1781, when he directed the performance in French of Ariadne auf Naxos, at the Comedie-Italienne.³⁶ There is no evidence that he assimilated any particular French musical influences from his stay in France. Even if he had, his compositional style was established by this time, and many, if not most, of his keyboard works had probably already been composed.

C. P. E. Bach was a known admirer of French music as several of his statements in the Versuch testify:

There is a malicious prejudice against French keyboard pieces. These have always been good schooling, for this country is sharply distinguished from others by its flowing and correct style. . . .

I believe that that style of performance is the best, regardless of the instrument, which artfully combines the correctness and brilliance of French ornaments with the suavity of Italian singing. . . .

time were:

1. Baldassare Galuppi, "padre dell' opera buffa" (1706-1785), who wrote at least 90 sonatas between 1755 and 1785. Called in his time "Il Burranello," after the island of his birth, Galuppi brought the Italian keyboard sonata to its peak with his lyricism and brilliance. Canave/BACH, p. 41; Stone/ITALIAN, p. 114; see also Engel/SOURCES, p. 5.
2. Giovanni M. Placido Rutini (1723-1797), who wrote 72 or more sonatas which were published during his lifetime. These and many other Italian composers of keyboard music are discussed in: Newman/SCE, pp. 169-215, 365-373; Heuschneider/ITALY; Stone/ITALIAN; Fee/ITALIAN.

The French . . . understand the keyboard.
 . . . Unfortunately we have so far removed ourselves
 from their [French] music and their fine style
 of playing.³⁷

As the last statement implies, the influence of French music in Germany was declining greatly by the mid-18th century. Quantz referred to this fact when he stated that "their music is no longer loved as of old."³⁸ Leopold Mozart went so far as to write in 1764 that the "whole of French music is not worth a sou,"³⁹ and his son, Wolfgang, in 1778 even made reference to "these stupid Frenchmen."⁴⁰

Whether Benda shared Bach's enthusiasm for French music or the growing German disdain for French music is not known. Even if he did share the latter views, two facts should be remembered:

1. French performance was greatly admired throughout Europe, including Germany. Burney, who did not otherwise care for French music, termed their harpsichord playing
 in point of neatness, precision, and brilliancy of execution, . . . not excelled by the people of any other country in Europe.⁴¹
 Marpurg wrote in 1749, "Do not Quantz, Benda, [Franz, undoubtedly] and Graun play very much in the French style?"⁴²
2. German musicians consciously saw their role as one of blending French and Italian features, both in composition and performance. Quantz wrote at length on this subject, and believed that the Germans were uniquely qualified to effect such a synthesis. "They know how to make use of the good things in all types of music." He even equated

"the German style" with this "mixed style" (vermischten Geschmack), which he maintained the Germans pioneered.⁴³ Benda's music, including his keyboard works, may be seen as an example of the mixed style, with its combination of German, Italian, French and also native Bohemian features.

Footnotes

- ¹Burney/HISTORY, p. 954.
- ²Racek/PREFACE, pp. 24, xviii.
- ³J. C. F. Reichardt, "Autobiographie," in Allgemeine Musikalische Zeitung (January 12, 1814), quoted in Newlin/BACH, p. 300.
- ⁴Burney/TOURS, p. 219.
- ⁵Lorenz/BENDA, p. 90.
- ⁶Burney/HISTORY, p. 956.
- ⁷J. F. Reichardt, Musikalisches Kunstmagazin Erster Band, quoted in Newman/THIRTEEN. See also pp. 134, 139 below.
- ⁸Shedlock/SONATA, p. 84. Although it is because Shedlock found it "impossible to ascertain the dates of composition" of Benda's works, he considered the possibility that Bach was influenced by Benda.
- ⁹Newman/SCE, p. 437.
- ¹⁰Firkusny/PIANO, pp. 14-15.
- ¹¹Krehm/NFMC.
- ¹²Stilz/BERLINER, p. 53, and Lorenz/BENDA, pp. 37-38. But see also pp. 121, 139 below.
- ¹³C. P. E. Bach's autobiography, translated and quoted in Helm/FREDERICK, p. 177. The complete autobiography of Bach appears in Willi Kahl, ed., Selbst-biographien deutscher Musiker des XVIII Jahrhunderts, Facsimile edition (Köln: Staufener-Verlag, 1948), pp. 34-44. It is translated in Newman/AUTOBIOGRAPHY.

¹⁴Helm/FREDERICK, p. 192, lists several of Franz Benda's students.

¹⁵Johann Adam Hiller, in Helm/FREDERICK, p. 192.

¹⁶Franz Benda, quoted in Nettle/FORGOTTEN, p. 234. Some of his works are discussed in Loft/VIOLIN, pp. 148-150 and Hinson/CHAMBER, p. 16. A basic source on Franz Benda and his works is Murphy/BENDA.

¹⁷Burney/TOURS, p. 173.

¹⁸Franz Benda, quoted in Nettle/FORGOTTEN, p. 226.

¹⁹Berlin Bibliothek manuscript 1315. Stolz/BERLINER, p. 50.

²⁰Lorenz/BENDA, pp. 36-38, 52, 59, 94.

²¹Burney/TOURS, pp. 173, 177.

²²Lorenz/BENDA, pp. 25-39, discusses in detail various influences on Benda.

²³Lorenz/BENDA, p. 36.

²⁴Helm/FREDERICK, pp. 102-104, provides a list of the operas performed from 1742-1756 at the Berlin Opera House, which opened December 7, 1742, the same year in which Georg Benda arrived in Berlin.

²⁵Gerber/LEXIKON, p. 331, and Schlichtegroll/BENDA, p. 14.

²⁶Helm/FREDERICK, pp. 75-76, 246.

²⁷Lorenz/BENDA, p. 37. However, through C. P. E. Bach, Benda may have been the recipient of a legacy of J. S. Bach--emotional expressivity, drama and introspection. See Cooper/CLAVICHORD, p. 96, and Rudolf/STORM III, pp. 8-10.

²⁸Regarding Hiller, see Burney/HISTORY, pp. 961, 945. See also pp. 59-60 above.

²⁹Lorenz/BENDA, p. 29.

³⁰Lorenz/BENDA, p. 29.

³¹Newman/SCE, p. 328.

³²Burney/HISTORY, pp. 950-951.

³³Dent/OPERA, p. 509.

³⁴Stone/ITALIAN, p. 14.

³⁵Burney/PRESENT, p. 298.

³⁶Details of this occasion are found in Lorenz/BENDA, pp. 100-102.

³⁷Bach/ESSAY, pp. 31, 85, 34, 83.

³⁸Quantz/FLUTE, p. 333.

³⁹Leopold Mozart, letter of February 1-3, 1764, in Emily Anderson, ed., The Letters of Mozart and His Family, I, p. 54, quoted in Newman/SCE, pp. 38, 68.

⁴⁰Wolfgang Mozart, in Emily Anderson, ed., The Letters of Mozart and His Family, I, p. 53, quoted in Newman/SCE, p.68.

⁴¹Charles Burney, Dr. Burney's Musical Tours in Europe, Vol. 1, ed. Percy A. Scholes, quoted in Newman/SCE, pp. 38-39.

⁴²Marpurg, Der critische Musicus an der Spree, p. 218, quoted in Collins/RECONSIDERATION, p. 119.

⁴³Quantz/FLUTE, pp. 338, 341. Quantz/FLUTE, pp. 115-116, 321-342, discusses national styles and the mixed style. See also Bach/ESSAY, p. 85 and Burney/TOURS, pp. 243-244, Burney/TOURS, p. 244 summarizes that music "seems play to the Italians, and work to the Germans," and that "the Italians are perhaps the only people on the globe who can trifle with grace, as the Germans have alone the power to render even labour pleasing.") It is perhaps significant that both Quantz and Burney conclude their volumes with discussions of the subject of national styles. Türk's discussion occurs in Türk/SCHOOL, pp. 398-399. Modern authors discussing the subject include Ratner/CLASSIC, pp. 335-363 (includes a large number of quotations from 18th century writers); Blume/CLASSIC, pp. 23-29; Newman/SCE, pp. 30-32; Newman/SCE, pp. 36-40, 61-68; Donington/IEM, pp. 101-106.

CHAPTER VII

BENDA'S INFLUENCE ON OTHERS

Among the individuals whom Benda is known to have taught at Gotha was Johann Christoph Kellner (1736-1803).^{*} Some, and possibly all, of Benda's seven children also received musical instruction from him.¹

Although not officially students of Benda, the following individuals are known to have benefited from Benda's musical tutelage or association:

1. Friedrich Wilhelm Rust (1736-1796), who at age 26, accompanied Benda on his trip to Italy. The first of his 24 solo sonatas date from this trip, during which Rust "enjoyed the counsel, if not the actual teaching of George Benda."^{**}
2. Anton Schweitzer (1735-1787), who, according to Gerber, in Venice in 1765 "availed himself of Benda's advice on

^{*}Kellner toured in Germany and Holland, and subsequently became organist at the Hofkirche in Cassel. Primarily known as a composer, Kellner also wrote a thorough-bass manual. He subscribed for eight copies of Benda's Sammlung. Lorenz/BENDA, p. 51, listed several other individuals to whom Benda is known to have given instruction at Gotha. None are considered significant today.

^{**}Newman/SCE, p. 584. After the trip, he became court music director at Dessau, his home town, where he remained until his death. He subscribed for three copies of Benda's Sammlung. Heuschneider/GERMANY, pp. 165-186, and Newman/SCE, pp. 583-589, discuss Rust's sonatas.

composition and in the end gave him such miserable thanks for it."*

3. Ernst Wilhelm Wolf (1735-1792), who was born and raised very near Gotha, was in a choir which Benda conducted. He married Franz Benda's daughter, Marie Karoline, who was a singer.**

Benda acknowledged the subscribers to his Sammlung volumes 1 and 2, printed in 1780 and 1781, by placing their names in the front of the volumes. These lists are alphabetically organized according to the city or town of the subscriber. The list in Sammlung 2 is only approximately 1/8 as long as the list in Sammlung 1, since the later list contains only "names which are absent in the list of the first part, and new subscribers."

The study of these lists is quite fascinating, revealing the centers of greatest distribution, as well as the types of people who purchased the collections. Appendix E lists all the towns and cities from which 12 or more subscriptions were received. (The reader will find

*Gerber/LEXICON, p. 331. Schweitzer was the music director of the theater in Weimar from 1766 until 1774, having been the conductor of Seyler's operatic troupe from 1769. After fire destroyed the Weimar theater in 1774, he went to Gotha. Schweitzer was most famous for his Singspiele, although he also wrote serious German operas, and actually was the first German to compose a melodrama.

**From 1761 until his death, Wolf was conductor and capellmeister at Weimar. A prolific composer in many genres, he wrote approximately 70 keyboard sonatas, all of which were published between 1774 and 1793. These sonatas are discussed in Newman/SCE, pp. 381-385, which terms Wolf a superior composer, and in Heuschneider/GERMANY, pp. 100-113. Burney/HISTORY, p. 957, termed the sonatas "excellent pieces."

the towns grouped by geographical region, since many are not well known in the United States.) In addition to towns in 18th century Germany, the list includes such locations as St. Petersburg (which received more subscription copies of the works than any other city in Europe other than Berlin), Vienna, Copenhagen, Prague and Strasbourg.

Information on the individuals who subscribed to the Sammlungen is obtainable because of the German penchant for employing titles in conjunction with an individual's name, to reflect his occupation. Through these titles, the reader today can see that many Sammlung subscribers were professional musicians including cantors, court music directors and players, composers, organists and clavier instructors. But the overwhelming majority were people in other professions, including law and other students, merchants, printers, book-sellers, schoolmasters, professors, doctors, pastors, monsignors, chamberlains, counts and countesses, duchesses, and princesses. To serve as an example, Appendix F lists all of the names and titles of individuals in Leipzig who subscribed. (Leipzig subscribers were selected because of the city's large number of subscribers, and its central location. It was also the home of Breitkopf, whom Benda solicited for help in obtaining subscriptions.)

Well-known subscribers to the Sammlungen included:

1. Herr Friderici (2 copies), presumably the instrument builder Christian Ernst Friderici (1709-1780) of Gera, who died the month in which Sammlung 1 appeared²

2. Princess Amalia of Weimar (1739-1807), the ruler who fostered the intellectual climate which attracted Herder, Goethe, and Schiller
3. Countess Reuss of Gera, presumably the wife of Count Reuss, who bought the first clavichord of Johann Gottlob Horn
4. Herr von Kurzbäck, possibly Joseph von Kurzbeck, the Viennese music publisher*

Famous professional musicians who subscribed to the Sammlungen include the following:³

1. Johann André (1741-1799), composer and music publisher
2. Christlieb Siegmund Binder (1723-1789), the chief organ and harpsichord player and composer in Dresden during the third quarter of the 18th century**
3. Johann Friedrich Doles (1715-1797), pupil of J. S. Bach, cantor of the Thomasschule and director of the Thomaskirche in Leipzig from 1756-1789***
4. Johann Nikolaus Forkel (1749-1818), pioneer musicologist and composer, of Göttingen****

*Joseph von Kurzbeck's daughter, Magdalena, was the recipient of the dedication of Haydn's E^b Minor trio and his E^b Major sonata (L. 62). J. C. F. Reichardt, Vertraute Briefe geschrieben auf ein Reise nach Wien, quoted in Landon/HAYDN V, p. 373, stated that Haydn loved her "like a father."

**Binder's 28 harpsichord sonatas, written between 1756 and 1776 are discussed in detail in Newman/SCE, pp. 402-404, and Heuschneider/GERMANY, pp. 71-90.

***Benda was acquainted with works of Doles. Helfert/BENDA, p. 247.

****Benda saw Forkel on at least one occasion--when

5. Georg Wilhelm Gruber (1729-1796), Nurnberg violinist and composer
6. Nathaniel Gottfried Gruner (1732-1794), cantor and director of music at the Gymnasium of Gera*
7. Johann Wilhelm Hüssler (1747-1822), significant keyboard composer, performer and teacher**
8. Gottfried August Homilius (1714-1785), Dresden organist and composer of sacred music.
9. Christian Kalkbrenner (1755-1806), conductor, composer and father of famed pianist Friedrich W. M. Kalkbrenner (1785-1849)
10. Johann Anton Közeluh, (1738-1814), composer and choir-master at the Prague Cathedral from 1784 until his death
11. Leopold Anton Közeluh (1747-1818), highly sought after

Forkel visited Gotha in 1776. Lorenz/BENDA, p. 54. Newman/SCE, pp. 581-582, discusses two of Forkel's 26 keyboard sonatas written between 1771 and 1798, as well as Forkel's views on sonata composition.

*Newman/SCE, pp. 582-583, and Heuschneider/GERMANY, pp. 145-164, discuss the originality of Gruner's two sets of six keyboard sonatas, published 1781 and 1783, which were very highly regarded in their time.

**Hüssler met Benda at the Gotha court in May, 1775, having, according to his autobiography of 1786, long known of Benda and his works. Hüssler was eager to display his keyboard abilities to the court and sought Benda's help in arranging this. However, a short time previously, Benda had arranged a performance for two unknown "amateur virtuosos," who proved very disappointing and Benda was held accountable. Therefore, he was not eager to schedule another performance by a stranger. Hüssler then went to Schweitzer, who made arrangements for him to appear. Kahl/HÄSSLER, pp. 66-67. Lorenz/BENDA, p. 54, reports the concert took place on May 11, 1775. See also Kahl/HÄSSLER, pp. 46-47. Newman/SCE, pp. 579-581, discusses Hüssler's 76 solo keyboard sonatas, published between 1776 and 1815.

- piano teacher and court composer at Vienna after 1792*
12. "Herr Cantor Krebs" and "Herr Hoforganist Krebs," probably Johann Ludwig Krebs (1713-1780), organist and music director in Altenburg and his son Ehrenfried Christian Traugott Krebs, who eventually succeeded his father in these posts
 13. Georg Simon Löhlein (1725-1781), clavier teacher in Leipzig and the author of the influential Clavier-Schüle⁴
 14. "Herr Capellmeister Mozart" [Leopold] and "Herr Tonkünstler Mozart" [Wolfgang]
 15. Johann Friedrich Reichardt (1752-1814), composer and Kapellmeister in Berlin, and significant writer on music**
 16. Johann Heinrich Rolle (1716-1685), composer and music director of the town of Magdeburg***
 17. Johann Gottfried Schwanenberger (1740-1804), Hofkapellmeister in Braunschweig
 18. Joseph Seger (1716-1782), the most famous keyboard player and teacher in Prague, as well as composer

*Gerber in 1790 called Közeluh the most popular living composer, young or old. Gerber/LEXICON, quoted in Newman/SCE, p. 557. Newman/SCE, pp. 556-558, discusses the more than 100 piano sonatas of Közeluh published between 1780 and 1810.

**According to Newman/SCE, pp. 597-601, the earliest of Reichardt's approximately 30 keyboard sonatas contain influences of Benda. See also Stilz/BERLINER, pp. 60-72. Reichardt's wife, Juliane (1752-1783), was the daughter of Franz Benda, and was herself a composer of songs.

***Rolle, like Benda, was a violinist in the court orchestra of Frederick the Great during the 1740's. His keyboard sonatas are discussed in Burney/TOURS, p. 239; Newman/SCE, pp. 446-447; and Stilz/BERLINER, pp. 80-82.

19. Joseph Anton Stefan (1726-1797), composer and one of the principal clavier teachers in Vienna*
20. Abbé Johann Franz Xaver Sterkel (1750-1817), a popular composer who was court organist and music director in Mainz and Würzburg.⁵

One assumes that those whose names appear on the list of subscribers to the Sammlungen were not the only individuals who owned copies. Some individuals would have purchased copies from music dealers, and probably a few individuals received complementary copies. Perhaps the latter reason explains why C. P. E. Bach's name does not appear on the list.

It is possible that despite all the attention which has been given to the influence of C. P. E. Bach on Benda, Benda may have influenced Bach. William Newman and Lorenz both endorse this concept:

In the later sonatas of these two men, which in neither instance are superior to the earlier ones, reciprocal influences may be detected.⁶

[Bach] learned much about composing from [Benda], especially in the Klavier works.⁷

It is known that Bach owned 17 of Benda's church cantatas.

At first glance, Christian Gottlob Neefe (1748-1798) might seem to be a strong candidate to have been influenced by Benda, since he married Benda's foster daughter, Susanne Zink. (Neefe had been musical director of Seyler's opera troupe and Susanne was a singer with the group.) However,

*Stefan's 24 or more keyboard sonatas, dating from 1759-1776, are discussed in Newman/SCE, pp. 358-360.

much evidence argues against such an influence:

1. The couple first met in 1775 and was married in 1778. Nearly all of Neefe's keyboard sonatas had been written by this time.⁸
2. In his 1782 autobiography⁹ Neefe was very thorough in listing all those from whom he learned, and Benda's name is not included. (Hiller was the primary influence on him.) Benda's name is mentioned only once in the autobiography, and that reference is simply to Benda's having introduced Neefe to Susanne.
3. Benda stated that he did not care for Neefe personally, and was not pleased with his daughter's marriage. He found Neefe to be weak and a hypochondriac,¹⁰ qualities which Neefe himself frequently acknowledged in his autobiography.

Beethoven knew Benda's operas from having been an orchestra member in Bonn performances of Romeo und Julie, Ariadne auf Naxos, and Das Tartarische Gesetz, conducted by Neefe. Whether he knew Benda's keyboard works is uncertain. In the absence of any strong evidence that Neefe was a great champion of Benda's works, it seems unwise to overestimate Benda's actual contribution to Beethoven's development.* The fact remains, nonetheless, that the music of these two

*Pečman/ÄSTHETISCH, Pečman/BEETHOVEN, Pečman/BENDA'S discuss the similarities of Benda and Beethoven, and attempt to prove a strong influence of Benda upon Beethoven. But see footnote * on pp. 572-573 below. Concerning Neefe's influence on Beethoven, which included exposing the young Beethoven to all the music he could, see Solomon/BEETHOVEN, pp. 26-28, 35, 38, 42-46.

strong individuals has much in common, and that Beethoven could be termed Benda's spiritual heir. The following parallels can be drawn:

1. Both were highly emotional, intense individuals, with an instinct for the dramatic.
2. Both men were capable of deep introspection, and were interested in philosophy.
3. Both composers are known for their deeply moving slow movements.
4. Dynamics play a crucial role in the works of both composers.
5. Both composers were extremely detailed in their overall editing, most notably in tempo/character markings,
6. Both were attracted to the flat keys, especially C minor and E^b major.
7. Both composers made much use of the middle and lower registers of the keyboard.
8. Both frequently spaced chords in close position, creating a thick texture.

Footnotes

¹See footnote*** pp. 3-4 above.

²Friderici is discussed on pp. 853-854 below.

³Much of the information on these individuals was found in GROVE'S, BAKER'S and Newman/SCE.

⁴Löhlein's keyboard sonatas are discussed in Newman/SCE, pp. 391-393.

⁵Newman/SCE, pp. 576-578, discusses Sterkel's sonatas, and Burney/HISTORY, p. 960, discusses his works in general.

⁶Newman/THIRTEEN, p. 13.

⁷Lorenz/BENDA, p. 38.

⁸Neefe's sonatas, his most important works outside of his many operas, are discussed in Heuschneider/GERMANY, pp. 114-144 and Newman/SCE, pp. 376-380.

⁹Neefe's autobiography is found in Nettle/FORGOTTEN, pp. 246-264.

¹⁰Lorenz/BENDA, p. 91.

CHAPTER VIII

EVALUATIONS OF BENDA AND HIS KEYBOARD WORKS

One of the foremost composers that ever lived--one of the epoch makers of our time! . . . What glory does not this immortal man spread over the musical history of our fatherland!¹

This was Christian Friedrich Daniel Schubart's (1739-1791) evaluation of Georg Benda, written about 1784. While the life and works of the German poet, author, keyboardist and composer Schubart were characterized by extravagance,² his tribute is symptomatic of the esteem and respect in which Benda was held in his lifetime. Gerber's tribute to Benda is hardly less enthusiastic:

The pride of the Germans amongst living musicians which he will remain as long as true expression, coupled with the noblest melody and purest harmony, will be considered essential for a vocal composer.³

While neither of the above writers is considered a great musician, no less a musical figure than Wolfgang Amadeus Mozart wrote of Benda:

You know that of all Lutheran Kapellmeisters Benda has always been my favourite and I like those two works so much [Ariadne auf Naxos and Medea] that I carry them about with me.⁴

Mozart's and Gerber's accolades were based primarily on Benda's operatic achievements. However, Benda was

respected for much more than simply his stage works.

Schubart wrote:

Also the Klavier pieces of this master turned out splendidly and prove that his great spirit knew how to work successfully in various styles. And Benda can claim the great acclaim for 30 years now, not in decreasing but in increasing proportions.⁵

Reichardt apparently considered Benda and C. P. E. Bach to be of equal stature and wrote: "Emanuel Bach and Georg Benda reproduced the grandeur of nature in their sonatas."⁶ Burney termed Benda's 1757 sonatas "a very elegant set" and referred to the first two volumes of the Sammlungen as containing "pieces full of taste and pleasing passages."⁷ Benda's works fulfilled the criteria which Quantz established for compositions.*

The immense popularity of Benda and the interest in his keyboard works was evidenced by the unprecedented and never equalled number of subscribers to the first volume of

*According to Quantz, the composer should:

1. master the rules of counterpoint and harmony
2. select a mixture of ideas, which suit the purpose of each piece
3. "express the different passions of the soul properly"
4. try to characterize each piece so that "everyone can easily divine its tempo"
5. be fresh and natural in melodic writing, and preserve the flow
6. follow the proper metrical phrase structure, and observe proper caesura treatment
7. maintain light and shadow constantly
8. know the particular qualities of each instrument, and write comfortably for it, keeping in mind the abilities of "ordinary people," and avoiding great difficulties
9. limit pieces to a moderate length, and possibly time the works to be certain that the length is appropriate (The suggested length for concerti is 5 minutes, 5-6 minutes and 3-4 minutes, for each respective movement. "In general it is more advantageous if the listeners find a piece too short rather than too long.")

his Sammlungen. While an average printed edition of the time was comprised of between 150 and 600 copies,⁸ Benda gathered 2,076 subscriptions for his volume! C. P. E. Bach, revered all over Europe and identified with the keyboard as composer, author, teacher and performer, was able to enlist only 509 subscribers to the initial volume of his series of works für Kenner und Liebhaber.⁹

Türk recommended the Benda sonatas for study, and also considered Benda's music significant enough that when speaking of the factor of individuality he referred to "the Benda manner," in the same sentence with "the Bach manner," "the Gluck manner" and "the Haydn manner."¹⁰ Schlichtegroll and Gerber, writing in the last years of the 18th century and in the first of the 19th, referred to Benda's sonatas of 1757 as being "still seen as classical."¹¹ As the 19th century progressed, however, Benda was largely forgotten, along with most 18th century composers including C. P. E. Bach and Haydn. One reason was the powerful posthumous influence of Beethoven, who, with J. S. Bach, and to a lesser extent Mozart, was seen to dwarf all his 18th century contemporaries.*

Another deeper reason which applies to Benda as well as Haydn, is advanced by H. C. Robbins Landon in the chapter

10. carefully edit the composition, and make certain that the copyists are meticulous.
Quantz/FLUTE, pp. 22-24, 123, 293-294, 315. Other information on evaluating a composition appears in Quantz/FLUTE pp. 295-342.

*Mendelssohn even called C. P. E. Bach a "dwarf among the giants." Mendelssohn, quoted by Robert Schumann in a review of Hummel's Etudes, appearing in Schumann/ON MUSIC, p. 88.

"Haydn and Posterity: A study in Changing Values" which concludes Landon/HAYDN:

Here surely, is the crux of the matter: it is not the first time, nor will it be the last, that we observe the language of a composer gradually ceasing to carry its message to the audiences. That which was obviously profoundly sad to Haydn and his contemporary audiences was no longer sad but on the contrary jolly [heiter] to the young Mendelssohn, and probably to most young people.¹²

A few of Benda's sonatas and sonata movements were printed in 19th century anthologies. In what is one of the earliest books on keyboard literature (published 1895), John Shedlock (1843-1919) praised Benda's keyboard works, writing that Benda's works are of "great interest, especially the Sonata in C minor."*

Several German and Czech writers discussed Benda in the early part of the 20th century, concerning themselves primarily with Benda's work as an opera composer.¹³ The principal research on Benda's life, though it does not include a detailed study of his works, was undertaken by the Czech musicologist Vladimir Helfert (1886-1945)** Ernst Stilz's 1930 dissertation, Stilz/BERLINER, which devotes nine pages to Benda, was the first work to specifically discuss Benda's

*Shedlock/SONATA, p. 84. While Shedlock does not specify which of the three C minor Benda sonatas known today he was referring to, Sonata 12 seems the obvious choice, since it was widely circulated in the 18th century.

**Helfert/BENDA only discusses Benda's life until 1774, since Helfert was at this point in his writing when he was imprisoned in the concentration camp at Terezin, and died a few days after his release. Helfert's 1908 dissertation, "Georg Benda und J. J. Rousseau," also dealt with Benda. GROVE'S I, p. 615; BAKER'S, pp. 687-688.

keyboard music in any detail. The event which revived Benda's solo keyboard works in the 20th century occurred in 1956 and 1958, when almost all of Benda's sonatas and sonatinas were published in a modern edition (MAB, Vols. 24 and 37).

Rudolf Firkusny has been an advocate of Benda's music, and actually provided the present writer his introduction to Benda.* Firkusny's 1974 recording of Benda's A minor sonata (No. 9) was the first recording of Benda's keyboard music heard by this writer, and it made a distinct impression. To his knowledge, it remains the only piano recording which includes any of Benda's solo keyboard music.¹⁴

Arthur Cohn's review of this recording is illustrative of the impact which Benda's music can make on a listener:

The matter of determining this composition's value becomes very easy after assessing Firkusny's reading. Under his direction Benda's music is anything but routine. It is graceful and sparkling, and a total joy to hear.¹⁵

The scholar and pianist Maurice Hinson has termed Benda's sonatinas "delightful and well written,"¹⁶ and John Diercks and Denes Agay have both termed them "charming."¹⁷ Several prominent musicians have expressed to this writer their enthusiasm for Benda's keyboard works, upon hearing of his research.**

*This occurred through a lecture on Czech piano music on August 3, 1972, at the University of Maryland's International Piano Festival. Much of the content of this lecture can be found in Firkusny/PIANO.

**These include Malcolm Bilson, Steven Lubin, and Nelita True. These post-concert conversations took place in February and March of 1982.

A piano literature survey book such as Kirby/HISTORY does Benda no service, by including him with lesser known composers, and evaluating them as a group, usually without much enthusiasm.¹⁸

William Newman, while not hesitating to evaluate Benda's works critically, believes Benda to have been superior to many composers with which he has often been grouped. He has stated that Benda's sonatas

for harmonic resourcefulness and musical depth are second only to those of Friedemann and Emanuel Bach among 18th century North German composers.¹⁹

(Newman's experience is unquestioned in this area, since he examined 3,200 sonatas in the preparation of his important survey, Newman/SCE. Among the dozens of composers discussed in this work are 69 composers who flourished in Germany and Austria between 1735 and 1780, 28 of which were from the North German sphere of influence.)²⁰

Newman also believes, however, that Benda risked "the monotony of too much surprise by producing more of Affekt than substance." This echoes Burney's 1772 evaluation of Benda's works:

His compositions are in general new, masterly, and learned; but his efforts at singularity, will by some be construed into affectation.²¹

Newman also believes that Benda lacks the "melodic genius" and "structural sense" of the Bachs, and he thinks that Benda's most successful works are those which are not primarily vehicles for the volatility of the empfindsam style.²²

Stilz, whose 1930 dissertation mentioned above

examined 23 18th century composers associated with Berlin, also singled Benda out for special recognition: "Certainly Benda is one of the most modern of Berliners and strikes passionate . . . genius-like tones." He considered Benda's personality to be one of the most strong-willed of the Berlin school, and praised Benda for knowing how to "preserve his independence and to impress on his works the stamp of his unique personality," despite the influence of C. P. E. Bach. In this connection, Stilz cited Reichardt's having distinguished Benda and Bach "who imitated great Nature," from their successors, who imitated only "the manner of their imitation."²³

Stilz further praised Benda for being one of the first composers after C. P. E. Bach and W. F. Bach "in whom subjectivism irresistibly penetrated." He believed this subjectivism to have been a result of Benda's complicated, moody personality, which accounted for Benda's musical capriciousness and boldness, rather than simply the striving for originality which Burney and Newman attributed to him.²⁴ (The present writer's opinion concurs with that of Stilz.) Stilz also stated that with a few exceptions, "each of Benda's sonatas is a characteristic piece in itself [ein charakteristisches Stück]."*

Benda's early works are vulnerable to being considered mannered. In some instances they are significant more

*Stilz/BERLINER, p. 53. The term "characteristic" enjoyed frequent usage in the 18th century, and according to

for their promising attempt at expressiveness, or for certain expressive details than for a completely fulfilling or deeply lasting effect. Some of these early works leave the listener with the impression of arid passagework or nervous, abrupt ideas. Nevertheless, there is a powerful spirit latent in all these pieces, a breadth of feeling and emotion by which one cannot help but be touched.

While Benda's later works contain many of the same features as his earlier works, melodic leaps tend to appear less often and frequently give a less tortured effect. The melodic range and registral contrasts are also often reduced. These smoothly contoured works have the advantage over the 1757 sonatas of being very accessible. However, the less successful examples, although expressing charm and graciousness, are open to the criticism of being dull or routine.

an unidentified 18th century source quoted by Rosen/SF, p. 275, meant "idiosyncratic, expressive, full of character." The definition of Türk/SCHOOL, pp. 388, 532, while including the statement that "all compositions should have character," is as follows:

Especially those individual pieces in which either the character of a person or some kind of passion, such as love or pride, is expressed.

Reilly/QUANTZ, p. 289, states that Quantz used the term pièces caractérisées for "special types of pieces with readily identifiable characteristic features." Laudon/GENRE, discusses the various meanings of "characteristic" with regard to music and the other arts over the past two centuries. He points out that the term "was found in the Sturm und Drang generation of the 1770's as a rallying cry." While the exact meanings have varied, they have tended to revolve around the presence of unique emotional expressiveness. Descriptive music and program music are not unrelated to "characteristic" pieces, but are not synonymous. The information which he presents would support most of Benda's sonatas being viewed as "characteristic," as well as the fact that many of Benda's works would have been termed characteristic in his own time.

Some do not appear to be bursting with imagination, but rather, are a collection of various ideas and technics. This does not mean that Benda was unable to rise to significant heights or create a poignant or tender turn of phrase or harmony, as the later works at their best exhibit far more poignancy and tenderness than do the more austere, formal and sometimes somewhat stiff 1757 sonatas. But when the works are not at their best, one can sometimes sense what was quite likely the circumstance of their publication-- that Benda needed income.

Many of Benda's works fall into a middleground between the early 1757 sonatas and the smoother-contoured later works. These often contain the best of both worlds and are probably the most rewarding to study and perform.²⁵

Certain sonatas of Benda have evoked an especially favorable response from commentators. Sonata 12 in C minor appears to be the most popular, and was a favorite even in Benda's time. Shedlock apparently singled it out as being "of great interest,"²⁶ and Stilz called it "one of the loveliest works of all, which . . . today [1930] deserves to be known."²⁷ Newman terms Sonata 7, also in C minor, an "exceptionally expressive work throughout." He is also fond of Sonata 1 in B^b major, which he selected to open his anthology, 13 Keyboard Sonatas of the 18th and 19th Centuries, considering it to be "fully the equal of any of Benda's Sonatas."²⁸ Firkusny is especially attracted to the second movement of the D minor sonata (No. 3).²⁹ Stilz found the

first movement of Sonata 4 in F major disappointing in comparison with the especially interesting second and third movements of the same work. Ernst Pauer may have held the same opinion, since he included only the second and third movements in his anthology, Alte Meister.³⁰

The slow movements are frequently Benda's most memorable movements. Stilz, comparing Benda's slow movements to other Berliners', believed Benda's

show a unique intensification of expression; they belong to the best that he created. This is no longer a purely rational Affekt, but already the passionate fervor of a Sturm-und-Dranger.³¹

John Gillespie has written:

The slow movements in Benda's keyboard compositions rank among the most expressive of his time.³²

Benda's attention to slow movements is not surprising in view of the importance which many 18th century musicians placed on moving the listener, which occurred most obviously in a slow movement. Much attention was devoted by Quantz in his treatise to the playing of Adagios, which in his time was the term used to apply to slow playing in general. Franz Benda, J. G. Graun and C. P. E. Bach were all at their best in slow movements. Some of Georg Benda's most expressive slow movements are those in Sonatas 4, 6 and 12.*

*Stilz/BERLINER, p. 53, also cited the slow movements of Sonatas 4 and 12. One can group Benda's slow movements into three general classifications: the "heroic," the "pretty," and those which combine the two.

1. The "heroic" movements are the more old-fashioned. Descended from the nobility, grandeur, and pathos of the 17th and early 18th centuries, they employ a very motivic construction and are developed in a Fortspinnung-like manner. All of Benda's 1757 sonata slow movements fall into this category, although Sonata 3 least fits the description.

However, it is easy to become especially fond of any composer's slow movements and ignore the virtues of his/her finales. A well-written finale is no less difficult to write than a sublime slow movement and Benda's finales contain much variety.*

The sonatinas are actually character pieces, more akin to bagatelles, songs without words, or small etudes than they are to the standard image of a sonatina. Many have much in common with some of the Sammlung sonata second movements (especially Sonatas 14, 15, 16, but also 8, 10, 11, 13, 14, 16). Had he lived at a later time, Benda would quite likely have chosen different titles for these compositions.**

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2. The "pretty" 2nd movements, representing the galant as opposed to the Baroque, are best typified by Sonatas 14 and 16, although Sonatas 8, 9, 10, 11, 13 and 15 could also be placed here. Their clear-cut phrasing and usually relaxed mood is in striking contrast to the 1757 sonatas.
 3. The third category combines the serious mood of the "heroic" movements with the clear-cut phrasing and lyricism of the "pretty" movements. Movements in this category include Nos. 7 and 12. (Mellers/MAN, p. 10, makes the distinction between the "heroic" and the "pretty," although not with reference to Benda's works.)

*Benda's finales include perpetual motion movements, dance-derived movements, quick, cheerful 6/8 movements, movements which alternate lyric themes and passagework, and a theme and variations. There is usually more simplicity in the finales than in the 1st and 2nd movements, as well as a bit more tunefulness.

**Although Benda's sonatas have been neglected by scholars and performers, the sonatinas have been even more so. Stilz/BERLINER, pp. 45-46, discusses the sonatinas in two paragraphs. He refers to his discussion as " cursory," and some of the information he presents differs in its detail from the present study. Heuschneider/GERMANY and Newman/SCE are typical of other writers in their omission of any discussion of the sonatinas.

The present writer believes that Benda's keyboard works offer the modern-day listener and performer many practical advantages which a great deal of earlier music does not. Being rather serious, the music is not as dependent as that of some composers on an esthetic of humor and wit, the conventions of which may change over the centuries. It is not strictly idiomatic to just one keyboard instrument, but is well suited to the clavichord, harpsichord, fortepiano and modern piano. The works are brief enough to be easily contained within a listener's attention span. Further, the element of variety which Benda so clearly sought³³ is always present at all structural levels--between sections, movements and works.

In selecting works for performance, the writer believes that the bigger, grander works, as well as those in minor keys, will prove most successful with today's audiences. Among the sonatas, Nos. 7, 8, 9 and 12 (in C minor, G major, A minor and C minor respectively) are probably the best choices. Other sonatas contain more unique elements, but in their entirety are less ideal for concert use. If one wishes to program one of the sonatas published in 1757, the D minor (No. 3) is probably the most successful. Among the sonatinas, Nos. 3, 15, 17, 18, 23 and 34 stand out as this writer's favorites. However, an important aspect in programming a group of the sonatinas is to represent as much variety as possible, and not merely to select one's favorites.

For audiences unaccustomed to Benda's music, it is

best to err on the side of programming too little, rather than too much, of Benda's music. These works should be viewed as miniatures to be savored. It is better to leave the listener wanting to hear more than to risk his/her being saturated.

Today's recital programs could greatly benefit from the inclusion of lesser known works* such as Benda's sonatas and sonatinas. These works have their own uniqueness and are worthy of a permanent place in the repertoire. The fact that some of Benda's works have been placed in anthologies of keyboard music over the past 200 years furnishes additional proof of their continuing popularity and usefulness.

Some of Benda's sonatas and sonatinas furnish material for pedagogical use today, just as they were recommended for this purpose in his own day. Türk, in his graded list of repertoire, placed Benda's works after the works of Türk, E. W. Wolf, Sander, S. Schmiedt, Gressler, Gruner and Blum, and before Sander (in larger pieces), Zink, Vierling, Haydn, E. W. Wolf (in larger pieces), Hüssler and Emanuel Bach.³⁴

Hinson considers Benda's Sonatinas 3, 10, 17, 24, 30 and 31 to be of "Intermediate" difficulty, which he equates with J. S. Bach's Twelve Little Preludes and Fugues, Beethoven's Ecossaises, Mendelssohn's Children's Pieces,

*Horowitz/RECITALS, thoughtfully discusses and provides statistics on the very limited amount of piano repertoire which is performed frequently. In one of his surveys, either the Beethoven "Appassionata" sonata or the Liszt B minor sonata appeared in 28 of 171 New York recitals. See also Schonberg/FACING, pp. 63-66.

op. 72, and Bartok's Rumanian Folk Dances 1-5.³⁵

John Diercks graded 19 of Benda's 34 sonatinas and placed them in levels 2-6 among a total of 10 levels. The specific sonatinas are listed in Table 1 according to level.³⁶

TABLE 1

JOHN DIERCKS' GRADING OF SELECTED SONATINAS

Level 2:	Works of Equivalent Difficulty
Nos. 3, 10, 16, 17, 24, 34	Clementi--op. 36, no. 2 Kuhlau--op. 55, no. 1 Kabalevsky--Sonatina op, 27, no. 18
Level 3:	
Nos. 1, 2, 6, 8, 9, 11, 14	Clementi--op. 36, nos. 3, 5 Kuhlau--op. 55, no. 2
Level 4:	
Nos. 21, 26, 28, 32	Clementi--op. 36, no. 4
Level 5:	
No. 4	Clementi--op. 36, no. 6 Kuhlau--op. 20, nos. 1, 2 op. 55, nos. 4, 5 op. 88, nos. 1-3
Level 6:	
No. 13	Kuhlau--op. 20, no. 3 op. 55, no. 3

The present writer believes many of the above Benda sonatinas to be far more difficult than the corresponding works cited.

Today's teachers should not approach the Benda sonatas and sonatinas without some caution. The sonatas, as opposed to the sonatinas, are not ideally suited for many students, and are not and probably will never be able to be

universally used as teaching pieces. The technical demands in some are rather extensive, necessitating the sweep, command and ease of a player with a thorough technical foundation. Also, despite their charm and emotionalism, Benda's sonatas are sophisticated in many ways, necessitating experience with the musical language of the 18th century.

The sonatinas, in general, prove to be better suited for students' use. These works are sufficiently brief that a student can learn many of them, and their variety is great. A student's technique can be improved through their use--both in terms of facility and in such matters as tone and legato. However, some sonatinas do make virtuosic demands, if one is to perform them lightly and with ease and elegance. Also, many of the sonatinas contain patterns which necessitate awkward fingerings.

A student's musical understanding can grow from exposure to Benda's sonatas and sonatinas, and a student can gain increased understanding of 18th century style, which will then be reflected in his/her interpretation of other works from that period. He/she would more clearly perceive the ancestry of the sonata as a genre, form and style, with its melodic derivation from the aria and the derivation of its rhythm and phrasing from the dance suite. Some of the stereotyped misconceptions surrounding sonata form can also be pointed out, and students can be further convinced of the fact that tonal areas are of far more significance than themes; that themes do not have to be tunes; that a "second

theme" need not exist, or if it does, that it need not contrast with the principal material; that a "development section" need not motivically break down material to be successful; and that sonata form is based upon a binary and not a ternary framework. If a student studies only Mozart and Beethoven sonatas, he/she could fall into the trap of expecting all sonatas to behave like many of those composers' works.

Benda's sonatinas furnish examples of 18th century character pieces*--a genre which is not widely studied and performed since the sonata dominates the repertoire of that era. Therefore this writer endorses the Benda sonatas and sonatinas for study by serious students.**

No 19th or 20th century writer has suggested, nor would this writer suggest, that Benda's music is as "great" as much of that by Haydn, Mozart or Beethoven. However, such value judgments are irrelevant to the enjoyment of music and ought not to be indulged in. No single composer can do everything equally well, nor should a composer be judged only against the standards of another. Leopold Mozart

*Haydn's Fantasy in C Major, Mozart's fantasies and rondos, C. P. E. Bach's fantasies or his Abschied vom Silbermannschen Clavier, and Beethoven's bagatelles are examples of masterpieces in this genre.

**A teacher should be certain that any work about to be studied is not too difficult for the student. The failure to critically evaluate this factor is perhaps the most common fault in music teaching. Although widespread today, it is not restricted to today's teachers, as can be seen in Bach/ESSAY, p. 151; Quantz/FLUTE, 199; Mozart/TREATISE, p. 35; and Türk/SCHOOL, pp. 17-31, (especially 17, 20-21, 29-31), 356.

expressed it well when he wrote, "What is slight can still be great."³⁷

Something second rate is not necessarily synonymous with mediocrity. James Goodfriend has made a number of valid points:

1. Every work has intrinsic values and can have much special character which may not be found anywhere else, including in the greatest works of art.
2. Music is an infinite language which a composer shapes to achieve his goals and to reflect his own world.
3. By partaking exclusively of great art, one misses many rich, diverse experiences and simple enjoyment.³⁸

The present writer considers the Benda sonatas and sonatinas to have their own greatness and is not concerned with comparing them to the works of others. Benda evolved a style which was his own, and which, in its best examples, still speaks to listeners today.

Footnotes

¹C. F. D. Schubart, Ideen zur einer Ästhetik der Tonkunst, quoted in Newman/SCE, p. 435.

²BAKER'S p. 1464.

³Gerber/LEXICON, p. 614.

⁴Letter to his father, November 12, 1778. Letters of Mozart and his Family, trans. Emily Anderson, quoted in Garrett/BENDA, p. 238.

⁵Schubart/IDEEN, p. 112.

⁶J. F. Reichardt, Musikalisches Kunstmagazin, Erster Band, quoted in Newman/THIRTEEN. See also footnote* on p. 56 above.

⁷Burney/HISTORY, p. 956.

⁸Newman/SCE, pp. 73-74.

⁹Hortschansky/PRÄNUMERATIONS, p. 161.

¹⁰Türk/SCHOOL, pp. 23-24, 399.

¹¹Schlichtegroll/BENDA, p. 14; Gerber/LEXICON, p. 331.

¹²Landon/HAYDN V, p. 419. See also Badura-Skoda/MOZART, p. 173.

¹³These authors and the titles of their works are found in GROVE'S I, p. 615 and NEW GROVE II, p. 465.

¹⁴Candide CE 31086.

¹⁵Cohn/GUIDE.

¹⁶Hinson/SUPPLEMENT, p. 37.

¹⁷Diercks/SONATINAS, p. 372; Agay/TEACHING, p. 464.

¹⁸Kirby/HISTORY, p. 176.

¹⁹Newman/THIRTEEN.

²⁰Newman/SCE, pp. 68-70, 315-453.

²¹Burney/TOURS, p. 237.

²²Newman/SCE, 437.

²³Stilz/BERLINER, pp. 51, 53. See pp. 103, 134 above.

²⁴Stilz/BERLINER, p. 53.

²⁵Newman/SCE, p. 437, and Stilz/BERLINER, p. 53. discuss differences between Benda's early and later works.

²⁶Shedlock/SONATA, p. 84. See footnote * on p. 136 above.

²⁷Stilz/BERLINER, p. 53.

²⁸Newman/SCE, p. 437; Newman/THIRTEEN.

²⁹Firkusny/PIANO, p. 15.

³⁰Stilz/BERLINER, p. 112.

³¹Stilz/BERLINER, p. 53.

³²Gillespie/KEYBOARD, p. 279. See also Stilz/
BERLINER, p. 51; Newman/SCE, p. 437.

³³See p. 42 above.

³⁴Türk/SCHOOL, pp. 23-24.

³⁵Hinson/SUPPLEMENT, pp. 37, xi, xii. The scores of
the sonatinas evaluated are found in: George Anton Benda,
Seven Sonatinas for Piano Solo, selected and edited by
Hilde B. Kreutzer (Charlotte. N. C.: Brodt Music Co., n.d.).

³⁶Dierks/SONATINAS, pp. 374-377.

³⁷Leopold Mozart, in letter of August 13, 1778, to
Wolfgang Amadeus Mozart, in Einstein/MOZART, p. 120.

³⁸Goodfriend/SECOND-RATE, pp. 42, 47.

CHAPTER IX

ON PERFORMANCE IN GENERAL

The question "What is good performance?" is as important to the musician as the question "What is truth?" is to the philosopher. Although this chapter does not attempt to propose definitive answers to such a monumental question, it presents some of the fundamental attitudes of 18th century musicians toward this subject.

Numerous 18th century musicians re-iterated the fact that the performer was responsible for the success or failure of any piece, regardless of its beauty or deficiencies:

In music, anyway, everything depends on performance. The most wretched melodies please the ear if they are well played.¹

Affekt, Affektenlehre and Emotional Expression

C. P. E. Bach answered his own question, "What comprises good performance?" with a definition which should be engraved in the memory of every musician:

the ability through singing or playing to make the ear conscious of the true content and affect of a composition.²

Several other writers defined the purpose of music:

1. "The purpose of music--to constantly arouse and still the passions--must never be forgotten" (Quantz).³

2. "The principal object of music is to stir the feelings" (Koch).⁴
3. "The most essential part . . . namely the expression of the prevailing character . . . is the highest goal of music" (Türk).⁵

Marpurg described the duties of the performer in vivid detail. His statement serves as a summary of the performer's task as it was perceived by writers of the Berlin school in the mid-18th century. (This statement, written in 1749, also serves to remind readers that the 18th century was an era of deep feeling, and that the 19th century did not have a monopoly on passionate musical expression.)

The rapidity with which the emotions change is common knowledge, for they are nothing but motion and restlessness. All musical expression has as its basis an affect or feeling. A philosopher who explains or demonstrates seeks to bring light to our understanding, to bring clarity and order to it. But the orator, poet, musician seek more to inflame than enlighten. With the philosopher there are combustible materials which merely glow or give off a modest, restrained warmth. Here, however, there is but the distilled essence of this material, the finest of it, which gives off thousands of the most beautiful flames, but always with great speed, often with violence. The musician must therefore play a thousand different roles; he must assume a thousand characters as dictated by the composer. To what unusual undertakings the passions lead us! He who is fortunate, in any respect, to capture the enthusiasm that makes great people of poets, orators, artists will know how precipitately and variously our soul reacts when it is abandoned to the emotions. A musician must therefore possess the greatest sensitivity and the happiest powers of divination to execute correctly every piece that is placed before him.⁶

The word passion was used in the 18th century, along with the word sentiment, to describe the mood, emotional

content, or character of music. A word which is employed today to describe passions or sentiments is feeling. Affekt (Affect) was the commonly used word in those times.⁷

This word is related to the Affektenlehre, or Doctrine of Affections, an aesthetic concept which heavily influenced musical thinking in the 17th and early 18th centuries. In its original and specific sense, the Affektenlehre applied only to vocal music, where a characteristic musical figure could represent or depict a particular aspect of the text. The employment of such figures was highly systematized, although the stylized figures themselves were usually not symbolic of psychological moods. Their specific meaning was derived from the text.⁸

Instrumental music, therefore, could not literally utilize the Doctrine of Affections in its pure form. But for both instrumental and vocal music, the most important reflection of the Affektenlehre was the maintenance of a single affect, or mood, throughout an entire movement or work. In actual practice, this aspect of the Affektenlehre was only sometimes followed literally. Especially by the mid-18th century, musicians were seeking a continual change of the affections in their instrumental music, as Quantz testified:

Since in the majority of pieces one passion constantly alternates with another, the performer must know how to judge the nature of the passion that each idea contains. . . . You must, so to speak, adopt a different sentiment at each bar. . . . The passions change frequently in the Allegro just as in the Adagio.⁹

C. P. E. Bach concurred when he stated:

Constantly varying the passions he [the performer] will barely quiet one before he rouses another.¹⁰

This is a change of enormous consequence from the earlier concept of unity of affect. It is an evidence of increased personal feeling and self-expression, which was fast becoming a dominant force in music, replacing the concept of music serving as a representation of the emotions.¹¹

But despite the multiplicity of passions which came to be perceived in a piece, a dominant sentiment was still assumed. Quantz suggested four criteria by which to discern which sentiment was dominant:

1. choice of key, whether major or minor
2. intervals--their size and articulation
3. dissonance
4. tempo/character indications

The discovery of the dominant sentiment was not an academic exercise, but had important implications for performance, as Quantz specifically stated.¹² The principal sentiments he enumerated are: gaiety, majesty, boldness, flattery and melancholy.*

*Majesty and flattery require some elucidation for 20th century readers. To Quantz, majesty usually, though not always, implied quickness. It usually contained long notes during which the other parts employed quick motion, and dotted notes. Flattery, according to Edward Reilly, referred "to that which caresses or gratifies the senses, or to a sensation that is charming or beguiling." Quantz stated that flattery usually contained slurred notes which ascended or descended by step, and syncopated notes. Quantz viewed gaiety as being represented by short notes (♩'s and ♪'s, or in ♪, ♩'s), which can move by leap or step. He cited Lombardic snap rhythms as a characteristic of boldness. Quantz/FLUTE,

Many composers of the mid-18th century continued to employ the figures which held symbolic value in the Affektenlehre. These adopted figures achieved their distinct individuality from the intervals they employed, their rhythmic patterns, the harmonies utilized, the dissonances effected, their texture, and the tonality selected. They became one of the factors which formed the basis for the musical thought of many later 18th century composers, including Benda.

In his Autobiography C. P. E. Bach wrote, "I believe that music must, first and foremost, stir the heart,"¹³ and he exhorted readers of his Versuch to "play from the soul, not like a trained bird!" He chided those who

astound us with their prowess without ever touching our sensibilities. They overwhelm our hearing without satisfying it and stir the mind without moving it.

But he praised those who "sway in gentle undulation the ear rather than the eye, the heart rather than the ear, and lead it where they will." His credo is best epitomized by his oft-cited dictum:

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience.*

pp. 133-134. Reilly/QUANTZ, pp. xxxvii, 126, 134. See also Haggh/TÜRK, p. 469.

*Bach/ESSAY, pp. 150, 147, 152. See also François Couperin's statement, "I am more pleased with what moves me than with what astonishes me." François Couperin, L'art de Toucher le Clavecin, Preface to 1st edition (Paris, 1716), quoted in Donington/IEM, p. 376, and in Halford/HARPSICHORD, p. 23, with a different translation. See also Türk/SCHOOL, pp. 322, 321, 337-338, 358; Quantz/FLUTE, p. 117; Mozart/TREATISE, p. 218; Francesco Geminiani, Treatise of Good Taste (London, 1749), quoted in Donington/IEM, p. 376.

Taste and Good Execution

Neither extraordinary technic or brilliant intellect can substitute for innate communicative power, as Quantz wrote:

For that which does not come from the heart does not easily reach the heart. . . . That which is inborn is always better and more permanent than that which is assumed.

But inborn feeling is also not sufficient by itself:

Too great a dependence upon talent is a great obstacle to industry and subsequent reflection. Experience teaches that we encounter more ignorant persons among those who possess especially good natural gifts than among those who enhance mediocre talents through industry and reflection. Indeed, good natural ability is for many a detriment rather than an advantage.¹⁴

Eighteenth century writers thought in terms of rules and precepts for music-making. For example, in addition to his emphasis on the emotional involvement of the performer, C. P. E. Bach declared that

a stirring performance depends on an alert mind which is willing to follow resonable precepts in order to reveal the content of compositions.¹⁵

At the start of his Preface, Quantz emphasized his goal of forming the taste of musicians, by providing "the precepts of good taste in practical music."*

The word taste (Geschmack, goût) appeared repeatedly

*Quantz/FLUTE, p. 7. Although part of the 18th century musician's adherence to rules was a symptom of 18th century rationalism, even today general rules of interpretation can be formulated and applied more often than is commonly assumed:

Musicianship and style are learned attributes. Some may be born with the gift of talent and intelligence and learn very quickly--others more slowly--but all have to learn.

Thurmond/NOTE GROUPING, p. 121.

in 18th century musical writings. In its most specific sense, the word referred to a performer's ability to improvise appropriate embellishments in a composition. But as Johann David Heinichen stated, the meaning was extended to apply to every aspect of style and performance:

The definition of Gôût, gusto, or guter Geschmack is unnecessary for the experienced musician; and it is as difficult to describe in its essentials as the true essence of the soul. One could say that good taste was in itself the soul of music, which it enlivens in addition to bringing pleasure to the senses.*

Judgment and reason were important ingredients in the development of taste, as was experience.¹⁶ One was also expected to know himself/herself well, so that natural tendencies could be regulated and compensated for.¹⁷ Insight into composition and knowledge of the laws of harmony were also essential. Quantz, in fact, warned students to

beware of a master who understands nothing of harmony and who is no more than an instrumentalist.**

"Good execution" was the phrase 18th century writers often employed to discuss matters of taste, and Leopold Mozart wrote, "Everything depends on good execution."¹⁸

*J. D. Heinichen, General Bass, quoted in Buelow/HEINICHEN, pp. 273-274. The word style can also be used as a translation for taste. See Reilly/QUANTZ, p. xxxviii, and Schonberg/PIANISTS, pp. 26-27. See also Badura-Skoda/MOZART, pp. 158-159.

**Quantz/FLUTE, pp. 19, 24, 304; Mozart/TREATISE, p. 217. Quantz/FLUTE, pp. 15-17 enumerated the qualities necessary in a good teacher. He also stressed the importance of good instruction at the outset of study. "The best master should be secured at the very beginning, even if he must be paid two or three times as much as others. It will cost no more in the end, and both time and effort will be saved. More can be

The model which the performing musician was admonished to emulate was the delivery of the orator:

The orator and musician have at the bottom, the same aim, . . . namely, to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.*

Quantz's expectations of the musical performer included the following:

1. "true [in tune] and distinct" execution
2. beautiful sound on every note
3. correct articulation and phrasing
4. "rounded and complete" execution, with each note receiving its "true value" and in the correct tempo**
5. "easy and flowing" performance, which makes everything look easy and unforced, and avoids grimaces
6. dynamic variety

accomplished in a year with a good master than in ten years with a poor one." More parents should heed Quantz's advice. Türk/SCHOOL, pp. 17-19, 413, discusses the attributes of a good teacher.

*The orator, according to Quantz/FLUTE, p. 119 was expected to:

1. speak with a clear voice, and utilize distinct and accurate pronunciation
2. display variety in volume and speed in his delivery to avoid monotony
3. emphasize certain words
4. inflect each sentiment appropriately
5. adapt himself to the specific surrounding, audience and subject matter
6. assume a "good outward bearing." See also Schindler/BEETHOVEN, p. 401, and Türk/SCHOOL, pp. 359-360.

**In several locations in his treatise Quantz spoke of "rounded and distinct" performance, e.g., pp. 24, 117, 304. "True value" includes performance according to the principles

7. expression which is appropriate to each passion
8. sparing use of ornaments, but with a true and lively performance
9. emulation of the cantabile of a good singer by instrumentalists and emulation of the fire of good instrumentalists by singers
10. attention to the circumstances of each individual performance--the location and the composition of the audience.¹⁹

C. P. E. Bach, Türk and Leopold Mozart echoed many of Quantz's precepts. Part I of Bach's Versuch is comprised of three chapters, each based on one of the three factors upon which he felt the true art of playing keyboard instruments depended: correct fingering, embellishments and performance. At the start of his chapter on performance, he cited "clear," "pleasing" and "stirring" as attributes to seek, and itemized the subject matter of performance, the lack of or inept use of which resulted in a poor performance:

the loudness or softness of tones, touch, the snap, legato and staccato execution, the vibrato, arpeggiation, the holding of tones, the retard and accelerando.

This was followed by his summary:

Good performance, then, occurs when one hears all notes and their embellishments played in correct time with fitting volume produced by a touch which is related to the true content of a piece. Herein lies the rounded, pure, flowing manner of playing which makes for clarity and expressiveness.²⁰

The chapters of Türk's Klavierschule deal with

of metric accentuation. See Quantz/FLUTE, pp. 123-124; and pp. 635-645 below.

rudiments, fingering, ornamentation, improvised embellishment, and performance. In the performance chapter Türk discussed the following aspects which he considered essential:

1. facility
2. good fingering
3. rhythmic security
4. knowledge of throughbass
5. clarity of execution, which is dependent on mechanical clarity, emphasis on certain notes, and proper connection and separation of musical periods
6. expression of the prevailing character, which is shown through suitable dynamics and articulation, and the correct tempo
7. proper ornamentation and extemporaneous embellishments
8. beautiful and singing tone
9. a "free and unaffected demeanor" and a "becoming countenance"
10. selection of appropriate repertoire
11. "genuine feeling for all the emotions and passions which can be expressed in music."²¹

While many of the above mentioned elements are discussed in their own chapters of the present work, a few are discussed below.

Telemann wrote that "singing is the foundation of music."²² Many other 18th century writers referred to instrumental melodies as possessing "tone speech," and a "speaking character," even though words were not present.

Just as the operatic aria contained the soul of the opera, so did instrumental melodies carry the soul of the piece.

Every instrumentalist was exhorted to listen attentively to singers, and to model his/her playing style after the singer. Leopold Mozart wrote:

Who is not aware that singing is at all times the aim of every instrumentalist.²³

Quantz suggested that in order to become a "a musician in the true sense," the flute student study "the art of singing." He also acknowledged his own debt to singers: "I can also thank the attention which I have always paid to good singers."²⁴

C. P. E. Bach wrote:

It is advisable that every opportunity be seized to listen to soloists and ensembles. . . . Above all, lose no opportunity to hear artistic singing. In so doing, the keyboardist will learn to think in terms of song.

He considered this especially important for the keyboardist:

All other instruments have learned how to sing. The keyboard alone has been left behind, its sustained style obliged to make way for countless elaborate figures.

Bach was very conscious of this in his own musicmaking:

My chief effort, especially in recent years, has been towards both playing and composing as songfully as possible for the clavier.

Even if one did not undertake formal voice study, Bach suggested using the voice to further musical understanding:

It is a good practice to sing instrumental melodies in order to reach an understanding of their correct performance. This way of learning is of far greater value than the reading of voluminous tomes or listening

to learned discourses.*

C. P. E. Bach and Quantz appear to have had differences of opinion regarding the appropriate physical attitude of the performer. Quantz states:

You must guard against all grimaces and as much as possible, try to preserve in yourself a constant composure.²⁵

C. P. E. Bach, however, wrote:

Those who maintain that all of this can be accomplished without gesture will retract their words when, owing to their own insensibility, they find themselves obliged to sit like a statue before their instrument. Ugly grimaces are, of course, inappropriate and harmful; but fitting expressions help the listener to understand our meaning.²⁶

Türk clearly was opposed to any physical responses which were a distraction from the music. Yet he acknow-

*Bach/ESSAY, pp. 150-152, 39; Newman/AUTOBIOGRAPHY, p. 372. It is known that Beethoven followed Bach's suggestion and recommended it. According to Schindler/BEETHOVEN, p. 416:

In cantilena sections he [Beethoven] adopted the methods of cultivated singers, doing neither too much nor too little. Sometimes he recommended putting appropriate words to a perplexing passage and singing it, or listening to a good violinist or wind player play it.

See also Horowitz/ARRAU, pp. 101-102, 232. The purpose of the creation of the J. S. Bach Inventions, according to the title page, was "most of all" to aid in achieving "a cantabile style of playing." It is interesting that Schumann/ON MUSIC, pp. 33-35, wrote:

Lose no opportunity for making music in company with others, in duos, trios, etc. . . . Accompany singers oftentimes. . . . Much is to be learned from singers. . . . Never miss an opportunity of . . . hearing a good opera.

Wagner/CONDUCTING, pp. 15-19, stated that the secret of a good performance lay in looking for melody in every bar and truly singing it. He believed this would result in the true tempo, and ignorance of singing would result in the failure to determine the true tempo. See also Türk/SCHOOL, p. 337, and Burney's praise of Franz Benda's adoption of vocal influences on pp. 107-109 above.

ledged that if the performer's

countenance approximates the character of the composition in a decorous manner, or . . . if there is an appearance of being imbued with the effect appropriate in each instance this is at least not prejudicial to good execution.²⁷

Even today musicians are split on the question of how much physical involvement is desirable or permissible on the part of the performer.²⁸ It is the present writer's belief that since the performer's task is similar to the orator's and the actor's,* any sincere and natural gesture which reflects and originates from the character of the music, and is not extraneous to it, is acceptable. However, the performer should always be certain that musical feeling be directed into the instrument, and not diverted through bodily exertion. Also he/she should be certain that any physical involvement does not promote tension and interfere with the relaxed physical execution which is a necessary condition in order to truly listen. Certainly either extreme is undesirable, and some musicians could be more effective at communicating by increased physical involvement, while the playing of others would be enhanced by less physical involvement.

Visual perception of C. P. E. Bach's emotional involvement at the keyboard is well known.** Yet Beethoven,

*Quantz/FLUTE, p. 25, even recommended that composers have a knowledge of acting.

**Marpurg, Der critische Musicus an der Spree, September 9, 1749, quoted in Mitchell/BACH, p. 152, wrote, "I know a great composer on whose face one can see depicted everything that his music expresses as he plays it at the keyboard." See also Reichardt, quoted in Cooper/CLAVICHORD, p. 167, and pp. 101-102 above.

with his explosive personality, was described by Czerny as follows:

His bearing while playing was masterfully quiet, noble and beautiful, without the slightest grimace.²⁹

Schindler reported that "his hands and the upper portion of his body were held quiet" and stated that Beethoven vigorously opposed "all bodily motion at the piano."³⁰

The particular physical circumstances were, and still are, an important factor in performance. In large rooms Quantz suggested programming works with a slow harmonic rhythm (changing at whole or half bars), adopting slower tempi than would otherwise have been taken, and utilizing more forceful and sharp attacks. Works with "gay and galant melodies," fast harmonic rhythm, and quicker tempi he considered especially suitable for small rooms.

The audience was accorded much importance by Quantz. For audiences of connoisseurs he recommended performing both slow and fast works, and showing one's skills at embellishment. For audiences of amateurs, he suggested performing pieces with "brilliant and pleasing" melodies, and in slow movements the adoption of tempi faster than would otherwise have been taken. Quantz also suggested evaluating the key of a piece for its suitability, since amateurs might not understand that some keys do not permit good intonation. The performer was expected to appeal to the temperament of individual listeners, whether "chloric," "melancholy" or "gay." Quantz aptly observed that "learned and able musi-

cians" are often those who least observe this common-sense approach:

Instead of first ingratiating themselves with their listeners with pleasing and understandable pieces, out of wilfulness [sic] they frighten them [amateurs] away at the outset with learnedness that is suitable only for connoisseurs.³¹

While most 18th century musical writers dealt mostly with musicianship, C. P. E. Bach's words should be remembered by those who believe that good musicianship can camouflage technical deficiencies:

It must not be assumed that I condone those whose unwieldy fingers give us no choice but to slumber, whose cantabile is a pretense which hides their inability to enliven the instrument, whose performance, thanks to their lazy fingers, deserves far greater censure than that addressed to shallow fleetness. At least the technicians are subject to improvement, their fire can be damped by expressly checking their speed. The opposite remedy is either not at all or only partially applicable to the hypochondriac disposition which is disclosed, to our greater misery, by flabby fingers.

Distinctness was a common injunction from all the writers. Its importance is underscored by the fact that when Emanuel Bach specified that some of his works be played as rapidly as possible, he added the phrase, "at the same time as distinctly as possible." He censured those

whose ready fingers serve them well in loud runs, but desert them through lack of control in the soft ones, thereby making for indistinctness.³²

Virtuosity is an essential element of great performance, and it is unfortunate that it is frequently misunderstood and simply considered synonymous with speed and volume. The American College Dictionary has defined a

virtuoso as something every musician should aim to be:

1) one who has special knowledge or skill in any field, as in music; 2) one who excels in musical technique or execution; 3) one who has a cultivated appreciation of artistic excellence

It cited the word as having been taken from the Italian, meaning "learned, skillful."³³

Virtuosity is not in the least in conflict with sensitivity. While ordinary facility without color is vapid, true virtuosity spawns suspense and excitement. It does not rob music of tension, but often creates it. Since a virtuoso is able to do nearly impossible feats with apparent ease, the listener should therefore be undistracted, and more able to be moved by the music itself.

The sense of presence which a true virtuoso exudes can be an asset to a work in its performance. J. S. Bach, C. P. E. Bach, Mozart and Beethoven were virtuosos. Much of their keyboard writing necessitates virtuosity, and a performance of their music fails to understand and embrace one of its important ingredients.

Quantz's advice on good flute tone and Leopold Mozart's suggested qualities of good violin tone are not irrelevant to the ideal tone to which a keyboardist should aspire. Quantz urged a tone which was

clear, penetrating, thick, round, . . . and withal pleasing. . . . All notes in the Adagio must be caressed and flattered.³⁴

Leopold Mozart specified that "at all times a good, even, singing and, so to speak, round and fat tone"³⁵ should be produced.

Türk described beautiful and singing keyboard tone which he stated should be a matter of extreme importance for the clavichord player:

clear, full, supple, bright, and above all, agreeable; it follows that it should not be harsh at even the highest degree of loudness or unclear at a pianissimo.*

Humor, Enjoyment and Wonder

Eighteenth century music was usually written for the performer's enjoyment. An example is provided by the title page of J. S. Bach's Clavier-Übung, Part 3, which states that the music was written "For Music Lovers and especially for Connoisseurs of such Work to refresh their Spirits."³⁶ Another example is Charles Avison's (1709-1770) Preface ("Advertisement") to his op. 7 keyboard sonatas with accompaniments for two violins and cello (1760):

This Kind of Music is not, indeed, calculated so much for public Entertainment, as for private Amusement. It is rather like a Conversation among Friends.³⁷

*Türk/SCHOOL, pp. 354-355. One critical aspect of tone production which is too often overlooked in teaching is the role played by the inner ear, as it pre-hears the desired tone quality. Without the operation of this function, the physical aspects of tone production, as well as many other aspects of technic, are only partially useful. According to Schindler/BEETHOVEN, p. 417, this area was of great concern to Beethoven:

He set great store by the manner of striking the keys, and its double import: the physical or material, and the psychological, of which Clementi made him aware. By its psychological import, Clementi meant the fullness of tone already conceived in the players mind before the fingers strike the keys. One who is a stranger to this sense can never play an Adagio with feeling.

This all-important aspect is discussed in Barford/BACH,

Often present day performances fail to reflect this background. The performer's mind is too often attempting to extract every ounce of meaning and intensity from a work, instead of enjoying one's own playing, and simply letting performance be a natural, enjoyable process. Clifford Curzon, in describing the teaching of Artur Schnabel said:

As a general admonition, he often repeated the phrase, 'Get more pleasure out of your playing.' He felt, while many could express sorrow in music, few could attempt the more difficult task of expressing joy.³⁸

Robert Schumann went even further when he wrote of music: "He who cannot play with it cannot play it at all."³⁹

Eighteenth century works are especially dependent on the element of playfulness. Performers would therefore attempt to divest themselves of Wagnerian and Mahlerian aesthetics, which postdate the 18th century, and which are such an ingrained part of today's musical thinking. These attitudes should be replaced by emphasis on Voltaire's "smile of reason," and the aesthetics of the galant.⁴⁰

In addition to reflecting an aesthetic of relaxed enjoyment, the performer should be alert for humor in the music he is performing.* Rosen points out that the classical

pp. 150-156; Chase/PIANO, pp. 21-31 passim; Matthey/INTERPRETATION, p. 7 passim; Wolff/SCHNABEL, p. 20.

*Leonard Bernstein provides an interesting, though basic, discussion of humor in music in Bernstein/CONCERTS, pp. 107-113, 118-133. On page 132 he includes the derivation of the word humor, which originally described a fluid. The body was once thought to have four main fluids, the proportions of which determined one's physical and mental constitution. Blood caused energy, phlegm resulted in fatigue, cholera caused anger, and melancholy brought about

style

was, in its origins, basically a comic one. . . . The pacing of classical rhythm is the pacing of comic opera, its phrasing is the phrasing of dance music, and its large structures are those phrases dramatized.⁴¹

One significant feature of 18th century music is its capacity for humor which is not dependent on extramusical considerations. While certainly music was always capable of being good-natured, jolly and humorous, developments in the musical language of the 18th century made jokes and puns possible.⁴² This was, therefore, more than simple humor. It was wit, which the American College Dictionary defines as being

the keen perception and cleverly apt expression of those connections between ideas which awaken pleasure and especially amusement.⁴³

This is not unlike the description of musical wit, given by a musical writer, Daniel Weber, in 1800:

Just as poetic and descriptive wit depends upon the tasteful connection of one clever idea to another similar idea, so does musical wit depend as well upon the unexpected similarity (perhaps a better word would have been 'compatibility') between two musical ideas and their tasteful and proper connection as delivered by means of surprise.⁴⁴

Rosen credits the classical style's "emphasis on re-interpretation," as being responsible for making

a wealth of double meaning a part of every composition . . . the incongruous seen as exactly right, the out-of-place suddenly turning out to be just where it ought to be--this is an essential part of wit.

sadness. See also AMERICAN, p. 589. For an unusual view, "that humor has nothing to do with music," see Horowitz/ARRAU, pp. 168-170.

He states that

the preference for continuity over articulation
and the lack of clear-cut modulation leave wit
little place

in works in Baroque style. Also in contrast to the wit and
"civilized gaiety of the classical period," Rosen views that
Romantic modulation as

at times so heavily chromatic that the two keys
blend into each other, and often much slower and
more gradual [which] nullifies the effect of wit
altogether, and we return, with Schumann, to
something resembling the Baroque good humor and
air of jollity.⁴⁵

Ratner termed some of the 18th century technics of
humor and wit "comic rhetoric," and correctly pointed out
that much of the instrumental music of famous 18th century
composers was saturated with it. His statement that today
this comic rhetoric "may be vaguely sensed but is not often
fully savored" is very true.⁴⁶

In Benda's case, more obvious than his musical wit
was a good-natured humor and use of startling effects, the
latter a common characteristic of Empfindsam and Sturm und
Drang composers. These take the form of abrupt tonality and
harmonic contrasts, deceptive cadences, melodic fragmenta-
tion, disjunct melodies, sudden pauses and unusual juxta-
positions of rhythmic values and dynamics. In this type of
writing there is a thin line between humor and drama:

Procedures that may in some contexts be drama
are in other contexts wit: an intense levity
that entails a recognition of 'other modes of
experience that are possible,' and therefore an
awareness of instability.

The word irrational, or even bizarre, can be applied to such

procedures,⁴⁷ as they evoke a sense of wonder in the listener.

The significance of such a sense of wonder should not be underestimated. René Descartes considered wonder the most important of the six basic emotions of "wonder, love, hatred, joy, sadness, and desire," and defined wonder as

the sudden surprise of the soul which causes it to consider attentively whatever seems rare or extraordinary.*

Although a performer should always strive to transmit the full measure of the wonder, humor or enjoyment inherent in the music it can be overdone. The ideal for 18th century music is that which apparently characterized Jonathan Miller's production of Mozart's Così fan Tutte: "gentle and ironic. . . . The laughs will not come as huge guffaws but as wry and feeling chuckles."⁴⁸ Albert Christoph Dies' description of Haydn, one of the great humorists in all of music history, should also serve to influence performances of 18th century music:

In conversation he assumed a cheerful, smiling countenance [but] I never heard him laugh aloud.⁴⁹

More often, however, than overcommunicating the humor in music, students, as well as some experienced performers, fail to express sufficient humor. Some exaggeration, by performers and teachers, is often necessary to bring about convincing results. Performances would be greatly

*René Descartes, quoted in Cannon/HISTORY, p. 250. Burney/HISTORY, pp. 10-11, specified that performances should "at once please and surprise the hearer." Too often wonder is not sufficiently present in modern day performances.

enhanced if musicians would continually follow the advise of Menahem Pressler--"smile with your fingers."

Authenticity in Performance

The musician of today has access to an enormous amount of information on performance practices of the past. He owes it to the music he plays and to himself to read and study all of the information available. Yet a proper perspective should be maintained as the performer evaluates what he has assimilated.

He should not allow the primary goal to become authenticity in itself. Not only is complete authenticity impossible to achieve, but its desirability is sometimes even questionable.⁵⁰ Several factors should be considered when weighing the merits of authenticity in performance:

1. Many physical factors, including instruments, performance technics, and pitch and tuning/temperament practices, have changed greatly from earlier times.
2. Audiences today do not listen with the ears of an 18th century audience. The 18th century listener's expectations and understanding of the conventions of the music of his contemporaries cannot be duplicated today.⁵¹
3. Many performance traditions have been lost. Specific practices of ornamentation, improvisation, phrasing, and articulation, among other aspects, can be studied and their re-creation attempted. But only an expert can realize the practices correctly, and with the requisite

spirit. Even then it is probably not identical to an 18th century performance.

4. The scores of most music even in the 18th century are devoid of assistance with regard to tempo, dynamics, nuances, phrasing and articulation, ornamentation and fingering. This was not due to a lack of expressiveness inherent in the music,⁵² but rather, the assumption of a partnership between the composer and performer, in which the performer was expected to responsibly employ the tremendous amount of liberty provided him by the composer.⁵³ Pure fidelity to the printed score, without a knowledge of the performance traditions, in many cases can result in the least authentic performance. The score was intended to be an approximate guide, for as Putnam Aldrich has stated:

Baroque musicians did not write what they performed or perform what they wrote.⁵⁴

Harold Schonberg has frequently expressed himself on this subject:

The closer we try to 'express the message of the composer' by playing exactly what he wrote and no more, the farther we may be getting away from his message.

Schonberg terms such literalism "fake musicianship":

Our age has developed a school of musical literalists in which application occupies a higher place than inspiration. . . . All interpretation should be--and was until very recent times--the refraction of a creator's thought through the prism of the performer's mind.⁵⁵

However, a careless disregard for the score is not the answer, and Claudio Arrau has articulated the best

approach to this issue:

Fidelity to the text must be the basis from which to take your flight of imagination. You give your own blood to the message on the page.⁵⁶

5. The enormous amount of personality present in great composers should be permitted to be in evidence in performances of their music. "Red-blooded men writing red-blooded music" is Schonberg's oft-repeated phrase.⁵⁷

Donington concluded the lengthy Introduction to his invaluable resource, *Donington/IEM*, with an unequivocal warning:

The musicological mistake of which our own times stand most in danger is . . . history for history's sake. . . . Above all . . . it is scaling down our baroque performances under the almost puritanical misconception that reticence, quite unconditional and general reticence, is a necessary part of authenticity.

My final plea, therefore, is to keep our interpretation of early music full-bodied. That is indeed a necessary part of authenticity.*

Ralph Kirkpatrick began the chapter on performance in his work, *Kirkpatrick/SCARLATTI*, by decrying those

*Donington/*IEM*, p. 83. See also p. 76, where he states, "While history is indeed important to our trade as musicologists, history is not all-important. Artistry is also important, and probably should always have the last word"; pp. 61-62, where he makes a distinction between "historical authenticity," which is "attainable up to the limits of our knowledge" and "essential authenticity," "attainable up to the limits of our musicianship." Christopher Hogwood in *Holland/EARLY MUSIC* rejects the term "authentic" in favor of "historically aware." Donington's entire Introductory unit/*IEM*, pp. 27-83, is recommended reading, as well as the following: Donington/*IEM*, Chapter I, "The Approach to Early Music," pp. 87-94; Neumann/*ORNAMENTATION*, Preface and pp. 574-576; Westrup/*PERFORMANCE*, pp. 122-124; Donington/*TEMPO*, pp. 11-18, 33-37; Lang/*EDITORIAL*, pp. 117-127; Wolff/*MASTERS*, pp. 61-62; Leinsdorf/*ADVOCATE*, pp. 59-67, 97-100, 128, Rosen/*CS*, pp. 106-107.

who would type-cast 18th century music as expressing only limited humanity:

There is no nobler mission for a harpsichordist or for a player of Scarlatti than to frighten such people to death!

But he ended his chapter with the hope that he demonstrated how "one can use one's own brain without in any way hampering one's capacity for sentiment or expression."

He believed in the

simultaneous possibility not only of a completely hard-headed workman's analytical and technical approach to music, but also of a warm, imaginative, and even romantic willingness to transcend syntax and literal meaning, to move humbly and fearlessly in the realm of the unexplainable.⁵⁸

Anthony Hicks, in the Notes to Christopher Hogwood's recording of the 1754 Foundling Hospital version of Handel's Messiah stated a similar view:

The performance of Messiah here recorded attempts to recreate the content, sound, and style of a particular performance given under Handel's own supervision. . . . At the same time it is of course intended to be a joyous and vital art of music making, to which end all historical and musicological investigation is directed. Only those who are inadequate scholars or inadequate performers (or both) will find any conflict between these two complementary aims.⁵⁹

The present writer agrees with all of the viewpoints expressed above. He believes that it is possible to arrive at a synthesis of knowledge and emotion. To achieve this, all information regarding "authentic" performance practice should be allowed to permeate one's inner being. It should mix with and be absorbed by innate musical instincts, until there is no distinction between the two.

Three important cautions should be remembered when dealing with performance practices:

1. Spontaneity in performance should always be preserved.*

Goethe's words in Faust are not inapplicable to musical interpretation:

A living thing you can understand
If first you drive out its soul.
You'll have the parts right there in your hand,
But not what made it whole.⁶⁰

2. All interpretive concepts should be filtered through the ear, and translated into sound. If they cannot be realized in terms of an appropriate sonority, then they should not be employed. In short, one should always listen. If the head dominates, and thinking takes predominance over true listening, the audience and the music suffer greatly, no matter how brilliant or correct the idea. Music is and always must remain an aural art.
3. In performance, the final result of most questions involving authentic performance practice require the adoption of compromises. One simply cannot achieve everything at the same time. Therefore, musical performance is not different from other aspects of life, which also require continual compromise.

Burney alluded to one problem regarding treatises when he stated in 1789 that Geminiani's Treatise on Good

*Donington/IEM, p. 92, goes so far as to state: "They [performers and composers of the past] valued spontaneity. To recapture this sense of spontaneity is the most important single factor in our search for an adequately authentic rendering."

Taste, and Rules for Playing in Good Taste (1749) appeared "too soon for the present times." He continued:

Indeed a treatise or good taste in dress, during the reign of Queen Elizabeth, would now be as useful to a tailor or milliner, as the rules of taste in Music forty years ago to a modern musician.⁶¹

Even during a similar time period, musicians in different countries often held widely divergent opinions. Reichardt testified to this with reference to the music of Benda:

Berlin pieces must also be played in the Berlin style. . . . For that reason I was never surprised on my trip when the playing of pieces by Bach or Benda was not warmly received--they didn't even please me as they were played there. In the case of every single orchestra in Germany I expressed my disapproval by saying, 'I wish you had heard the pieces in Berlin.'⁶²

Czerny expressed a similar thought:

It is natural that a sense of comprehension and correct performance should best be conserved, like any tradition, in the composer's own city. Experience has shown this actually to be the case, for how often the tempo and character of his [Beethoven's] music have been misconstrued in other cities.⁶³

Even musicians and writers who were contemporaries in the same city and under the same employment sometimes diverged on matters of performance practices. C. P. E. Bach and Quantz, in Berlin in the mid-18th century, are examples of this phenomenon.

Frederick Neumann discussed the difficulties of relying on treatises. He pointed out that the writers of these documents were "very human witnesses who left us an affidavit" about what they knew and believed. Therefore, he suggested subjecting the testimony of every treatise to

an examination analogous to the procedures of modern jurisprudence, instead of accepting the more usual procedure of quoting single treatises and accepting them as proven fact. This latter procedure he likened to medieval theology. Neumann also cited several categories of errors which are commonly made when using treatises:

1. Assuming that a given convention is universally valid within a continent, region, country or city.
It should also not be assumed that a student-teacher relationship guarantees mutual application.
2. Assuming that conventions are static over a period of time, and are valid before or after the time period in which a treatise was written.
3. Assuming that a practice is forbidden or did not exist unless specified in a treatise.
4. Accepting an incomplete quotation or a quotation out of context. This is easy to do since treatise writers often are inconsistent, or make qualifying statements.
5. Accepting an oversimplification or generalization as definitive for all cases. Since many textbooks were elementary and presented basic rules, it is easy to make this error. The situation is not helped by the fact that words and musical examples can only give a rough approximation of a realization of a passage.
6. Utilization of mistranslations, misinterpretations and misrepresentations, which are sometimes due to carelessness, but are also frequently the result of an unconscious

bias of a preconceived opinion. Neumann concluded that "a treatise is on the whole an undependable source unless it receives decisive support from other quarters."

These would include the agreement of other treatises, as well as evidence from the music itself.⁶⁴

Neumann's advice should continually be kept in mind. Although the treatises contain great wisdom, they should be seen as guides and not as definitive laws. They are contradictory to one another and sometimes are even self-contradictory.* But as Donington wrote:

This is just why they are so valuable. They add up to a very human picture. They evoke the original atmosphere of interpretation much more faithfully than any systematically consistent account could do.⁶⁵

The quotations in the present study should therefore be subjected to the same scrutiny as any. However, musicians need a starting point in the study of performance, and to ignore the information contained in the treatises simply because of the fallibility of treatises would be foolish. The final decision must rest with each reader as he or she studies the specific music in question.

That there is more than one valid way to perform music was alluded to even by the reputedly highly dogmatic Quantz. In the Preface to his Versuch he wrote:

I do not, however, wish to set myself up as infallible. If someone convinces me with reason and moderation of something better than what I have said, I will be

*Rosen/CS, p. 104, wrote: "Almost any rule about eighteenth-century performance-practice will find its contemporary contradiction somewhere or other." See pp. 714-716 below.

the first to approve and accept it. . . . Anyone who does not wish to trust my taste, . . . is free to try the opposite of that which I teach and then choose what seems best to him.

In the main body of his treatise he elaborated further:

Almost everyone has an individual style of execution. The reason for this is found not only in musical training, but in the particular temperament that distinguishes one person from another.⁶⁶

While nearly every musician logically accepts the multiplicity of valid approaches to performance, learning to live with this fact can prove to be a source of burden and frustration to the interpreter. However, the fact that composers rarely play their works the same way twice, and very often admire conceptions different from their own, should encourage performers to make allowances for their own changing moods and the varying circumstances of performance.

Donington continually stresses the flexibility, practicality and adaptability in the musical outlook of earlier periods. He urges that performers, rather than attempting to seek an exact interpretation, locate the outer limits of a valid interpretation, and then stay within those boundaries. He also reminds his readers that:

There is a considerable portion [of controversial questions] which were not settled at the time and should not be settled now. Much that is now in flux always was in flux and should remain in flux.⁶⁷

Footnotes

¹Johann Abraham Birnbaum, "Impartial Comments on a Questionable Passage in the Sixth Number of 'Der critische Musicus,'" in David/BACH, p. 244. See also Quantz/FLUTE, pp. 119, 120, 298; Bach/ESSAY, p. 153; Mozart/TREATISE, p. 215; Türk/SCHOOL, p. 321.

²Bach/ESSAY, p. 148.

³Quantz/FLUTE, p. 254. See also Quantz/FLUTE, p. 98.

⁴Koch, Musikalisches Lexikon, quoted in Ratner/CLASSIC, p. 3.

⁵Türk/SCHOOL, pp. 337, 321. See also Dorian/HISTORY, p. 139, who quotes Heinichen, Mattheson, and Spiess.

⁶F. W. Marpurg, Der critische Musicus an der Spree, September 2, 1749, in Bach/ESSAY, p. 81. It also appears in Helm/FREDERICK, p. 226. See also Türk/SCHOOL, p. 359.

⁷See Haggh/TÜRK, p. 503.

⁸Mattheson's Der vollkommene Capellmeister contains the most detailed discussion of the Affektenlehre in the 18th century. However, Mattheson's outlook already reflects newer developments and applications of the original doctrine. Scheibe's discussion in Der critische Musicus is also extremely significant. One of the most useful 20th century studies on the Affektenlehre is Wessel/AFFEKTENLEHRE. See also Bukofzer/BAROQUE, pp. 388-390; Cannon/HISTORY, pp. 247-254 (this includes a discussion of the derivation of the Affektenlehre from the philosophical writings of René Descartes, and the writings on oratory of Bernard Lamy); Lang/MWC, pp. 434-444; Murphy/BENDA, pp. 165-179; Ratner/CLASSIC, pp. 3-8; Reilly/QUANTZ, p. xxxvii; Donington/IEM, pp. 111-116.

⁹Quantz/FLUTE, pp. 125-126, 133.

¹⁰Bach/ESSAY, p. 152. See also Türk/SCHOOL, p. 321.

¹¹This fundamental change of outlook is discussed in Blume/CLASSIC, pp. 10-11; Lang/MWC, pp. 585-591; Rudolf/STORM II, pp. 6 passim.

¹²Quantz/FLUTE, pp. 125-126. Quantz's four criteria are discussed in detail in chapters dealing with tonality, melody, articulation, dynamics, and tempo, of the present study. See also Mozart/TREATISE, p. 64.

¹³C. P. E. Bach, quoted in Mitchell/ESSAY, p. 16. See also Newman/AUTOBIOGRAPHY, p. 372.

- ¹⁴Quantz/FLUTE, pp. 163, 127, 19-20. See also Türk/SCHOOL, pp. 337, 358.
- ¹⁵Bach/ESSAY, p. 148.
- ¹⁶Quantz/FLUTE, pp. 8, 19, 126, 297, 299, 342 passim; Mozart/TREATISE, pp. 184, 216; J. D. Heinichen, quoted in Buelow/HEINICHEN, pp. 273-274.
- ¹⁷Quantz/FLUTE, pp. 126-127.
- ¹⁸Mozart/TREATISE, p. 215. See also Türk/SCHOOL, p. 321. Haggh/TÜRK, pp. 501-502, discusses 18th century use of the words Vortrag and execution.
- ¹⁹Quantz/FLUTE, pp. 122-128, 200-201. See also Quantz/FLUTE, pp. 16-17, 303-304, and Mozart/TREATISE, pp. 215-225.
- ²⁰Bach/ESSAY, pp. 30, 147-148.
- ²¹Türk/SCHOOL, pp. 321-365.
- ²²Georg Philipp Telemann, quoted in Heuschneider/ITALY, p. 12.
- ²³Mozart/TREATISE, pp. 101-102. See also Burney/GERMANY, p. 198.
- ²⁴Quantz/FLUTE, pp. 115-116; Quantz's "Autobiography," in Nettle/FORGOTTEN, p. 291.
- ²⁵Quantz/FLUTE, p. 124.
- ²⁶Bach/ESSAY, p. 152.
- ²⁷Türk/SCHOOL, pp. 355-356, 30, 519.
- ²⁸See Daniel Kazez, "Facial Tensions and Grimaces in Spring Playing," American String Teacher, Vol. XXXIII, No. 2 (Spring/1983), pp. 34-37; Horowitz/ARRAU, p. 107; Sandor, On Piano Playing: Motion, Sound and Expression (New York: Schirmer Books, 1981), pp. 223, 227-230. Weissenberg, quoted in Gruen/PIANIST, p. 23; Brendel, quoted in Kozinn/BRENDEL, p. 22.
- ²⁹Czerny, quoted in Gerig/PIANISTS, p. 87.
- ³⁰Schindler/BEETHOVEN, p. 415. Mozart expressed himself on this subject in a letter to his father on October 23-24, 1777, in Blom/MOZART, pp. 56-58.
- ³¹Quantz/FLUTE, pp. 200-201, 75. See also Quantz/FLUTE, pp. 298-299; Bach/ESSAY, p. 153.

³²Bach/ESSAY, pp. 148-149. Bach/ESSAY, pp. 30-35, 372, 379 also provides basic instructions regarding keyboard technic. See also Türk/SCHOOL, pp. 322, 324, on clarity and pp. 31-32 on specifics of technic. See also Hagg/TÜRK, p. 421; Neupert/CLAVICHORD, pp. 54-58; Badura-Skoda/MOZART, pp. 146-157.

³³AMERICAN, p. 1360.

³⁴Quantz/FLUTE, pp. 50, 166.

³⁵Mozart/TREATISE, p. 100.

³⁶The full title of the Clavier-Übung and its translation appear in David/BACH, pp. 164-165.

³⁷Charles Avison, quoted Newman/SCE, pp. 45-46. The concept of music as representative or a conversation was common in the 18th century. Schubart, quoted in Rosen/SF, p. 170, referred to the sonata as a "musical conversation." J. S. Bach, cited in Forkel/BACH, p. 98, regarded the voices in the texture of his works "as so many persons engaged in conversation." Beethoven spoke of some of his works as representative of "a dialogue between two persons." Schindler/BEETHOVEN, 1st edition, quoted and discussed in Wolff/MASTERS, pp. 115-122, and Rothschild/MOZART AND BEETHOVEN, pp. 110-117.

³⁸Curzon/SCHNABEL, pp. ix-x.

³⁹Schumann/ON MUSIC, p. 42.

⁴⁰See pp. 73-80 above.

⁴¹Rosen/CS, p. 96.

⁴²Rosen/CS, pp. 94-96.

⁴³AMERICAN, p. 1401.

⁴⁴Daniel Weber, Allgemeine Musikalische Zeitung, 1800, p. 137 ff, quoted in Ratner/CLASSIC, p. 387.

⁴⁵Rosen/CS, pp. 96-98. Examples illustrating Rosen's points appear on pp. 95-98. See also Mellers/MAN, p. 22, quoted in Landon/HAYDN II, p. 277.

⁴⁶Ratner/CLASSIC, pp. 387-390. Examples are included.

⁴⁷Mellers/MAN, p. 22, quoted in Landon/HAYDN II, pp. 276-277.

⁴⁸Blandford/MILLER, p. 34.

⁴⁹Albert Christoph Dies, in Gotwals/HAYDN, pp. 201-202.

⁵⁰See Grout/AUTHENTICITY, pp. 341-347; Westrup/PERFORMANCE, pp. 122-124; Aldrich/AUTHENTIC, pp. 161-171.

⁵¹See Westrup/PERFORMANCE, pp. 123-124; Aldrich/AUTHENTIC, especially pp. 165, 169, 171.

⁵²Donington/IEM, p. 375, is very clear about this point.

⁵³Pincherle/RIGHTS is an extremely persuasive statement regarding the liberties performers were expected to take. Many original sources are cited to support Pincherle's arguments.

⁵⁴Aldrich/AUTHENTIC, p. 162. See also Aldrich/AUTHENTIC, pp. 165-168.

⁵⁵Schonberg/FACING, pp. 33, 51, 95. See also "A Matter of Authenticity," pp. 79-83; and "Of Purists and Purity," pp. 84-87, as well as Leinsdorf/ADVOCATE, pp. 47-51.

⁵⁶Claudio Arrau, quoted in Isacoff/ARRAU, p. 8. See also Horowitz/ARRAU, pp. 112-114, 121, 216-217; Donington/IEM, pp. 48-49. Admittedly, the above writers are referring to aspects of performance of music from different eras. Nevertheless, none of the statements are irrelevant to Benda's music or to other composers' music in the 18th century.

⁵⁷Schonberg/FACING, p. 67. See also "But Would Bach Play It Like This," pp. 71-75; "All Those Smart Kids, Where Is Their Individuality?," pp. 102-106; "Performing Bach En Masse," pp. 67-71.

⁵⁸Kirkpatrick/SCARLATTI, pp. 280, 323.

⁵⁹Hicks/NOTES, p. 5.

⁶⁰Johann Wolfgang Goethe, Faust: Part One, Lines 1936-1939, trans. William Fee. See also Lang/EDITORIAL.

⁶¹Burney/HISTORY, p. 992.

⁶²J. C. F. Reichardt, Schrieben über die Berlinische Musik (1775), quoted in Lorenz/BENDA, p. 93.

⁶³Czerny, quoted in Schindler/BEETHOVEN, p. 408.

⁶⁴Neumann/TREATISES.

⁶⁵Donington/IEM, p. 88. See also Donington/IEM, p. 91; Schonberg/FACING, pp. 87-91. (This essay uses Neumann's book as a basis for discussion.); Reilly/QUANTZ, pp. xi, xxxii.

⁶⁶Quantz/FLUTE, pp. 8, 122. See also Quantz/FLUTE, pp. 297-299.

⁶⁷Donington/IEM, pp. 32, 45-46, 61-62, 65, 70, 74, 80, 89, 119. See also Neumann/ORNAMENTATION, Preface and pp. 574-576; Grout/AUTHENTICITY, p. 343; Hogwood, quoted in Rockwell/MOSTLY.

P A R T T W O :

T H E W O R K S

CHAPTER X

MODERN EDITIONS

The only edition of Benda's keyboard works which approaches completeness is contained in the Musica Antiqua Bohemica anthology, volumes 24 and 37. The volumes of the MAB edition are not easily obtained in the United States and are extremely expensive. Indiana University and a number of other music libraries in the United States and Canada own the MAB series, including the Benda sonatas and sonatinas.*

This edition is easy to read, with large print and wide margins on all sides.** A preface, editor's notes, and thematic index are provided in the front of each volume.

William Newman calls this a "good modern" edition,¹ and its editor claims that the sonatas and sonatinas were edited "in accordance with the original versions as contained in the first prints published during the composer's lifetime."² However, after having studied the original editions,

*The present writer has seen copies of the MAB editions of Benda's sonatas and sonatinas in the music libraries of Michigan State University and McGill University, Montreal, Quebec.

**Sufficient space (approximately two centimeters) is provided between the lines, and generous space is allowed between the individual notes. There are usually only three or four measures per score and six scores per page. Each grand staff is approximately 2½ centimeters in width.

the present writer disagrees with both of these statements.* In addition to the fact that it is not an urtext, the MAB edition contains a number of discrepancies with the original edition upon which it claims to be based. They include the following:

1. Although the editor claimed the MAB edition is in accord with the original edition with regard to "rhythm and tempo,"³ many tempo/character indications differ and three meter signatures have been changed from ϕ to c. Appendix M lists the differences in tempo/character indications between the original edition and the MAB edition. Most instances show the addition of a qualifying word in the MAB, most commonly the replacement of Allegro with Allegro moderato. Although the editor's changes usually suit the music, altering the composer's instructions is not justified without an explanation.
2. Although Benda's dynamic signs are usually present, so many other dynamic indications have been added that the instructions of the composer lose their significance. If it was deemed necessary to add dynamic indications, it is unfortunate that no method of differentiating between the composer's and the editor's dynamic markings was employed.⁴ Some of Benda's important dynamic instruc-

*One's confidence in the MAB editions in general is not increased by the fact that MAB, volume 14, Classici Boemici, includes the well-known 2nd movement of C. P. E. Bach's Württemberg Sonata No. 1, and identifies it as an Andante from František Xaver Brixl's Partita for Harpsichord. The recording Candide CE 31033, "Czech and Slovak Harpsichord Music," perpetuates this mis-attribution.

tions such as *sempre piano* at the commencement of Sonata 4ii and *sempre piú piano* in Sonata 10iii, are omitted entirely.

3. Articulation indications in the MAB edition are largely editorial. While many of these indications are not musically inappropriate, they frequently were not chosen according to 18th century usage. Instead they were based on what the editor terms "the most up-to-date principles" and "the spirit of the most modern principles of interpretation." It would have been better if editorial articulation was to be present at all, to have used a system in which Benda's original indications could be distinguished. The following statements of the editor regarding Benda's use of slurs are also false:

phrase marks, with a few exceptions, were absent altogether; . . . phrasing was either entirely non-existent or only very haphazard in the original.⁵

None of Benda's tenuto instructions appear in the MAB edition.

4. The MAB edition claims to be following ornamentation instructions in W. Niemann's 1925 edition of C. P. E. Bach's Versuch.⁶ Although the realizations are often in accordance with Bach's instructions, too often they are not. Appoggiaturas should have been shown in their original state in the text, instead of being replaced by suggested realizations. Short appoggiaturas are notated incorrectly as grace notes. However, the editor's usual endorsement of upper note trills and the usually

correct realization of long appoggiaturas do encourage correct performance. But, regardless of how many realizations are correct, the serious musician who does not have access to the original editions deserves the original ornaments of the composer. There are some cases where Benda provided an entirely different ornament than that which is printed in the MAB edition.*

5. The MAB edition has omitted repeat signs, added a repeat sign, and altered the repeat schemes from the original editions.⁷
6. The MAB edition has made a number of changes in the beaming of 16th and 32nd notes and in the distribution of notes between the hands. Benda recommended frequent alternation of the hands and indicated this by stem direction combined with obvious grouping of notes. In some cases the modern editor has simply beamed all 16th and 32nd notes together.** In many other places the MAB edition has divided the notes of a passage or chord

*Examples include:

	<u>Original Ed.</u>	<u>MAB</u>
Sonata 4i,45	w	no ornament
46	w	w
Sonata 11i,13, 16, 19,	w	w
35, 42, 45		

**Examples include Sonata 4i,13, 14, 38, 40; Sonata 15i,40; Sonata 16i,4, 29; Sonata 6ii,10; Sonata 8ii,8; Sonata 11ii,21, 23, 25, 27, 104, 106, 108, 110; Sonata 11iii, 119. Türk/SCHOOL, pp. 185-186, includes the passage in Sonata 4i,13, as an example of "alternating, crossing over, and interpenetration of hands."

between two hands where Benda had indicated that they be played with one hand. Some of these editorial changes are helpful, especially in fast tempi. The ones in slower tempi, however, usually produce no noticeable improvement in ease of execution or in musical effect, and many actually make the passage more difficult and clumsy. Some obstruct the effect of musical punctuation which Benda sought. In general, this writer advises the pianist to disregard most of the bracketed suggestions of redistribution in the MAB edition.⁸

7. The editor stated that "obvious misprints have been corrected."⁹ (Benda himself, at the bottom of the fifth and final page of the "Verzeichnis der Pränumeranten," provided two corrections to Sammlung 1.) Although the MAB's correction of other errors is usually appropriate, an explanation should have been provided with each alteration of the original. The MAB edition itself contains several printing errors.*

In the cases of all the above discrepancies between the original editions and the MAB edition, the first editions have been used as the source for this study.

The following aspects should not be considered discrepancies, but are problematic:

1. The editorial pedal indications (Benda provided none)

*These include an incorrect F⁴ in the left hand of Sonatina 4,12, a presentation of 16th notes instead of 32nd notes in Sonatina 12,42, and too many beats in measure 6 of Sonata lli.

often result in a sonority which is not only inauthentic, but more importantly, totally opposed to the best interests of the texture of the music.*

2. Although the editorial fingering suggestions are not wrong in principal, the present writer finds a large number of them impractical and uncomfortable. (Benda left no fingering indications.)

Appropriate changes which the MAB edition made include the following:

1. conversion of the original edition's use of the soprano clef to treble clef (The use of the soprano clef was the common procedure throughout most of the 18th century, and only in the early 19th century did the treble clef become common for the upper staff.)¹⁰
2. replacing the separate bar lines for each staff of the original edition with one bar line bisecting both staves
3. omission of the custos (\surd), which at the end of each line of the original edition showed the first note of the following line.¹¹

Although the MAB edition is not an urtext and cannot be relied upon to provide authentic information or even consistently pragmatic editorial suggestions, one should avoid attaching too much importance to any edition. The most scholarly edition will not in itself ensure a beautiful performance, nor will the most inauthentic edition obstruct or

*The best advice for Benda's works is to pedal only when one believes he/she must.

impair a beautiful performance. Indeed, a case could be made that many pianists of past decades, with their "corrupt" editions and interpretive licenses played more imaginatively and convincingly than many of today's pianists who insist upon using only the finest urtext editions. Perhaps the recent emphasis on the positive aspects of urtext and scholarly editions has actually even inhibited the imaginations of some of today's pianists, since they sometimes tend to look to the score for all the answers to a musical work's problems, instead of creatively utilizing their own inner ears as the source for and final arbiter of musical taste. Therefore, the MAB edition, though flawed in many ways, can still provide the means to a moving performance.

At least 10 sonatas and 23 sonatinas have been reprinted in the 19th and 20th centuries other than in the MAB edition. However, in any single volume, usually only a few sonatas, isolated individual sonata movements, or sometimes only a single sonatina appeared.

Appendix G provides two lists of 19th and 20th century editions and anthologies which include keyboard works of Benda. The first list includes volumes which are not easily obtained, although some of these were at one time well-known. Ten different sonatas are represented (Nos. 1-6, 9, 13-15), as well as 18 different sonatinas (Nos. 1, 3, 8, 13-16, 23-25, 27-34).

The second list includes anthologies and editions which are easily obtainable. Unfortunately, only three

sonata movements (Nos. 4ii, 4iii, 5iii) and only 12 different sonatinas (Nos. 3, 5, 6, 10, 11, 17, 23, 24, 27, 30, 31, 34) appear in these volumes.

Footnotes

¹Newman/SCE, pp. 435-436.

²Sýkora/NOTES, Vol. 24, p. xx.

³Sýkora/NOTES, Vol. 24, p. xx. See pp. 399-400, 424-428 below regarding meter signatures and tempo/character indications in the MAB edition.

⁴See p. 668 below.

⁵Sýkora/NOTES, Vol. 24, p. xxi, and Vol. 37, p. xi. See pp. 616-635 below.

⁶Sýkora/NOTES, Vol. 24, p. xxi.

⁷See pp. 689-692 below.

⁸See footnote * on p. 371 below.

⁹Sýkora/NOTES, Vol. 24, p. xx.

¹⁰Haggh/TÜRK, p. 416. Türk/SCHOOL, pp. 23, 45-49, discusses clefs, as does Newman/SCE, p. 77, Mitchell/BACH, p. 9, and Loesser/PIANOS, p. 81.

¹¹The *custos* is discussed in Quantz/FLUTE, p. 70; Mozart/TREATISE, p. 49; Türk/SCHOOL, p. 123. Also called *direct*, and *Notenzeiger*, its first occurrence was in an 11th century manuscript of Gregorian chant. HARVARD, p. 235.

CHAPTER XI

FORM

Introduction

All of Benda's sonatas which appear in the 1757 edition and in the Sammlungen are in three movements.* This was most common in the 18th century, and was nearly always the case with Berlin composers.

Each of Benda's sonatas is arranged in the pattern fast-slow-fast, which was originally derived from the Neapolitan opera sinfonia, and was the most common format for concerti and three movement sonatas. All but one of C. P. E. Bach's approximately 170 sonatas employ the same scheme.¹

All of Benda's 3rd movements are of a faster tempo than his 1st movements except in Sonata 8, where the finale is an Andantino theme and variations.

Although one movement sonatas and sonatinas were not common in the 18th century,² all of Benda's 34 sonatinas are in one movement.** Three of the sonatinas are followed by a variation.

*Stilz/BERLINER, p. 46, cited a "Solo" composed by Benda in 1772, which consists of two fast movements.

**C. P. E. Bach wrote six one movement sonatinas (Sechs Neue Sonatinen, W. 63/7-12) in 1786, as a further

Four of Benda's sonatinas were not entitled Sonatina in the original edition: Numbers 11 and 24 were designated Menuet; No. 32, Rondo; and No. 21 had no title.

Benda used the term sonatina in its original meaning--a small work--irrespective of a specific form. Table 2 shows the formal designs of the sonatinas.

TABLE 2
FORMAL DESIGNS OF THE SONATINAS

Rondo	11	33%
Ternary	11	33%
Sonata-allegro	5	15%
Binary	4	12%
Sonatina	2	6%
Composite Ternary	1	3%

Table 3 shows the formal designs of the sonata movements.

TABLE 3
FORMAL DESIGNS OF THE SONATA MOVEMENTS

<u>Form</u>	<u>1st mvts.</u>	<u>2nd mvts.</u>	<u>3rd movts.*</u>	<u>Total</u>
Sonata	16 (100%)	7 (44%)	10 (63%)	33 (69%)
Sonatina	0	1 (6%)	1 (6%)	2 (4%)
Ternary	0	4 (25%)	3 (19%)	7 (15%)
Binary	0	4 (25%)	0	4 (8%)
Rondo	0	0	1 (6%)	1 (2%)
Variations	<u>0</u>	<u>0</u>	<u>1 (6%)</u>	<u>1 (2%)</u>
	16	16	16	48

supplement to the 4th edition of Volume 1 of his Versuch. These were cast in one movement to make the cost of the Versuch more affordable to buyers. Three movement sonatas "could not be made for 18 thaler," according to C. P. E. Bach, quoted in Newman/SCE, p. 76.

*Benda's practice of frequently employing sonata form

Table 4 combines Tables 2 and 3 to show the distribution of forms throughout the 82 movements by Benda analyzed in the present study.

TABLE 4

FORMAL DESIGNS OF THE SONATA MOVEMENTS AND SONATINAS

Sonata-allegro	38	46%
Sonatina	4	5%
Ternary	18	22%
Rondo	12	15%
Binary	8	10%
Composite Ternary	1	1%
Variations	<u>1</u>	1%
	82	

Benda's treatment of each of the above forms will subsequently be discussed in detail. In addition, Appendix H contains a diagram of each sonata movement and sonatina outlining its form, proportion, phrase and melodic structure and harmonic framework.

Benda's sonatas are rather short in comparison with the sonatas of Mozart, Beethoven and many later 18th century composers. However, this is not the case when they are compared to the sonatas of his own contemporaries, including C. P. E. Bach. They are, on the average, only 26% shorter than Haydn's sonatas.

The total number of measures in Benda's sonatas

in his finales was also used by Haydn. Mozart and Beethoven gave priority to the rondo in finales, something Benda did on only one occasion. His single utilization of a menuet finale (it is actually entitled Tempo di Menuetto) is surprising, since this practice was very common in the 18th century, especially with the Mannheim composers.

ranges from 122 (No. 16) to 261 (No. 10). The average length is 189 measures.* Organized by movement, lengths of Benda's sonatas are shown in Table 5.

TABLE 5
LENGTHS OF SONATA MOVEMENTS

<u>Movement</u>	<u>Range</u>	<u>Average</u>
1st	38-118 mm.	72 mm.
2nd	24- 66 mm.	42 mm.
3rd	32-146 mm.	76 mm.

Organized by meter, the average lengths of Benda's sonatas are shown in Table 6.

TABLE 6
AVERAGE LENGTHS OF SONATA MOVEMENTS ACCORDING TO METER

	<u>1st movts.</u>	<u>2nd movts.</u>	<u>3rd movts.</u>
2-4	2 at 84	4 at 39	3 at 103
3-4	2 at 74	9 at 47	5 at 72
4-4	3 at 46	2 at 28	1 at 32
2-2	7 at 81	--	--
3-8	1 at 60	--	--
3-2	1 at 66	--	--
6-8	--	1 at 40	5 at 81
12-8	--	--	2 at 53

*All statistics by this writer were figured with the inclusion of Da Capos, but without repeats. According to Newman/SCE, p. 136, the range and average length of the sonatas of Haydn, Mozart and Beethoven is as follows (the present writer assumes repeats were not included:

	<u>Range</u>	<u>Average</u>
Haydn	93-479	255
Mozart	221-561	417
Beethoven	242-1167	562

The 1757 sonatas in their entirety, as well as in their individual movements, are almost identical in length to the Sammlungen sonatas.*

The sonatinas are quite short, ranging from 24 (Nos. 5 and 9) to 108 (No. 33) measures, and containing an average of less than 53 measures.* The average lengths, organized by meter, are shown in Table 7.

TABLE 7
AVERAGE LENGTHS OF SONATINAS ACCORDING TO METER

2-4	16 at 49
3-4	6½ at 38
4-4	1½ at 45
2-2	1 at 64
3-8	5 at 72
6-8	4 at 62

There are no introductions to any of the movements. Five of the 16 slow movements (Nos. 6, 9, 10, 14 and 15) contain a modulatory bridge to the finale.³

Close relationships between movements of the same Benda sonata are not uncommon. These may be evidenced by a similarity in rhythmic and/or melodic motives, melodic contours, formal structures, textures, or

*	<u>1757 Sonatas</u>		<u>Sammlungen Sonatas</u>	
	Range	Av.	Range	Av.
1st movt.	42-103	71	38-118	72
2nd movt.	24- 60	40	30- 66	43
3rd movt.	49-131	78	32-146	74
Total	147-224	189	122-261	190

**Da Capo and Dal Segno sections were included in this statistic, although sections marked to be repeated were not included.

harmonic treatment. They are especially noticeable in the first and last movements of the three C minor sonatas, Nos. 7, 12 and 15, as well as in Sonatas 1 and 2. Such subtle relationships were not uncommon in 18th century works.⁴

A noticeable interrelationship of melodic motives, shapes and figuration can also be observed among certain sonata movements and sonatinas. Most of these occur in Sonatas 10-16, and the sonatinas of Sammlungen 4-6.*

Sonata Form in General:
Introductory Comments

Although similarities may sometimes be noted in certain procedures, "typical" 18th century sonatas do not exist.⁵ No one person or group of composers consciously established the procedures ascribed to sonata form, unless one cites Carl Czerny and Adolf Bernhard Marx as its inventors. (It was Czerny, c. 1840, who fully described for the 1st time the stereotypes which have since been

*Examples include the following:

1. Sonata 10iii,65; Sonatina 17,15
2. Sonata 11ii,2; Sonatinas 15,6; 16,21
3. Sonata 11ii,6-7; Sonatina 22
4. Sonata 12i,21; Sonata 13i,9
5. Sonata 14i,16-17; Sonata 15i,13
6. Sonata 14ii,1; Sonata 16ii,9; Sonatina 15,1
7. Sonata 15i,16-18; Sonatina 3,43-47
8. Sonata 15iii,7; Sonatina 34

The turn (♩) only appears in Sonatas 11i,ii; 12i; 13i; 14iii and 16ii; Sonatinas 19; 22; 25; 27; 29; 30 and 32. The trilled turn (♩^{tr}) only appears in Sonatas 14 and 15, and Sonatina 22.

identified with sonata form,* and Marx who was so influential in transmitting many of these stereotypes. Marx was also apparently the first theorist to use the term sonata form in musical analysis.**)

The descriptions by these individuals do not apply to much 18th century music. As Rosen has pointed out, they were intended more as an aid in the composition of new sonatas than as a definition of the sonata for the entire 18th century. He also noted that Czerny and Marx, as well as Anton Reicha were closely associated with Beethoven and his works, which explains the resemblance of their descriptions of sonata form to the early and middle period sonatas of Beethoven.⁶

Eighteenth century theorists knew the music of their own time well and gave detailed accounts. Yet, none provided descriptions of fixed patterns such as those propagated nearly half way through the 19th century.⁷

That sonata form did not represent a fixed structure

*Newman/RECOGNITION supports Czerny's contention that he was the first to fully describe in detail these characteristics. Czerny's account appears in his Vollständige theoretisch-praktische Kompositionslehre (Practical School of Composition) op. 600, Vol. 3. However, see Churgin/GALEAZZI, pp. 182, 187-188, for precedents in the work of Anton Reicha in 1824, and a re-evaluation of the dating of Czerny's volume.

**HARVARD, p. 793. Adolf Bernhard Marx's account, Die Lehre von der musikalischen Komposition, Vol. 3, 1845, according to Newman/RECOGNITION, p. 28, "contains one of the most thoroughgoing expositions of Sonata Form on record. It has been the foundation for all standard treatments since Marx's time."

in the 18th century is of enormous consequence. As Rosen stated, later 18th century music was

the first style in musical history where the organization is completely audible and where the form is never externally imposed. . . . The symmetry of sonata form which the 19th century tried to codify was in the 18th a free response to symmetrically ordered material, and the symmetry could take many forms, some of them surprisingly complex.⁸

One danger of the 19th century approach is that it de-emphasizes the very important unique qualities of each individual work, and can force a work into a standardized mold which it was never intended to fit. Another is that the aspect of design can receive undue importance, making it seem more significant than the far more consequential

particular generative process 'inherent' in a particular set of materials or ideas [and] . . . the particular structural result growing out of a particular generative process.⁹

It is ironic that three of the features receiving the most attention in accounts of the stereotype of sonata form--the "second," "contrasting" theme, the procedures in the development section, and the return of the opening theme in the tonic at the recapitulation are the exact features of sonata form "that remain its most flexible, fluid and unpredictable aspects well into the late-Classic Era."¹⁰ The main factor which led the 19th century theorists to their conclusions was an overemphasis on thematic aspects (the order and character of themes) at the expense of harmonic aspects.

There is no doubt that 18th century theorists viewed

the sonata primarily as a harmonic plan, a "tour of keys."¹¹ However, the keys were employed in such a way as to produce a dramatic conflict. The tonic and another key represent two opposing premises, "fields of force" or "poles," the tension between which is resolved by the return to the tonic at the conclusion. This was a new approach to composition, since contrast had previously been expressed primarily between movements rather than within a movement.¹²

One of the most interesting aspects of the study of Benda's sonatas and sonatinas is the discovery of their mixture of the older, largely non-contrasting, quasi-Fortspinnung style with the newer style which made dramatic events out of contrasting tonalities, themes and other parameters. The study of Benda's works, therefore, can help illuminate one's knowledge of sonata form.

This aspect is also of fundamental importance to the interpretation of Benda's sonata form movements. Movements in the newer style should have their contrasts enhanced in performance, while in the more conservative movements the performer should guard against the tendency to artificially "read into" the works more contrast than is actually appropriate.¹³

Thematic aspects did not go unmentioned in many 18th century theorists' works. However, they were clearly secondary to tonal aspects, and their mention has been characterized as

brief and infrequent, [appearing] . . . almost incidentally in descriptions which favor a more harmonic approach.¹⁴

Most statements regarding thematic aspects date from very late in the 18th century, when melodic contrast between different tonal sections was a more common occurrence.¹⁵

Ratner's distinction between long-range and short-range melodic contrast should be kept in mind, since melodic contrast certainly was a frequent occurrence and "an essential aspect of classic melodic rhetoric." However,

it took place principally at short range, with rapid changes of affect and topic among figures and motives.

Long-range melodic contrast concerning themes in different tonal sections was not so frequent and was not essential.¹⁶

Benda's Sonata Form Movements

Introduction

A study of Benda's sonata/sonatina form works reveals their organization to be upon harmonic grounds rather than thematic ones, making this the dominant parameter when analyzing and studying them.

However, to assist the reader in the understanding of the construction of Benda's movements, some 19th century terminology has been employed. These terms are frequently very unsatisfactory, and contain little meaning when applied to many of Benda's works. In addition, some terms could be appropriately applied in more than one location. Nevertheless, the decision to use the common terminology was made in order to employ a vocabulary familiar to most readers.

Benda's sonata/sonatina form movements are primarily

binary. This viewpoint is supported by the following facts:

1. Eighteenth century theorists viewed the sonata primarily as a harmonic vehicle, rather than a thematic one.¹⁷
2. Sonata form is descended from dance movements, which were binary.
3. All of Benda's sonata/sonatina form movements specify that both portions be repeated, except for eight 2nd movements and Sonatina 25.
4. The development-recapitulation of a sonata form movement was not viewed as two separate sections until the 19th century.*
5. Benda's development sections are not usually independent sections of the movement. They rarely contain clearly new material, and certainly do not contrast from the exposition and recapitulation.
6. The opening theme of the movement often appears at the opening of the development.
7. The recapitulation is frequently not obviously prepared.
8. The recapitulation sometimes occurs early or late in the 2nd section, which weakens the case for a tripartite division.

Nevertheless, some ternary aspects are present in many of Benda's sonata/sonatina form movements. Therefore, each work should be evaluated individually to ascertain its unique manifestations of binary and ternary aspects.¹⁸

*Rosen/SF, p. 151. However, 18th century theorists did recognize some degree of distinction between these sections. See Ratner/CLASSIC, pp. 220-221, and Newman/SCE, p.31.

Proportions

With one exception (Sonatina 6, one of the sonatina form movements), all of Benda's 42 sonata/sonatina form movements contain an exposition which is shorter than the combination of the development and recapitulation. This concurs with Francesco Galeazzi's requirement that the second section of a sonata form movement be longer than or equal to the first section.¹⁹

Table 8 shows the average proportions of the expositions, developments, and recapitulations in Benda's 38 sonata form movements.

TABLE 8
AVERAGE PROPORTIONS OF EXPOSITIONS, DEVELOPMENTS
AND RECAPITULATIONS IN SONATA FORM MOVEMENTS

	Expo.	DVT.	Recap.
1st movements (16)	39%	32%	29%
2nd movements (7)	42%	21%	38%
3rd movements (10)	38%	33%	29%
Sonatinas (5)	<u>38%</u>	<u>27%</u>	<u>35%</u>
38	39%	31%	32%

Although the average lengths of developments and recapitulations are nearly identical, these figures are somewhat misleading. When one looks at specific movements, one section is often considerably longer than the other. The similarity in the average lengths results from the fact that the number of movements with a longer development is nearly equal to those with a longer recapitulation.

Table 9 shows the specific differences in proportion

between the developments and the recapitulations, including the breakdown between the 1757 sonata form movements and those in the Sammlungen.

TABLE 9
SPECIFIC PROPORTIONS BETWEEN DEVELOPMENTS AND RECAPITULATIONS
IN SONATA FORM MOVEMENTS

	<u>1757</u>	<u>Sammlungen</u>	<u>Total</u>
D = R	3	1	4
D > R	9	7	16
D < R	2	16	18

In 32 of the movements the exposition is longer than the development. (The exceptions include one 1st movement and five 3rd movements.)

In the four sonatina form movements, the expositions and recapitulations are of similar lengths. This can be seen in Table 10.

TABLE 10
AVERAGE PROPORTIONS OF EXPOSITIONS,
DEVELOPMENTS AND RECAPITULATIONS IN SONATINA FORM MOVEMENTS

	<u>Expo.</u>	<u>Dvt.</u>	<u>Recap.</u>
1st movements (0)	--	--	--
2nd movements (1)	42%	8%	50%
3rd movements (1)	44%	6%	50%
Sonatinas <u>(2)</u>	<u>47%</u>	<u>5%</u>	<u>48%</u>
Total (4)	45%	6%	48%

The proportions of Benda's expositions compared to the combined development-recapitulation are not unlike those suggested by Türk, or those appearing in Haydn and Mozart's

keyboard works in sonata form.

However, in comparing the proportions of Benda's development and recapitulation sections, one often finds significant differences from those by Türk, Haydn and Mozart. These are shown in Table 11.*

TABLE 11
PROPORTIONS IN SONATA FORM KEYBOARD WORKS BY
TÜRK, HAYDN AND MOZART

	<u>Expo.</u>	<u>Dvt.</u>	<u>Recap.</u>
Türk	c. 42%	c. 40%	c. 18%
Haydn	35%	28%	37%
Mozart	38%	21%	41%

Benda's developments are proportionately shorter and his recapitulations longer than Türk suggested. His developments are proportionately somewhat longer and the recapitulations considerably shorter than is average for Haydn's and Mozart's works.

Benda's recapitulations are especially short in the 1st movements of the 1757 sonatas, with only one occupying more than 20% of the total movement. The 2nd movements of these same sonatas contain much more substantial recapitulations which are of equivalent length to the developments. Several of the 1757 3rd movements in sonata form also contain substantial recapitulations.

*Türk's discussion of sonata form proportions, Türk/SCHOOL, pp. 68-69, occurs under his discussion of "key." He does not specify the exact proportions of the exposition and the development-recapitulation. However, he suggests 30-40% of the work be devoted to the principal key in the

While the above statistics are informative, August Kollman's statement that "the different sections and subsections may be of any reasonable variety of length" should be remembered.²⁰

Expositions

Types of Expositions

The 42 expositions in Benda's sonata/sonatina form movements can be classified according to the following four types:

1. those which contain a principal key area, a transition and a second key area (P-T-S)²¹
2. those which contain a principal key area, a transition, a second key area and a closing theme area (P-T-S-K)
3. those which contain a principal key area and a second key area (P-S)
4. those which contain a principal key area, a second key area and a closing theme area (P-S-K)

Table 12 shows the number of times each type of exposition is employed, and identifies the type found in each sonata movement or sonatina.

exposition and the recapitulation, and that the second key receive about 25%. The development is left about 40%. The proportions of Haydn and Mozart's sonata forms are based on information from Newman/SCE, p. 146, who used as a basis, William W. Abbott, Jr., "Certain Aspects of the Sonata-Allegro Form in Piano Sonatas of the 18th and 19th Centuries," unpublished Ph.D. diss., Indiana University, 1956. Engel/SOURCES, p. 26, cited statistics derived from symphonies of Haydn and Mozart which indicated that their expositions are more often longer than their recapitulations.

TABLE 12
TYPES OF EXPOSITIONS

	<u>P-T-S</u>	<u>P-T-S-K</u>	<u>P-S</u>	<u>P-S-K</u>
1st movements	11 (#1-4,6,10-12,14-16)	4 (#5,8,9,13)	0	1 (#7)
2nd movements	3 (#2,6,7)	2 (#10,15)	3 (#3,9,12)	0
3rd movements	7 (#3,6,11-15)	2 (#4,10)	1 (#1)	1 (#2)
Sonatinas	<u>6</u> (#6,7,13,25,29,33)	<u>0</u>	<u>1</u> (#19)	<u>0</u>
Total	27	8	5	2
Percentage	64%	19%	12%	5%

Proportion in Benda's Expositions

The average Benda exposition establishes the second key at a point 55% of the way through the section. Only 12 (29%) of the expositions contain a second key area/closing theme which is larger than the principal key area/transition. (Seven of these 12 larger second key areas are found in movements which do not contain a transition.) Therefore, 30 (71%) of Benda's expositions are not in agreement with Koch's statement that the section in the related key is the larger portion of the exposition.²² However, they concur with Galeazzi's statement that this section should occur "toward the middle of the first part."²³

The average principal key area occupies 30% of the exposition. Transitions, found in 35 movements, also occupy an average 30% of the expositions which contain them. Closing themes, in the 10 movements where they occur, are about half as long as the rest of the second key area, and occur approximately 84% of the way through the exposition. The average proportions of the various types of expositions in Benda's sonata/sonatina form works are found in Table 13.

TABLE 13
PROPORTIONS WITHIN EXPOSITIONS

		<u>P</u>	<u>T</u>	<u>S</u>	<u>K</u>
P-T-S	{27}	30%	30%	41%	--
P-T-S-K	(8)	27%	30%	27%	15%
P-S	(5)	34%	--	66%	--
P-S-K	(2)	38%	--	43%	19%

A discussion of each component section of the exposition follows.

Principal Key Areas

All of Benda's principal key areas begin on the tonic chord and all clearly define the key and mode.²⁴

The principal key areas average nine measures in length. (Only two movements contain a principal key area of more than 12 measures, and principal key areas of fewer than six measures occur in only four movements.)

It is impossible to generalize regarding the character of the opening themes, since there is tremendous diversity and variety, from the brilliant to the lyrical. Even the principal key areas of the slow movements and the sonatinas cannot be stereotyped according to character, and they often embody the same characteristics as the principal key areas of the 1st and 3rd movements.

The themes of the 1st and 3rd movements are often especially interchangeable. Much of this similarity is due to rhythmic traits which permeate Benda's output:

1. abundant syncopation, often on the same pitch
2. dissimilar note values in close proximity
3. rests separating a phrase into small segments, resulting in a feeling of nervous abruptness and uncertainty
4. few uses of upbeats (only seven [17%] of Benda's sonata form movements begin with an upbeat).

Most of Benda's opening themes are rhythmically motivic, and are clearly reminiscent of the earlier 18th century. A few could be considered triadic.

The fact that Benda's opening melodies are not

always particularly tuneful illustrates Galeazzi's point that 18th century composers did not always consciously seek the most tuneful melody.²⁵

The texture of Benda's principal key areas is usually treble dominated, with the left hand composed of intervals rather than triads, thick chords, or triadic figuration. A few instances of imitation and a few instances of rapid single line melodies occur (Sonatas 3iii, 4iii, 6iii, Sonatina 6).

Thirty seven of the movements begin forte, four piano, and one mezzo forte. Several contain forte and piano alterations within the principal key area, although most remain at the forte, or, in the exceptional cases, piano or mezzo forte level. Secondary dominants occur frequently in this section.

Eleven of Benda's principal key areas are set off from the following sections by a rest in all voices. (Eight of these are followed by transitions, and three omit a transition, proceeding immediately to the second key area.)

Twenty-nine of the principal key area end on a half cadence in the tonic, ten end on a perfect authentic cadence, and three on an imperfect authentic cadence. Especially in the 1757 sonatas, examples abound of a continuous texture without great contrasts and without significant points of articulation at the end of the principal key area, even though a cadence is always present.

Transitions

Thirty five (83%) of Benda's 42 sonata/sonatina form expositions contain transitions. However, in works such as Benda's, the term "transition" can give a false impression. Such a passage does function as a means by which to move from the tonic to the dominant or relative major, as was recognized by Galeazzi when he termed it uscita (exit).²⁶ However, Benda's transitions do not function merely as bridges from one important area to another, but are in themselves as important as any other section.²⁷ This is supported by the fact that the material is usually similar in character and texture to that preceding and succeeding it. This is especially true in the 1757 sonatas, the most obvious example being No. 6iii.

Much of the thematic material in the transitions is predictably figural. But it is the fact that the principal and second key areas also contain so much figuration that often results in the texture and character of the entire exposition blending together. While some transitions are composed of pure figuration, many contain passages of much lyricism and tunefulness.

It is common for transition sections to be made up of two, three or more sub-sections, and to be comprised of lyrical portions alternating with figural ones. When this is the case, the lyrical portion usually opens the transition. However, in some cases the lyrical portion appears in the middle or near the end.

Sometimes the transition opens and remains in the tonic for a period of time, especially if the opening is of a tuneful nature. Some of Benda's minor key transitions begin by giving the impression of being in the relative major before the modulate to the dominant minor.²⁸

Dynamics occasionally help to set the transition apart from the principal key area, although this is not a regular feature. The transition frequently, but not always, shows evidence of increasing rhythmic animation through its course. Sequences are extremely common, whether in lyrical or figural portions.

The transition usually ends with a half cadence in the new key. In nine movements a rest in all voices, or a fermata, separates the transition from the second key area.

A few of Benda's transitions show obvious usage of material from the principal key area. However, this functions as the head motive of a developmental transformation of this material rather than as a transposition of an entire theme or melody.

Many of the transitions which do not quote material are either clearly based on fragments and motives of the principal key area, or subtly derived from this material. While development is possibly too strong a term to describe these transitions, they are at least developmental.

Second Key Areas

Benda's second key areas are, on the average, the largest sections of the expositions, averaging 12 measures

and ranging from 4-36 measures in length.

Very frequently, the second key area can be subdivided into two or more parts, with some sub-sections being primarily lyrical and others primarily figural.

As many as four sub-sections are not uncommon in some second key areas. In some cases, the more lyrical portions are surrounded by areas of figuration. In others, lyrical portions begin the second key area and are then followed by figuration.

One simply cannot generalize about the character of the second key area. However, one should not expect to find overt tunefulness even in the lyrical portions, due to Benda's consistently motivic style of writing. Tuneful elements are especially lacking in the 1757 sonatas. Therefore, some of the generalizations of later 18th century theorists regarding a more lyrical, gentle second theme do not apply to Benda's sonata form movements.²⁹

It is also difficult to generalize regarding the derivation of the second key area material. In only one exposition (Sonata 15ii) does Benda simply repeat the opening theme at the dominant or relative major pitch level, as was common in the 18th century. (Even this example is a varied rather than a literal restatement.)* Nowhere did he place the opening theme in inversion at this location, as was frequently done by the North Germans.³⁰ Yet the listener

*In Sonata 3ii Benda did repeat the first measure and then varied the remainder.

often senses, and analysis supports, the fact that the second key area material is derived from either the opening theme or the transition. The fact that the derivation is often of only one parameter (e.g., the rhythm or a melodic motive) is what usually keeps the derivation subtle.

The elements of contrast in the second key area vary widely. Sonata 8i contains an obvious contrast--an Adagio second key area, while the rest of the movement is Allegro.³¹ A change in dynamics sets off some second key areas, although many second key areas are not at a different dynamic level, and many change dynamic levels throughout the course of the section. The fact that many of the second key areas contain a variety of textural and rhythmic patterns means that parts of the second key areas contrast with other parts of the section, rather than the entire section contrasting with the rest of the movement.

Therefore, the tonality is the most significant aspect of the second key area. This is in accordance with the manner in which what is now called sonata form was used through most of the 18th century. It was not essential to have a contrasting theme, or indeed, any characteristic³² theme in conjunction with the second key area. The establishment of the second key is the main and only necessary purpose of the second key area. The Mannheim composers and Mozart frequently did place a contrasting theme in this location, since they shared the South German tendency to introduce many themes throughout a work, including at the

start of the development. Their themes were often of a popular nature, and frequently contrasted with each other. However, C. P. E. Bach rarely introduced a new or contrasting theme at the second key area, and Haydn frequently did not. This latter approach reflected the North German concern for unity of affect and themes.³³

Of Benda's 28 sonata/sonatina form expositions in major keys, 27 modulate to the dominant. The one exception is Sonata 12ii in E^b major, which moves to F[#] major, the relative major enharmonically spelled of E^b minor, the key in which the principal key area concluded.

The usual move to the dominant can be viewed as a rise in intensity, as Georg Joseph Vogler (Abbé Vogler) wrote in 1778: "When the passion must rise then the progression must move a fifth upward."³⁴

Three of Benda's major key expositions commence with the minor dominant at the second key area, before going to the major dominant (Sonatas 16i, 4iii, 10iii). This practice was descended from the early 18th century Neapolitans, who typically introduced the minor at this point in their sonatas. It was widely imitated, especially in Mannheim and Vienna, and remained in occasional use in Germany and Austria after modulation to the major had become widely adopted elsewhere. It can also be viewed as having an association with eastern European exoticism. Beethoven's Sonatas op. 2, no. 3i, and op. 13i are well known and late examples of this procedure, which, late in the century, became very rare.

The exposition of Benda's Sonata 2iii employs the minor dominant in a way which has remained in use in sonata composition. It appears after the second key (major) has been fully established and confirmed. However, here too the major dominant returns to end the exposition.³⁵

Of Benda's 14 minor key expositions, nine move to the relative major and five to the dominant minor. Those which modulate to the dominant minor are found only in C minor and D minor movements (three times and two times respectively), while the keys of the movements which modulate to the relative major include C minor (three times), and D minor, E minor, G minor, A minor and B minor (once each).

In the 18th century, most sonata form movements in minor modulated to the relative major and 18th century theorists increasingly preferred the relative major goal over the dominant minor.* Scheibe wrote in 1739, "the first part best concludes in the mediant, though one may also end in the dominant." Koch (1793) stated a similar view. Galeazzi (1796) and Kollmann (1799) allowed only the relative major. Yet, Clementi at this time did end some of his expositions in the minor dominant.³⁶

Rey Longyear has stated that the dominant minor has

*Longyear/SONATA FORM, p. 197, cited two possible reasons for the affinity of tonic minor and mediant major:

1. the sharing of two common tones
2. "a tradition arising from the Hypodorian mode, whose finalis is D and whose reciting tone (so-called dominant) is F."

usually been associated with binary sonata form movements, and was "characteristic of an unfocused sonata form." It was especially prevalent in the middle of the 18th century.³⁷ Contrary to what one would expect, a much higher percentage of Benda's minor key movements actually go to the dominant minor in the Sammlungen than in the 1757 sonatas (four of eight in the later works, as opposed to one of six in the earlier.)

In two of Benda's C minor expositions (Sonata 7i and Sonatina 13), the second key (E^b major) is abandoned at the end of the exposition, in favor of G minor. This was not uncommon in other works of the 18th century, although it was much more common in works in chamber-style than in works in symphonic-style. According to Longyear:

C. P. E. Bach strongly preferred the definite conclusion in the mediant if the second half of his exposition is in that tonality.³⁸

Twelve second key areas (29%) are set off from the previous material by a rest. The cadences preceding the second key areas are usually half or imperfect authentic cadences. When there is no transition, one of several situations exists:

1. a pivot chord or tonality jump from V or i in the old key to the relative major
2. a half cadence in the old key followed by the new key-- the dominant
3. a tonality jump from the tonic minor of a major key movement to the enharmonic relative major (No. 12ii-- E^b major--E^b minor--F[#] major).

Some of the second key areas do not begin with a tonic chord or even with a primary chord in the new key (other chords used include ii and V/V of the new key).

The first portions of some second key areas have a transitional character. This is especially true in some of the movements which have no transition.

Almost all of the second key areas end with a perfect authentic cadence if there is no closing theme. Sometimes a cadential trill concludes the second key area. A few second key areas are followed by links which lead back to the opening of the movement or ahead to the development.

Closing Section

The present writer identifies closing sections in ten of Benda's sonata form expositions.* The closing sections range from 2-8 measures, and average five measures. Averaging half as long as the second key areas, they are therefore not like the closing sections of some later composers, which can be larger in scope than the second key areas.

The closing sections are usually clearly set off from the rest of the exposition. More than half are preceded by a cadential trill or a rest of significant duration, and the preceding cadence is often a perfect authentic cadence.

*Sonatas 2iii, 4iii, 5i, 7i, 8i, 9i, 10ii, 10iii, 13i, 15ii.

A new dynamic level is present in seven of the ten closing sections. Three replace the previous piano with a forte and three enter piano after a previous forte. One (Sonata 10ii) is marked *sempre piú piano* and culminates in a *pianissimo*, having been preceded by a forte.

Three closing sections contain a key change from the second key area:

1. The closing section of Sonata 2iii begins in the dominant minor and concludes in the major dominant, the key of the second key area. This practice is descended from the original use of the closing theme around 1730, to provide contrast near the end of the exposition when the second key area usually contained material which was not greatly contrasting from the principal key area. It often contained a minor flavor, which added a sentimental expressiveness.³⁹
2. The closing section of Sonata 4iii is in the dominant major having been preceded by the dominant minor in the second key area.
3. The closing section of Sonata 7i introduces the dominant minor after having cadenced in the relative major.

The closing theme of Sonata 8i re-establishes the *Allegro tempo* which had been replaced by *Adagio* at the second key area.

Benda's closing sections generally embody a contrasting character from the second key area, usually being more lyrical and relaxed, and containing less active rhythms.

While employing cadential chord patterns, Benda's closing themes are more significant melodically than those in the closing sections of many composer's works. These others often seem to exist solely in order to re-inforce and confirm the tonality and the conclusion of the exposition. Sometimes the closing theme is the most tunefully memorable portion of Benda's exposition. Frequently, its contrast to the previous material makes it appear to be a new, independent theme. However, many listeners will immediately hear, and close examination will confirm, that most of the closing themes are at least slightly derived from previous material. This supports Galeazzi's statement that the cadential period "is always dependent on previous [ideas], especially on the [Principal] Motive or the Second Motive."⁴⁰

Sometimes a closing theme incorporates aspects of several previously used motives. The closing section of Sonata 4iii is even an inversion of the opening theme, possibly inspired by the typical North German practice of inverting the opening theme at the second key area.⁴¹

Benda did write three closing sections which, with their chords and jaunty figuration, bear a resemblance to the stereotyped closing theme (Sonatas 8i, 9i, 15ii). These follow second key areas which contain much lyrical writing, and therefore contrast with the second key area, as do Benda's lyrical closing themes from their second key areas. The more brilliant closing themes of Benda and other 18th century composers are probably derived from concerti

and arias.⁴²

The harmonic rhythm in Benda's closing sections is usually quite slow.

A perfect authentic cadence concludes each closing section, although three are provided links back to the repeat of the opening, and ahead to the development. The fact that Benda's second key areas often include several themes compounds the difficulty of designating closing themes, which must inevitably remain an arbitrary process.

Development Sections

Introduction

Developments are found in the 38 sonata form movements. The four sonatina form movements also previously discussed in this unit contain a link connecting the exposition and the recapitulation.*

The use of the word "development" as a designation for this portion of 18th century sonata movements has sometimes been questioned. If one uses the word to apply to the central section of a sonata movement which links the confirmation of the second key at the end of the exposition with the return to the tonic at the recapitulation, there would be little debate, since preparation of the return to the tonic is the fundamental and original purpose of this section.

However, in the late 18th and early 19th centuries,

*These movements are discussed on pp. 242-243 below.

more and more "developmental" technics involving thematic transformation were incorporated into this section with the music of Haydn and Beethoven usually viewed as a high point in the use of these technics. This has led some to question the existence of a true development section in the works of many earlier 18th century composers. For example, Blume has written, "For the most part, one can hardly speak, in the early Classic period, of a 'development' section in the sense of thematic work."⁴³

Rosen is certainly correct when he stated that:

we cannot label something a development section, merely because it is to be found sandwiched between an exposition and a recapitulation. The functions of a development section are the essential consideration: we must ask of any middle section how it works--indeed, how it acts.⁴⁴

However, the present writer is of the opinion that the predecessors of Haydn and Beethoven should not be criticized because their development sections are not as motivically concentrated as these two giants. Many of Mozart's developments are not nearly as developmental as those of Haydn and Beethoven, and even they did not always write highly developmental middle sections. Haydn, in particular, often began his thematic development at the start of a work and continued it throughout. In these movements the development section proper does not differ greatly from the remainder of the work.

Some 18th century composers composed developments which consisted of little more than thematic restatements or transpositions, and/or bits of modulatory passagework.

These should, therefore, be viewed as the norm for the 18th century, rather than the examples from the works by Haydn and Beethoven late in the century.

The 38 sonata form movements by Benda evidence developmental technics generally midway between rudimentary development sections of the earlier 18th century and the more sophisticated developments of Haydn and Beethoven.

Benda did not restrict his use of developmental technics to the development section. He usually began developing at the outset of a work, with the principal theme itself often being a development of its own motives. As the exposition proceeds, it continues to develop previous motives. This occurs in all sections--transitions, second key areas and closing sections--not just in the transitions, as was common in the works of many composers. Development also occurs in many of the transitions and principal key areas of the recapitulations.

Due to this continuous development throughout a work, the texture, rhythm, harmonic rhythm, dynamics and contrapuntal aspects are not usually significantly different in the development sections from the rest of the work. This is not the case in works by many composers, especially those writing after Benda.

Benda's approach is partly derived from the 17th and early 18th century technic of Fortspinnung, where a motive is presented at the outset of a work and then spun out over the duration of the work. This is corroborated by

the fact that Benda employed few tunes, and that his motives are frequently derived from each other.

However, the fact that sections or portions of sections frequently do contrast with each other, and that many phrases are clearly set off, makes Benda's writing differ from the traditional Fortspinnung style.

Thematic Material

Most of the thematic material presented in Benda's expositions reappears in the development section. The omitted material can usually be classified in one of the following categories:

1. that which was derived from a previous theme
2. second key area material which is subsequently used in full to begin the recapitulation
3. material which is not particularly distinctive (e.g., scales, arpeggios, figuration which is transitional in function, and purely cadential material)
4. unique passages perhaps too special to be overused.

(Two examples include: the Adagio second key area of Sonata 8i, which recurs only in the recapitulation; the tuneful three measure third section of the transition in Sonata 9i, which appears in A^b major in this A minor movement.)

The occasional omitted material which does not fit the above classifications, often can be found later in the recapitulation, as is usually the case with the material classified above.

While five of the 38 sonata form movements omit no exposition material in the development, most of the other 33 movements only omit small portions:

1. Five represent material from only one section of the exposition.
2. Twelve leave out an entire section. (The second key area material is left out entirely eight times and the transition material four times.)
3. Sixteen leave out parts of the principal key area, transition, second key area and/or closing section.

The closing section and the principal key area are almost always represented in the development. The one instance where the closing section material is omitted is probably because of its purely cadential figuration. Although transition and second key area material is more likely to be omitted, omissions of this material are not extensive.

All but one development begins with material based on the opening theme:

1. In 16 developments this melodic material is a complete or nearly complete statement of the first phrase of the principal key area.
2. In six developments, the section opens with the first half of the opening theme and then proceeds with developmental writing.
3. In 14 developments, developmental writing based on the principal key area begins immediately.

4. In one development (Sonata 10i), the first two measures of the opening theme are omitted, although the third and fourth measures appear, transposed to the dominant, and the fifth and sixth measures are repeated.

Seventeen of the 22 complete or partially complete statements of the opening theme appear in the dominant in major key movements, and the relative major in minor key works. The five exceptions are:

Sonata 13iii, Sonatina 29	ii
Sonata 7i	iv
Sonata 15iii	v
Sonata 14i	vi

In all of these exceptions, the thematic statements are only partially complete, and branch into immediate development. Immediate departure from the key which closed the exposition was the more forward looking practice, as opposed to remaining in the dominant or the relative major at this point.⁴⁵

The one development section which does not open with any suggestion of the opening statement is that of Sonata 6i. Here Benda employed a transposition of the figures in the final measure of the exposition, which flows into the development without a break. The result is a deceptive resolution. This procedure of using the closing material of the exposition to start the development is employed in some of Domenico Scarlatti's sonatas, and in works of Mozart and Beethoven.⁴⁶

The appearance of the opening theme in the dominant or relative major was the most popular method of starting a

development until the end of the 18th century. It was descended from the binary dance forms used frequently in the early years of the century. C. P. E. Bach's and Haydn's earlier sonata form works make frequent use of this procedure. (The developments in Haydn's first 27 symphonies begin with the opening theme.) Though considered old-fashioned by the end of the century, it was never abandoned. Benda did not employ the truly old-fashioned procedure of using the inversion of the opening theme to open the development, as was done in dance movements and in works of Paradisi.⁴⁷

In the development of Sonata liii Benda followed a statement of the opening theme in the dominant with a statement of the original theme in the original tonic. This was a frequent practice in instrumental music of the mid-18th century. According to Rosen, it "abounds throughout the music of most of Haydn's contemporaries from 1750-1775, as it does in Haydn's own work." Some observers today assume this to be a witty effect. However, Rosen quoted Carlo Gervasoni (1800), who stated that the conservative appearances of the opening theme in the dominant and tonic keys "admirably serve to strengthen the expression and to recall the opening idea of the sonata itself." Use of the procedure gradually diminished during the 1770's.⁴⁸ While Sonata liii is the only Benda sonata form movement which follows the opening theme in the dominant with the opening theme in the tonic, the development of Sonata 13iii employs

a related procedure of using the opening theme in the tonic after its appearance in the supertonic at the start of the development.

Other instances of exposition material presented in its original form, or simply transposed, in the development are as follows:

1. In the developments of Sonatas 9i, 4iii and 10iii, Benda presented a second statement of the opening theme. The keys used are:
 - a) iv after III in a minor key
 - b) iii after V in a major key
 - c) vi after V in a major key
2. In the developments of Sonatas 1i, 2i, 3i, 6i, 9i, and Sonatina 7, the first portion of the transition and, in Sonata 5i, the second portion of the principal key area, appear transposed.
3. In the development of Sonata 2i the transposed material used in part of the exposition transition is used as a retransition to the recapitulation. In the development of Sonata 3iii the transition material, which is used in the retransition, is untransposed.
4. The development of Sonata 13i is unique with its transposition of only the latter portions of both the principal key area and the transition presented one after the other.
5. In the development of Sonata 7i the brief closing melody of the exposition appears immediately before the thematic

recapitulation, in the subdominant. In Sonata 2iii the second half of the closing theme of the exposition is transposed and appears before the thematic recapitulation in the supertonic.

6. In the developments of Sonatas li, 2iii and 4iii the opening theme* enters immediately before the tonal recapitulation, but not in the tonic key. In the development of Sonata li the opening theme appears in the relative minor, while in the developments of Sonatas 2iii and 4iii the theme is in the supertonic. Both of these latter two were preceded by the key of the mediant.** All three examples are followed by statements of the principal theme in the tonic, although the first measure is reharmonized in the developments of Sonatas li and 2iii. Some analysts might consider the reappearance of these principal themes to be the recapitulations. However, the present writer considers a return to the tonic necessary to fulfill this function.

While these numerous occasions of unaltered re-use of material exist in Benda's developments, developmental procedures (variation, alteration, transformations, fragmentations into motives with or without recombination and true development) outnumber mere transpositions.

*In Sonata 4iii it is actually the closing material which enters. But since this is the inversion of the opening theme, the listener hears its close relationship with the opening theme.

**This was the most common sequential progression in the 18th century. Rosen/SF, p. 263.

The order of the material in the development usually parallels that of the exposition. However, the interrelationship of the motives making up the thematic material of the different sections, combined with the fact that Benda developed the motives extensively, results in the listener not being as aware of the order of the material as he would be if Benda had employed more overtly tuneful melodic themes. While there are instances where material in a development appears out of order, it is not a result of a systematic scheme such as reversal.

Unlike Mozart, Beethoven and many later composers, Benda almost never introduced new material in his development sections.* This lack of new material helps to sustain the cumulative drive of the development sections.

Tonalities

Table 14 lists the tonalities which appear in Benda's development sections.

*The three exceptions include two which are completely figural (Sonatina 7, 39-42, and Sonatina 33, 49-56) and one which is not particularly tuneful (Sonata 10ii, 65-72). The latter two passages are even slightly derived from previous material and are therefore subject to question as to whether they represent new material.

TABLE 14
 TONALITIES IN BENDA'S DEVELOPMENT SECTIONS

with Major home tonic:	I	7 times	12%
	IV	4 times	7%
	V	14 times	24%
	ii	11 times	19%
	iii	10 times	17%
	iv	1 time	2%
	v	1 time	2%
	vi	11 times	19%
with Minor home tonic:	i	1 time	4%
	III	6 times	21%
	VI	1 time	4%
	iv	11 times	39%
	v	6 times	21%
	vi	1 time	4%
	bvii	2 times	7%

Nearly all of these tonalities are today considered closely related, with the only exceptions being iv and v in major, and vi and bvii in minor. However, according to C. P. E. Bach's theories of modulation, there were three divisions of tonalities: closely related, remote and most distant. The tonalities used in Benda's developments are shown, according to Bach's classification, in Table 15.*

*Bach/ESSAY, pp. 434-438. Bach does not refer to the tonic major in a major key or the tonic minor in a minor key. However, their closeness is obvious. Bach also does not refer to the iv or VI in minor in his text, but includes them in his examples. Benda did not use the key of VII in minor movements, which Bach considered a remote key. Bach considered all keys to be most distant, which were not closely related or remote. However, only the most distant tonalities which Benda actually used are listed in Table 15.

TABLE 15
 TONALITIES ACCORDING TO BACH'S CLASSIFICATION

	<u>Closely</u>	<u>Related</u>	<u>Remote</u>	<u>Most</u>	<u>Distant</u>	
Major:	I	12%	IV	7%	iv	2%
	V	24%	ii	19%	v	2%
	vi	<u>19%</u>	iii	<u>17%</u>		—
		55%		43%		4%
Minor:	i	4%	iv	39%	vi	4%
	III	21%	VI	4%	bvii	7%
	v	<u>21%</u>		—		—
		46%		43%		11%

It is interesting that Benda's major key movements make considerably more use of minor keys (58%) in the development than minor key movements do of major keys (25%). It is notable that there is only one use of tonic minor in the development of a minor key movement, while there are seven uses of tonic major in developments of major key movements.

It is also interesting that all of Benda's usages of Bach's "most distant" keys in developments of minor key movements, occur in his three C minor sonatas. The only two uses in the development of a major key work occur in Sonata 12ii. (In this movement iv is actually spelled enharmonically--G[#] minor and not A^b minor.) Use of bvii occurs in Sonatas 7i and 15i. The latter movement also contains the only use of vi in the development of a minor key movement.

The number of established keys in Benda's developments ranges from 0-5, with the average being two. Very

often keys used in close proximity are a second, a third, or a fifth apart.

The keys identified and their frequency of appearance in these development sections would vary from one analyst to another, since definitions differ as to what is required to clearly establish a key, and the fine line between being in a key and simply passing through a tonal level is not easy to draw. But in spite of the necessary arbitrariness in making these decisions, Benda's tendencies are clear.

Subdivision

Some of Benda's development sections may be divided into sub-sections. Criteria for determining a sub-section include a pause, a significant cadence, or a change of texture. Eight developments (21%) contain three sub-sections, 16 (42%) contain two sub-sections, and 14 (37%) do not subdivide. All of the 2nd movements fall into the latter category, and the 1757 sonata form movements tend to subdivide less than the Sammlung movements. In the developments which subdivide, the first section is usually, but not always, the longest.

Retransitions

Sixteen of the 38 Sonata form movements contain retransitions,* a portion of the piece which is transitional

*Sonatas liii, 2i, 3i, 3iii, 7i, 9i, 10i, 10iii, 11i, 11iii, 13i, 14i; Sonatinas 7, 13, 19, 33.

in character and which is set off from the preceding portions of the development by a significant cadence. (In a general sense, all developments have a retransition since one of the primary functions of a development is to prepare for the return to the tonic.)

Only four retransitions occur in the 14 1757 sonata form movements, while 12 of the 24 sonata form movements from the Sammlungen contain them. The fact that no 2nd movements contain retransitions is undoubtedly due to the brevity of their development sections.

Benda's retransitions average eight measures in length, and range from 2-13 measures. They average occupying 29% of the total development section. Only four retransitions are more than half as long as the rest of the development, and none is longer. Therefore, Koch's designation of the retransition as an appendix to the development applies to Benda's works.⁴⁹

All of Benda's retransitions are preceded by a significant cadence. Most frequently employed is a cadence on the relative minor in major key works, which was very common in the second half of the 18th century.⁵⁰ Table 16 provides a list of the keys of all the cadences appearing before the commencement of the retransition.

TABLE 16
KEYS OF CADENCES BEFORE RETRANSITIONS

<u>Major Key Movements</u>		
vi	5 times	Sonatas liii, 10i, 13i, 14i Sonatina 7
iii	2 times	Sonatas 10iii, 11i
ii	1 time	Sonata lliii
IV	1 time	Sonata 2i
I	1 time	Sonatina 19
V/vi	1 time	Sonatina 33
<u>Minor Key Movements</u>		
iv	3 times	Sonatas 3i, 7i, Sonatina 13
v	1 time	Sonata 3iii
VI	1 time	Sonata 9i

Only three of Benda's retransitions are preceded by rests (Sonata 9i, Sonatinas 13 and 33).

Retransitions in two of the movements actually repeat or transpose most of the exposition's transition (Sonatas 2i and 3iii). Others frequently develop, or are based on, transition material. Less often, but not infrequently, other material from the exposition is used as the basis for the retransition. Sequences and faster harmonic rhythm are extremely common. Pedal points, common in the retransitions of many composers, are not usually present in those of Benda. While Benda's retransitions do set up an expectation of return, they are not as climactic as those of many composers.

Return of Recapitulation

Nine (24%) of Benda's sonata form developments, including those which have retransitions, are set off from

the recapitulation by a cadence. In six of these cases, the cadence is on the dominant of the original tonic (Sonatas 3i, 3iii, 6iii, 7i, 11i, 11iii).

In Sonata 4i and in Sonatina 29 there is a conclusive cadence in the mediant key. The mediant moves directly to the tonic resulting in a third relationship, rather than a fifth relationship. In Sonatina 33 there is a conclusive cadence in the relative minor. Such a cadence was the most common formula at the end of the development in the second half of the 18th century, although it was used less frequently as the century progressed.⁵¹

A rest with a fermata sets off the end of the development from the recapitulation in Sonatas 6iii, 7i, 11i, 11iii.

Ambiguous Recapitulations

In seven sonata/sonatina form movements (17%) the development and recapitulation sections overlap, and the boundaries between the two sections are blurred. This was not unusual for a composer of Benda's time.

Sonata 5i presents the first bar of the principal key area at the dominant and tonic pitch levels just before the tonal recapitulation, resulting in an impression of ominous warning. The importance of these figures is realized in retrospect when the listener discovers that the principal theme was never heard in its entirety.

In Sonata 7i the first sub-section of the development concludes with the short five beat piano closing theme, which appeared at the conclusion of the exposition and

subsequently concludes the movement. The retransition which immediately follows is a fortissimo outburst of the first bar of the principal theme, this time in the subdominant. A four bar development of this and other fragments of the principal theme ensues. After a rest with a fermata the tonal recapitulation enters. This passage is one of the greater moments in Benda's sonatas. The procedure of recapitulating a principal theme in the subdominant minor and then moving to the tonic occurred in other early classic works.⁵²

In Sonata 12i, at the conclusion of the development, an exact statement of the opening four measures of the movement occurs--but in the dominant. This is followed by a further development of motives of this phrase, which replaces the second portion of the original principal theme. The true recapitulation then follows, based on the second key area material.

Sonatina 7 presents an especially ambiguous recapitulation. At the conclusion of the development, an eight bar passage occurs which contains the opening material of the movement with the second measure transposed, followed by a two measure interpolation, the other two measures of the original phrase, and a two measure extension. The character of the passage is much different this time however, as it is reharmonized and arrives on the tonic only at the final measure, having been preceded by a three measure dominant pedal.

In Sonatas 1i and 2iii, the opening measure of the principal theme is re-written on a different pitch level. In Sonata 12iii the first four measures of the principal theme are omitted, exactly repeating the principal theme beginning with its fifth measure. Previous to this, the development leads immediately to the recapitulation using fragments resembling the opening theme. This was a common procedure in the 1750's.⁵³

Ambiguity at the recapitulation was not unusual since the 18th century sonata descended from the dances of the 17th and earlier 18th centuries, in which a decisive cadence was not usually desired at the harmonic recapitulation. Such a cadence would have stopped the continuous rhythm indigenous to the style, and furthermore, the composers of that time were not usually interested in making the return of the tonic a dramatic event.⁵⁴ It is not surprising that particular works of Benda which employ ambiguity at the recapitulation also consistently embody other conservative features, although only three of the seven movements are from the 1757 sonatas.

In selecting the measure to begin the recapitulation in the charts in Appendix H, the present writer was guided above all by the tonal aspects of the movements.

Sonatina Form

Benda's works include four movements in sonatina form:⁵⁵ Sonatas 14iii, 15ii, Sonatinas 6 and 25. These differ from the movements in sonata form primarily in that

they contain a link between the exposition and the recapitulation instead of a development. In Sonatas 14iii, 15ii, and Sonatina 6, the link is the opening four bars of the movement transposed to the dominant or the relative major, which is immediately followed by a restatement of the opening in the tonic, which begins the recapitulation. Sonatina 25 contains a four bar link which is clearly derived from the opening theme, and is presented in the dominant, and which then returns to the tonic, where the recapitulation occurs with the same opening theme. Two of these movements contain repeat signs (Sonata 14iii and Sonatina 6), while two do not (Sonata 15ii and Sonatina 25).⁵⁶

The close relationship between the movements in sonatina form and those in binary form should be noted. Some musicians might consider all of the sonata form 2nd movements to be sonatina forms (especially Sonatas 6, 7 and 9). Their developments are especially short, the techniques of development are not advanced, and repeat signs are not employed.

Recapitulations

Types of Recapitulations

The 42 recapitulations in Benda's sonata/sonatina form movements can be classified according to the following five types:

1. those which contain a principal key area, a transition, and a second key area, and a closing section, if one is present (P-T-S or P-T-S-K)

2. those which lack a transition, but recapitulate in the tonic the principal key area, the second key area, and the closing section, if one is present (P-S or P-S-K)
3. those which lack a return of the thematic material from the principal key area and the transition, resulting in a recapitulation consisting of the transposed second key area and closing theme, if present (S or S-K)
4. one which lacks a return of the thematic material from the principal key area resulting in a recapitulation comprised of a transition and transposed second key area (T-S)
5. one which lacks a return of the principal key area, instead starting the recapitulation with the closing theme (K-T-S-K). It should be noted, however, that the closing theme in this movement is simply an inversion of the opening theme.

Table 17 shows the number of times each type of recapitulation is employed, and identifies the type found in each sonata movement or sonatina.

TABLE 17

TYPES OF RECAPITULATIONS

Type:	1) P-T-S OR P-T-S-K (5)	(16)	2) P-S OR P-S-K (2)	(10)	3) S OR S-K (2)	(5)	4) T-S (1)	5) K-T-S-K (1)
1st movts.	9 (#4,8-11,13-16)		2 (#1,2)		4 (#3,5,7,12)		1 (#6)	0
2nd movts.	3 (#2,6,15)		5 (#3,7,9,10,12)		0		0	0
3rd movts.	5 (#6,10,13-15)		3 (#1,2,12)		2 (#3,11)		0	1 (#4)
Sonatinas	<u>4</u> (#6,25,29,33)		<u>2</u> (#13,19)		<u>1</u> (#7)		<u>0</u>	<u>0</u>
Total	21		12		7		1	1
Percentage	50%		28%		17%		2%	2%

Principal Key Area

Of the 33 recapitulations which re-present the opening theme in the tonic key:

1. Eighteen do so exactly in the manner originally presented.
2. Twelve differ in the latter portions of the principal key area.
3. Three re-use the opening theme, but do not begin exactly as did the opening of the movement (Sonata li, 2iii, 12iii).

The fact that Benda only began his recapitulations with the opening theme in the tonic key in 79% of his movements in this form is not surprising. The return of the opening theme at the recapitulation only became usual in the 1770's.⁵⁷ (Even in 1793 Koch wrote that a recapitulation "begins with the opening theme or another important melodic figure.")⁵⁸

The use of the second key material for the opening of the recapitulation was the most usual in "Pre-Classic" works, including those of Domenico Scarlatti and the Mannheim composers.⁵⁹ Galeazzi, in 1796, still recommended this approach:

If one does not want to make the composition too long, then it shall be enough to repeat instead the characteristic passage [second key area] transposed to the same fundamental key.⁶⁰

This practice is directly descended from the binary dance form. If, in addition, the tonic arrival is not clearly articulated, it is, according to Rosen, the "most reactionary form" of all recapitulations.⁶¹

Rosen stated that a tonic recapitulation which began with the middle of the first theme was standard in arias, as well as in instrumental works, by the 1730's and remained "almost monotonously so until 1775 and beyond." By the middle of the 18th century it was a particular stereotype to return to the tonic with bar 3 or 5 of the opening:

It must have satisfied a loose sense of symmetry: bars 1-4 at the beginning of the development, bar 5 and what follows at the opening of the recapitulation. At any rate the formula appears to have given satisfaction for more than a generation, and in many countries.*

Benda used similar procedures in three sonata form movements (Sonatas 1i, 2iii and 12iii), as well as in two ternary movements (Sonatinas 2 and 10).

In eight of the nine movements which do not begin the recapitulation with the principal theme, the principal theme is used prominently in the development. In each case, the principal theme opens the development, either in its complete form or in an abbreviated form. Sonata 5i and especially Sonata 3iii make extensive use of the opening theme throughout the development, with the development of the latter movement being based almost entirely on it.

* Rosen/SF, pp. 24, 38, 41, 273-275, credited C. P. E. Bach with perhaps its most effective use, and supplied an example from one of Bach's sonatas published in 1763. He also cited use made of this procedure by the Mannheim symphonists, as well as use by C. H. Graun in the aria "Erra quel nobil core" from Montezuma (1755). Engel/SOURCES, p. 25, cited a Galuppi sonata in which the recapitulation begins with the fifth measure.

Only in Sonata 6i does no readily identifiable aspect of the principal theme return at the opening of the development or the recapitulation.

Transitions

The 23 movements (55%) which contain transitions in the recapitulation can be divided into the following broad categories:

1. those which exactly repeat the transition of the exposition and in which the final chord acted as the new tonic in the exposition, but functions as the dominant in the recapitulation (Sonatas 10i, 14i)
2. those which are an exact transposition down a perfect fifth in the recapitulation (Sonatas 8i, 15ii, 10iii [first three measures untransposed], 11i [first measure untransposed], 4iii [only uses third and fourth of six measures])
3. those which are the same length as in the exposition and use the same melodic and rhythmic material, but are transposed and/or reharmonized (Sonata 15i, 16i, 6ii, 6iii, Sonatinas 29, 33)
4. those in which the beginning of the original transition is transposed or repeated and the ending is rewritten (Sonatas 9i, 13i, 4i, 13iii, 14iii, 15iii [first three measures repeated in reverse order!], Sonatina 6 [beginning is rewritten and the end is an exact transposition])
5. those which are untransposed repetitions with material

deleted or added (Sonata 6i [only first four measures are used], Sonatina 25 [whole passage repeated and eight measures added])

6. one in which transition material is expanded upon in the development and appears in the recapitulation in the version used in the development (Sonata 2ii).

In those 19 recapitulations which lack a transition, seven of the expositions likewise did not contain a transition. Therefore, 12 of the 35 exposition transitions are omitted in the recapitulations.

Second Key Area

All 42 of Benda's recapitulations include at least a portion of the second key area of the exposition transposed to the tonic. Thirty-seven (88%) simply transpose the entire exposition second key area, introducing only minor changes such as an alteration of voicing, embellishments, or dynamics. Nowhere in these works is there any significant use of thematic or rhythmic variation in the recapitulations of the second key area material. This virtual transposition was especially typical of Italian "pre-Classic" keyboard music.⁶²

Five of the recapitulations do not transpose all of the material of the second key area from the exposition, with four of them simply omitting the first portion (Sonatas liii, 2ii, 3ii, 12i). In Sonata 9ii the last measure of the second key area is omitted to lead into the bridge to the 3rd movement. In this same movement, there is a change of mode, from the major to the minor at the recapit-

tulation of the second key area. After $2\frac{1}{2}$ measures, however, it returns to the major tonic. This is the only example of such a procedure in Benda's keyboard recapitulations.

Therefore, nearly all of the time, Benda is in accord with Koch's recommendation to present the full return of the second key area in the tonic.⁶³ Rosen stressed the importance of the fact that any part of the second key area which "has an individual and characteristic aspect, and that does not already have its analogue in the first group" must be resolved in the recapitulation:

A theme that has been played only at the dominant is a structural dissonance, unresolved until it has been transposed to the tonic. The resolution of this material confirms the articulation of the exposition into stable and dissonant sections.⁶⁴

In two of the four Benda recapitulations which omit the first portion of the second key area the omitted portions are transitional and not individual in character (Sonatas 2ii, liii). The omitted portions of the other two second key areas (Sonatas 12i, 3ii) are both based on material presented in the principal key area or transition.

All of the nine second key areas in major keys in the expositions of minor key movements are presented in the tonic minor in the recapitulation. Therefore, the character of the thematic material undergoes a great change, which can be of dramatic significance. Such endings contribute to a feeling of pessimism and a dark, brooding finality at the conclusion of a work. They also are responsible for the

creation of a dramatic conflict between the two statements of the second key area, which can in some cases be the primary conflict in a work.*

Care had to be taken by a composer in designing the melodic writing of the second key area of the exposition so that it could function well when presented in minor in the recapitulation.** Benda was aided by the fact that his sonata form movements in minor keys usually contain much motivic writing, which accomodates itself much more easily to transposition to minor than would more lengthy tunes. His more lyrical melodic writing tends to occur in his later works, which are more often in major keys.

Benda's four major key movements which employ the dominant minor at the start of the second key area (Sonatas 16i, 4iii, 10iii) or the closing section (Sonata 2iii), and then return to the dominant major, all employ the tonic

*According to Longyear/SONATA FORM, pp. 214-215, "this conflict in the finale is one of the principal ingredients of the ethos of the so-called 'Sturm und Drang' in the music of the eighteenth century." Most of Haydn's minor sonata form movements written between 1768 and 1774 contain recapitulations with the second key area returning in the minor. After this period, Haydn usually utilized a procedure which Longyear termed "semi-minor mode," where the principal theme was restated in the minor, but was followed by the rest of the movement appearing in the tonic major. Mozart was fond of using totally minor key recapitulations throughout his career. Longyear/SONATA FORM, pp. 209, 214-217.

**Longyear/SONATA FORM, pp. 214-215, observed that lyrical, Ländler-like themes can be "restated in minor only at the risk of grotesque distortion later associable with Berlioz, Liszt and Mahler," and demonstrated how Haydn's melodic writing varied according to the mode of the second key area in the recapitulations.

minor at the corresponding points of the recapitulation.

Closing Sections

Closing sections appear in 10 recapitulations. In no instance in a recapitulation is a closing section extended, shortened, or significantly altered in any way from the way it appeared in the exposition.

Some might find the lack of significant variation in Benda's recapitulations to be dull and routine, especially in the second key area and closing sections, and many principal key areas. When compared with C. P. E. Bach's Sonatas mit veränderten Reprisen (with Varied Reprises) and the sonatas of Haydn and Beethoven, Benda's recapitulations do pale. However, Benda's practice was not unusual for his time. Even Mozart and Schubert frequently do not significantly alter their recapitulations. Although Galeazzi acknowledged that the cadential period [closing section] could

be varied if one wishes provided that it maintains a certain analogy with that of the first part,

he also wrote:

The Characteristic Passage [second key area] must be the same as that of the first part, only the key being changed.⁶⁵

Codas

Codas exist in seven of Benda's sonata/sonatina form movements (Sonatas 7i, 15i, 2ii, 7ii, 12ii, 11iii and Sonatina 25). They are quite small when compared to the massive codas which Beethoven would later construct. But

they are not unusual for Benda's time, when codas were small and infrequently employed. Their average length is $2\frac{1}{2}$ measures, and their purpose is to extend the concluding phrase in order to make the work end more conclusively.

Features found in these codas include:

1. repeating the final phrase to provide a conclusive ending to a progression previously deflected by a deceptive cadence (Sonatas 7i and 15i)
2. employment of motives used earlier in the movement (Sonatas 2ii, 11iii, 12ii, Sonatina 25)
3. appearance of a fermata over the cadential $\frac{6}{4}$ chord (Sonata 2ii)
4. transposition of part of the transition, which was not used in the recapitulation (Sonata 7ii)
5. providing a symmetrical balance to the link between the exposition and the recapitulation (Sonatina 25).

Bridges to 3rd movements occur at the conclusions of four sonata form 2nd movements (Sonatas 6, 9, 10, 15). Each bridge, which averages three measures in length, ends on a half cadence in the key of the finale and is based on previous material. The bridges in all but Sonata 6 are followed by fermate over rests.* The presence of a single bar line, at the end of these movements was a signal to the performer to commence the finale attacca.⁶⁶

*Benda's student E. W. Wolf, almost always ended his slow movements on a half cadence of the finale. C. P. E. Bach only occasionally used this device before 1774. Newman/SCE, pp. 384-385.

Rondos in the Sonatinas

Introduction

If one employs the term rondo in its most general sense, Benda may be said to have written 22 sonatinas in rondo form.⁶⁷ However, 11 of these sonatinas are not true rondos,* departing in several aspects from Benda's true rondos and the more standard rondos of the later 18th century:

1. None of the opening themes is particularly tuneful and melodious, being instead quite energetic and often figural.
2. The tempi tend to be faster than Benda's true rondos. Five of the 11 are faster than Andante-Allegretto, with two marked Allegro and one Allegro assai.
3. None of the B sections within each sonatina is different from the other. Instead, the appearance of the second B section in each case is merely the result of being enclosed, along with an A section, within repeat signs (A ||:BA:||). Therefore, a genuine 5-part ABABA form does not result, but instead, a ternary form.⁶⁸

Benda's 11 true rondos fall into the designs which are shown in Table 18.

*Sonatinas 2, 3, 4, 8, 10, 16, 20, 21, 24, 30, 31. These 11 works by Benda are discussed under ternary form of pp. 268-271 below.

TABLE 18
DESIGNS OF RONDOS AMONG THE SONATINAS

ABAB' A	(Nos. 14, 22)
ABACA	(Nos. 18, 23, 26, 32, 34)
A :BA: B' A	(No. 1)
A :BA' C: BA'	(No. 12)
A :BA: CA	(No. 15)
:ABAC: A	(No. 27)

Benda's use of repeat signs could result in alternative viewpoints on the forms of Sonatinas 1, 12, 15 and 27. Observance of the repeat instructions, which the writer favors, produces what could be perceived as 7- and 9-part forms. But in this writer's opinion, these repeats are not of structural significance and do not determine form. Therefore, in conformity with the apparent 5-part works previously mentioned which are really ternary, the writer considers Sonatinas 1, 15 and 27 to be 5-part forms, and Sonatina 12 to be a 6-part form.

Benda's sonatinas in rondo form are quite short, with eight of the 11 containing only 42-50 measures. The longest is only 74 measures, and it is in $\frac{3}{8}$ meter. The average lengths of the rondos, organized by meter, is shown in Table 19.*

*These statistics were compiled without including the repeats in Sonatinas 1, 13, 15 and 27. With these repeats included, the figures are not greatly changed:

7 rondos in 2-4	57 measures
3 rondos in 6-8	53 measures
1 rondo in 3-8	132 measures
All sonatinas in rondo form	63 measures

TABLE 19
AVERAGE LENGTHS OF RONDOS AMONG THE SONATINAS

7 rondos in $\frac{2}{4}$	48 measures
3 rondos in $\frac{6}{8}$	53 measures
1 rondo in $\frac{3}{8}$	74 measures
All sonatinas in rondo form	52 measures

Benda's rondos are far shorter than C. P. E. Bach's lengthy works in this form which sometimes exceed 200 measures.

Only two of Benda's sonatinas are specifically designated as rondos:

1. "Rondeau" appears beside Andante in Sonatina 1.
2. "Rondo" appears to the left of the Grand Staff in Sonatina 32. The different spellings of Rondo are probably attributable to the different publishers of the works--Ettinger and Schwickert.

It was not unusual for composers to write rondos which were not designated as such. Malcolm Cole found that of 596 rondos written between 1750 and 1800 which he studied, only 263 were labelled Rondo. He stated:

Haydn rarely used the term 'Rondo' at any time in his career. . . . Mozart, who used the term frequently between 1773 and 1786, abandoned this practice later in his life and returned to the use of tempo indications.⁶⁹

Refrains

One of the requirements of a good rondo in the 18th century was that the theme be worthy of frequent repetition.

Forkel praised one of C. P. E. Bach's rondo themes for being

so beautiful that we believe it can hardly be heard enough. Extremely pleasant, cheerful, clear and comprehensible without being barren, it is heard with new satisfaction at each repetition.⁷⁰

Such themes, with their simplicity and easy to remember tunefulness, were in large part responsible for the great popularity of rondos. Some works were even titled Rondo, due to the character of their themes, although they were not in rondo form (e.g., Mozart's K. 485, which is actually in sonata form).

While a rondo theme could have any character, Türk's description fits most: "tender, lively, playful."⁷¹ The lively and playful character comes to mind most frequently today when discussing the rondo, since animated rondos often formed the final movement of a concerto or sonata. Indeed, two of Benda's sonatinas in rondo form fall into this "playful finale" category: Nos. 22 and 34, both in $\frac{6}{8}$ meter, and the only examples of rondos in the sonatinas which are faster than Allegretto. Both of these works are the final sonatinas in their respective Sammlung although each Sammlung is concluded by a Lied.

While certainly remaining cheerful, the remainder of Benda's sonatinas in rondo form reflect the tender qualities to which Türk referred. All nine fall between Andante and Allegretto. There is a gentleness and warmth, and a thoughtful seriousness which lies beneath the surface cheer. Nos. 15 and 18 especially evidence a warm mellowness.

Sonatina 23 in G minor is Benda's only example of a sonatina in rondo form in a minor key. Rondos with melancholy themes were certainly not unknown in the 18th century (e.g., Mozart's sublime A minor Rondo, K. 511), but they were far less common than their more cheerful, major counterparts. This G minor sonatina by Benda is not deeply sorrowful--but rather wistful and poignant. The lilting $\frac{6}{8}$ meter, as in Mozart's masterpiece, helps to preserve a flowing quality, preventing the performer from lapsing into over-indulgence, and actually increasing the poignancy through the preservation of simplicity.

The tender aspects of the rondo overlapped with the genre which replaced the rondo in popularity in the mid-1780-s--the instrumental romance. Since Benda was a composer of comic operas, his rondo sonatinas could well have been influenced by the romances found in comic opera.⁷² Benda's Sammlung 4 contains a song, "Ein Mädchen das auf Ehre hielt," which is headed Romanze.

Türk, in 1789, wrote that the romance

which is now making its way into instrumental music, must have a simple, agreeable and pleasing, naive melody appropriate to its original purpose.⁷³

This genre received its name from the romance in poetry "where the characteristics are rather those of personal sentiment and expression than of precise form."⁷⁴ Keeping the romance in mind when playing some of Benda's rondos can significantly enhance one's performance.

Despite the depth of feeling inherent in Benda's

rondos, one must not underemphasize their bright cheer, and frequent cuteness. Seven are in the brighter tonalities of D major (3), A major (2), G major and C major. Dance influences are frequent in the melodic and rhythmic patterns (especially No. 1, 26, 27), and the feeling of motion is enhanced by the fact that none of the rondos employs $\frac{4}{4}$ or $\frac{3}{4}$ meter. (Seven are in $\frac{2}{4}$, three in $\frac{6}{8}$, and one in $\frac{3}{8}$, with the beat unit always being a quarter note or a dotted quarter note.) The lack of $\frac{3}{4}$ meter in Benda's works is not typical of 18th century rondos. Many examples by other composers abound in $\frac{3}{4}$, and Walther, in 1732, stated that rondo melodies were "set in $\frac{3}{4}$ or even meter."⁷⁵

An unusual aspect of some of Benda's Andante-Allegretto rondo themes (Nos. 12, 14, 15, 32) is the fact that there are a rather large number of 16th notes. These do not simply comprise figuration or passagework, but are very melodic. They do not, however, fit the stereotype of a rondo theme in terms of being an actual tune.

When Benda's refrains re-appear in the course of his rondos they are always in the tonic. This was consistent with nearly all of his contemporaries' rondos, and the writings of the 18th century theorists. Kollman, in 1799, termed such rondos "proper." C. P. E. Bach frequently composed "improper" rondos, in which returns of the refrain occurred in keys other than the tonic.⁷⁶ Türk referred to this practice:

After each intervening section (couplet), of which a rondo often has 2, 3, or more, the principal theme

is repeated. That this is not always in the main key but often takes place in various related keys has been shown by E. Bach in his rondos.⁷⁷

All of Benda's refrains are exact repetitions of the opening refrain with the exception of slight alterations appearing in Sonatinas 1, 12, 15 and 23. Such literal re-statement is very different from the practice of C. P. E. Bach, who made extensive use of variation techniques in his refrains. The fact that Benda never abridged his refrain, as many of his contemporaries did, is probably because his refrain sections are already short.

No refrain is omitted from the position where the listener would expect one according to the standard forms, with the exception of Sonatina 12 (A||:BAC:||BA).

All 11 of Benda's refrains comprise a period. Eight refrains consist of eight measures (4+4), and therefore illustrate Walther's view:

The number of measures in a rondeau is not fixed, but the first part must be neither too long or too short, since if it is too long, the frequent repetitions will annoy the ear, and if it is too short, its period will not be clearly noticed. Eight measures is a good length.⁷⁸

The fact that Sonatina 27 is notated in $\frac{3}{8}$ and not $\frac{6}{8}$ accounts for its refrain occupying 16 bars (8+8). The refrain of Sonatina 32 comprises 10 bars due to the varied repetition of the last two measures (4+[4+2]), and the refrain of Sonatina 14 is 12 bars because of its three part $\begin{matrix} (a & b & c) \\ 4 & 4 & 4 \end{matrix}$ phrase construction.

With the exception of Sonatina 12, all of the refrains end with perfect authentic cadences. The first phrase

of the two phrase periods usually cadences on the dominant. No. 34 is unique in repeating the opening phrase, causing both phrases to end in the tonic. The refrain of Sonatina 14 cadences twice on the dominant before finally closing on the tonic.

The refrain of Sonatina 12 cadences imperfectly on the tonic at the end of the first phrase and modulates to the dominant, with a perfect authentic cadence at the end of the second phrase. This modulation accounts for the authentic cadence at the end of phrase one, so that the harmonic destination is not given away already at the end of the first phrase, lessening its effect. The remaining two refrains of this work both cadence on the original tonic.

Six of the rondos employ parallel phrases in the refrain (a a'). The other five employ the following structures: a b c (Nos. 14 and 32); a a' b (No. 22); a b (No. 23); a a (No. 34).

Episodes

First Episodes

All of the first episodes in the sonatinas in rondo form focus around the dominant key, with the exception of the sole minor key sonatina (No. 23), whose first episode is in the relative major. However, the proportions of the sections of some of the rondos are so small that it is debatable whether or not a modulation has actually taken place. For example, the first episode of Sonatina 27 does not truly modulate to the dominant, but merely stresses the

dominant pitch level. Some first episodes begin in the tonic before moving to the dominant (Sonatinas 1, 14 and 15).

Melodic material contained in the first episodes tend to be figural. It rarely has a distinctive melodic profile and is not usually memorable as a tune. While sections of some episodes are a series of 16th or 32nd notes, others are rhythmically distinct, even if not distinguished melodic fragments. The material is sometimes, but not always, based on characteristics of the refrain. Most often it is based on rhythmic motives, the most common being the dotted eighth and sixteenth. Sometimes melodic motives are used, though never in an obviously recognizable form. Instead, the relationship is a subtle intervallic one. These similarities are probably not enough to qualify Benda as a follower of Forkel's rule that episodes must be derived from the main theme.⁷⁹

Often the first episode can be divided into two phrases. These phrases more often subdivide into units of one and two measures than do the phrases of the refrains. Sometimes these subdivisions include sudden changes of dynamics.

The following features also occur in some of the first episodes:

1. a very short first episode (Nos. 26 and 32)
2. a more lyrical first episode than refrain
3. Sonatina 15 is unique because the texture of the episode

is reversed from the refrain. The refrain has a fast moving melody and slow accompaniment, and the first episode has a slow melody and faster accompaniment.

Second Episodes

Benda often made the second episode the focal point of greatest intensity and drama in his rondos. Tonality often fluctuates, with only a few second episodes remaining in one key throughout. Every second episode is in a different key from the refrain and the first episode except in Sonatina 12, where the second episode, like the first, is in the dominant.

There is frequent emphasis on the opposite mode. Four of the sonatinas (Nos. 14, 27, 32 and 34) employ a procedure in which episode 2 begins in the parallel minor and then modulates to the relative major of the parallel minor, creating a third relationship with the original tonic. Other examples of third relationships include Sonatina 18 in E^b major which moves to G minor (iii) in its second episode, and the second episode of Sonatina 15 in B^b major which begins in G minor (vi), and then modulates to D minor (iii), though still alluding to G minor. Sonatina 23 in G minor changes to the parallel major for its second episode.

Three of the second episodes begin in the subdominant. Sonatina 22 remains there, while Sonatinas 1 and 26 pass through other keys. This employment of the alternate mode or the subdominant, one or the other of which occurs in all but Sonatina 12, is an important factor in the poignancy of

the second episodes.

The lyricism of the melodic writing in some of the second episodes also contributes to the effect of contrast and the increased emotional depth of these sections. The second episode of Sonatina 15 is a primary example, with its sobbing figures, loosely derived from the refrain and broken by short rests. The second episode of Sonatina 18 is another example, with its brief tune, not comprised of distinguished material, yet standing in relief because of the instability and activity of the previous and succeeding material. The Alberti bass accompaniment also helps to promote the simplicity of this passage.

In some of the second episodes it is not the tuneful quality of the melodic writing which gives the episode its character, but instead the contrast with the surrounding material (e.g., Nos. 12 and 34). Some of the second episodes do not contain any melodic writing which could be characterized as tuneful. Sonatina 27's second episode employs figuration common to a transition, and the second episodes of Nos. 1, 22 and 32 are also based on figural material.

As with first episodes, some of the material used in second episodes is derived from the refrain. Sonatina 15 has already been cited, and Sonatina 26 furnishes another example of loose derivation, through its frequent employment of the same intervals. Sonatina 32 borrows a cadential pattern from the refrain.

Only three of Benda's second episodes contain obvious

relationships to the first episode (ABAB'A):

1. The second episode of Sonatina 1 transposes the first two bars of the first episode from the tonic into the subdominant and the second two bars, from the tonic into the dominant. This comprises the entire second episode of this rondo.
2. The second episode of Sonatina 14 transposes the first four bars of the first episode from the tonic major into the tonic minor and the next eight bars from the dominant to the relative major of the tonic minor.
3. The second episode of Sonatina 22 is loosely based on melodic and rhythmic fragments of the first episode. Both episodes are preceded by the same traditional material.

The remaining eight rondos include seven in the form ABACA and one in ABACBA.

Third Episodes

Sonatina 12 is Benda's only sonatina in rondo form which contains a third episode. It is an exact repetition of the first episode (ABACBA).

Transitions and Retransitions

Five of Benda's sonatinas in rondo form contain true transitions from the refrain to the first episodes (Nos. 18, 22, 26, 32 and 34). The material in these transitions is derived from figures and motives of the refrain, illustrating Forkel's belief that in a good rondo

one must proceed extremely cautiously so as to make the connecting modulations as smooth as possible and through this also help support and confirm the main idea more and more rather than tear it from its necessary connection with the secondary thoughts.⁸⁰

In two sonatinas in rondo form, Benda omitted a transition from the refrain to the first episode (Nos. 23 and 27).

In three others, the episode begins in the tonic and modulates to the dominant (Nos. 1, 14 and 15). Sonatina 12 is interesting with the end of the refrain effecting the modulation to the dominant.

A retransition from the first episode to the second refrain occurs in eight sonatinas (Nos. 1, 14, 18, 22, 23, 26, 32 and 34). Scale passages and short motivic writing are common in these sections. Fermate (Nos. 1, 26, 27, 32 and 34) and cadenza-like writing (Nos. 1, 26, 32 and 34) are also found in some of these retransitions. Sonatina 1 specifies senza tempo. The retransition to the second refrain in Sonatina 18 is clearly related to the transition of this work, and the retransition to the second refrain in Sonatina 22 is clearly based on material from the end of the refrain.

A transition from the second refrain to the second episode occurs in Sonatinas 18 and 22, with both clearly related to their respective first transitions. A transition from the second refrain to the second episode also occurs in Sonatina 12.

Retransitions from the second episode to the third refrain occur in seven sonatinas in rondo form (Nos. 14, 18,

22, 23, 26, 32 and 34). These retransitions are of a similar character and function to the first retransitions. Fermate over rests occur at the conclusion of the retransition in Sonatinas 1, 18, 22, 23 and 34, as well as over notes in Sonatinas 15, 27 and 32.

Codas

A coda or codetta is appended to the final refrain in four of the sonatinas (Nos. 12, 18, 22 and 34). These codas range from two tonic chords to eight measures, and are sometimes based on previous material.

Rondos in the Sonatas

Although C. P. E. Bach usually did not place rondos in his sonatas,⁸¹ many composers of the later 18th century did. Usually, the rondo occurred as the last movement,⁸² although the rondo form was often used in slow movements.

Benda may be said to have used the rondo form in its broad sense, as described on page 254 above, in four 3rd movements (Sonatas 5, 7, 9 and 16) and in four slow movements (Sonatas 8, 11, 14 and 16). However, the four 2nd movements and the finales of Sonatas 5, 7 and 9 are actually ternary compositions, with repeats creating the apparent 5-part form (A||:BA:|| = ABABA).⁸³

Only the finale of Sonata 16 is a true rondo. It is a $\frac{6}{8}$ allegro in C major, exhibiting the form ABA'B'A, and is unique in Benda's output for several reasons:

1. The first four of the five large sections are the same

- length, each containing 11 measures.
2. The first return of the refrain begins in the "wrong" key--D minor (ii), before returning to the "correct" key--C major.
 3. The second episode appears in the tonic, reinforcing the tonic after the unusual treatment of the preceding refrain.
 4. The second phrase of the refrain does not end conclusively, instead cadencing on V/V.
 5. The final refrain is comprised of the first phrase only.

Ternary Form in the Sonatinas

Eleven of Benda's sonatinas are in ternary form and can be diagrammed as shown in Table 20.

TABLE 20
DESIGNS OF TERNARY SONATINAS

A :BA:	Nos. 8, 16, 21, 24, 30, 31
A :B Da Capo	Nos. 3, 4,* 20
A :BA'	Nos. 2, 10

Although Heuschneider and Stilz both considered Benda's ternary sonata movements and sonatinas to be rondos, the present writer is convinced that the repeats creating the 5-part patterns are not structural, and that the works remain ternary in function.**

*Sonatina 4 is followed by a variation, employing the same structure.

**Heuschneider/GERMANY, p. 66; Stilz/BERLINER, pp. 46, 49. Heuschneider's diagrams of the form of several sonata movements contain obvious errors. Many writers from the 18th

The ternary sonatinas can embody almost any character. A majority are in $\frac{2}{4}$ meter, although $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{4}{4}$ meters also occur. Eight are in major, one in A minor and two in G minor. Six fall between Andante and Allegretto, one each is designated Menuet and Mezzo allegro, two are marked Allegro, and one Allegro assai.

The ternary sonatinas are usually quite short, averaging less than 43 measures. Only three ternary sonatinas are longer than the average sonatina length of 53 measures. In eight of the ternary sonatinas, the B section is longer than the A section; in one (No. 31), the three sections are symmetrical, except for the codetta having been appended to the final A section. Only in Sonatina 10 is the B section shorter than the A.*

Each A section comprises a period, with the first phrase ending with a half cadence, and the final phrase with a perfect authentic cadence in the tonic. Every A section totals eight or sixteen measures, with the exception of Sonatina 21, where an eighth bar A section is extended by a four bar codetta. In eight of the eleven ternary sonatinas, the second phrase of the A section begins as a repetition

century to the present have viewed the ternary form as a classification of rondo, calling it "1st Rondo." Others have objected to the inclusion of this form in the rondo family, citing the fact that the ternary design did not develop from the rondeau. HARVARD, p. 740. See also p. 254 above.

*Benda's ternary forms, therefore, differ from Rosen's generalization that "the outer sections, taken singly, are almost always of larger dimensions than the middle." Rosen/SF, pp. 16-17.

or varied repetition of the first, although it has a different cadential goal. In the three other ternary sonatinas (Nos. 20, 30 and 31), the second phrase utilizes some motivic material of the first phrase.

The B sections of the ternary sonatinas modulate to the dominant, or in the case of the three minor key ternary sonatinas, to the relative major. In eight ternary sonatinas the modulation takes place in the first phrase of the B section. In Sonatinas 3 and 21 the B section begins in the new key, and in Sonatina 8, the B section stays in the tonic for eight measures before modulating.

Both the B and A sections contain significant amounts of figuration, with the B sections leaning slightly more in this direction. Clear contrast in note values and/or texture is not usually present. The A and B sections often share small rhythmic or melodic motives, although the overall themes of the B section are usually not obviously derived from A. Two clear exceptions occur in Sonatinas 3 and 4, where the opening theme of the work returns in the B section, in the relative major (Sonatina 3), and the dominant (Sonatina 4).

The retransitions in most of the ternary sonatinas are quite substantial in length when compared with the B sections of these works. Five are the same length or longer, while four are more than half as long. In two cases, the retransition occurs in the first phrase of the return of A. Many of the motivic ideas of the retransitions are derived

from previous material, most often the B sections.

A fermata over a rest or note appears at the conclusion of the retransition of four ternary sonatinas (Nos. 16, 20, 21 and 31). In Sonatina 20 the fermata is followed by a written out cadenza marked senza tempo, and in No. 21 a two measure link follows. In the seven other ternary sonatinas the retransition leads directly back to the original tonic.

In all but two sonatinas the return of A is identical to the original A, either as Da Capo (Nos. 3, 4 and 20), or as a written out repeat (Nos. 8, 16, 21, 24, 30 and 31). The two which contain modifications of the A section (Nos. 2 and 10) are similar in their structure: the A section is identically repeated, beginning with the second phrase, and the first phrase is replaced by a modulatory link.

Six ternary sonatinas contain different endings in the final A sections than in the original A sections. Three are mere alterations of the original cadence (Nos. 8, 10 and 31), while two add two additional chords to the cadence (Nos. 16 and 30). Only Sonatina 21 contains any writing which approaches being a true codetta.

Ternary Form in Sonata Movements

Second Movements

Four sonata 2nd movements are in ternary form (Nos. 8, 11, 14 and 16). All are:

1. notated in the form A||:BA:||

2. in a major key, the subdominant of the 1st movement
3. in the Andante tempo range, with two in $\frac{3}{4}$, and two in $\frac{2}{4}$ meter
4. considerably shorter than Benda's average slow movement, and range from 30-34 measures.

The A sections are composed of eight measure periods, and in the three ternary 2nd movements the first phrase ends with a half cadence, and the final phrase with a perfect authentic cadence in the tonic. The only exception in any of Benda's seven ternary sonata movements and 11 sonatinas, is Sonata 8ii, where the first and second phrases both end with imperfect authentic cadences in the tonic.

In only two of the ternary second movements does the second phrase of the A section begin as a repetition or varied repetition of the first. The other two (Nos. 11 and 14) include new melodic material in the second phrase.

Unlike the 3rd movements in ternary form, there is no significant contrast between the A and B sections. Both sections are quite lyrical in style, although most are interrupted with flourishes of passagework.

The B sections, which are always longer than the A sections, modulate to the dominant. In three of the four sonatas (Nos. 8, 14 and 16) the main thematic material from the A section reappears in the dominant in the B section. In all but Sonata 14ii, which has no retransition, the retransitions occupy a significant percentage of the B sections, and flow directly into the return.

In all four ternary 2nd movements the return of A is identical to the original A, with the exception of the final cadence. Only in Sonata 16ii does the movement end exactly as the original A section ended. In Sonata 14ii the perfect authentic cadence is replaced by an imperfect authentic one, which introduces the four measure bridge to the 3rd movement. This bridge ends on the dominant, which is the tonic of the finale.

Third Movements

Three sonata finales are in ternary form (Nos. 5, 7 and 9). All are:

1. notated in the form A||:B||Dal Segno or Da Capo
2. minor key sonatas
3. extremely short, ranging from 51-64 measures, and averaging only 56 measures.

Each is in a different meter ($\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$). No. 5 is a Tempo di Menuetto, No. 7 an Allegro, and No. 9 a Presto.

Each A section is a 16 measure period with the first phrase ending with a half cadence and the final phrase with a perfect authentic cadence in the tonic key. The second phrase always begins as a repetition of the first (although twice transposed an octave down), but has a different cadential goal. The character of the A sections is vigorous, aggressive and strongly rhythmic, with syncopations and accents on weak beats. Imitation appears in all the A sections of these movements and motivic writing is frequent.

The character of the B sections in these ternary 3rd

movements contrasts with that of the A sections more noticeably than in the ternary sonatinas and sonata 2nd movements. The beginning of each B section evidences a decrease in rhythmic activity and is more tuneful. The change to a major key in each case also enhances the new mood.

However, the contrast is usually weakened as the B sections unfold. In Sonata 5iii, 20 of the 32 measures contained in the B section are based closely on the A section material and are, therefore, developmental. Sonata 9iii evidences a return to A-derived material after only four bars of the B section.

The B sections of these ternary 3rd movements touch on a larger number of keys than do those of the ternary sonatina and sonata 2nd movements. Sonata 7iii passes through VI and iv before arriving at the relative major. Sonata 9iii begins immediately in the relative major, but incorporates color into the section through the use of many secondary dominants. Sonata 5iii is unusual in that the main key of the B section is the dominant minor, instead of the relative major. The section opens in the relative major, and passes through iv and V/v before reaching the dominant minor.

The B sections are always longer than the A sections. Sonata 5iii is interesting in that the B section presents motives which are treated somewhat developmentally.

The retransitions are of significant length and, in two cases are derived from previously stated material. The

retransition of Sonata 5iii leads directly into the A section, while that of Sonata 7iii arrives on a half cadence of the original tonic, with a fermata over the chord. The retransition of Sonata 9iii leads directly to the A section, but via a link, in which the rhythmic activity is greatly slowed.

Because all the A sections are notated Da Capo, the return of A is identical to the original A. There are no codettas or alterations of the final cadence.

Binary Form in the Sonatinas

Four of Benda's sonatinas are in binary form. Sonatinas 5 and 11 are in simple binary (||:A:||:A':||) and Sonatinas 9 and 17 are in rounded binary (||:A:||:BA':||). Benda provided a variation to one of each category (Nos. 9 and 11).

All of these works are quite short. Even including the two with variations, the longest is 52 Presto $\frac{3}{8}$ measures. Without including the variations, the lengths are 12, 16, 24 and 52 measures, which average to 26 measures, half the length of the average Benda sonatina.

Sonatina 11 remains in the tonic for its entire 16 measures, although the first reprise concludes with a half cadence. The other three sonatinas modulate to the dominant in the first reprise,⁸⁴ and confirm the dominant with a perfect authentic cadence. It is interesting that the one binary sonatina in a minor key (Sonatina 5 in E minor) modulates to B minor, its minor dominant, and not to B major.

What is most interesting in the three sonatinas which modulate, is the fact that in all three works, the second reprise immediately re-commences in the tonic key, and remains in this key for the remainder of the piece.

Sonatina 11 is the only binary sonatina which is symmetrical, with both reprises containing eight measures, each of which can be broken into 4+4. The three asymmetrical binary sonatinas contain second reprises which are either exactly or approximately twice as long as the first reprise. This is a result of the fact that Sonatinas 9 and 17 are rounded binary forms, and that Sonatina 5 is extended by the addition of a third phrase following a deceptive cadence at the point where the end should have been expected.

All four of the binary sonatinas contain two phrases in the first reprise and retain a similar character and texture throughout. In all cases, the material in the second reprise is based on motives of the first reprise, although this section of Sonatina 9 is only loosely derived. Sonatina 5's second reprise is the most sophisticated, being very developmental. This highly unified sonatina contains three phrases with the unusual lengths of 7, 5 and 4 measures in the second reprise. A fermata appears over a rest after the first two of these phrases, and a deceptive cadence concludes the second phrase in this reprise. No perfect authentic cadences appear in any second reprise except at the conclusion.

In both of the rounded binary sonatinas, the A section

of the sonatina is repeated midway through the second reprise. This return of A does not modulate to the dominant when it re-appears to end the second reprise. Except that each is in its own key, the final cadences of the two sections of each work are identical and therefore create an end-rhyme.⁸⁵

Binary Form in Sonata Movements

Four of Benda's sonatas (Nos. 1, 4, 5 and 13) contain 2nd movements which are in binary form (A-A'). Their average length of 39 measures is just under the average length of a Benda sonata 2nd movement. However, the binary sonata movements are 50% longer than their binary counterparts in the sonatinas. They are also far more complex than the binary sonatinas, due to the many motivic ideas, the exploration of additional keys after the establishment of the dominant or the relative major, and the colorful harmonic usage.

None of the binary sonata movements contains repeat signs. The two sections are relatively equal in length, although the second section is always somewhat longer. Each section may be sub-divided--the first into two parts and the second into two or more parts.

The first section modulates in each movement--to the dominant in the one major key movement (Sonata 5ii), to the minor dominant in one of the minor key movements (Sonata 4ii), and to the relative major in the two other minor key works (Sonatas 1ii and 13ii). A half cadence in the tonic key concludes the first portion of each first section, and each

of the first sections except Sonata 1ii concludes with a perfect authentic cadence in the new key. (Sonata 1's cadence is imperfect.)

Each second section begins with the appearance of the opening theme in the new key. Shortly thereafter, in each case, a digression begins. This usually briefly tonicizes either the tonic, the relative major, or the dominant minor, before firmly re-establishing the original tonic, where the movement remains until its conclusion. Most of the material appearing in the first section is re-employed in the second section, frequently in the same sequence.

In each of the four binary sonata movements, the final phrase of the first section reappears in the second section, transposed to the appropriate key. This contributes an additional sense of unity at the close of the movement. In two instances, a small amount of material from the first section is not re-used (Sonatas 1ii and 5ii), and sometimes material reappears in more than one key (Sonatas 1ii and 5ii). In every movement there is some extension and/or alteration of phrases. Sonata 13ii, the only binary sonata movement from the Sammlungen, employs by far the least variety, with the first section simply transposed, except for the addition of one phrase. This entire sonata movement contains a much thinner texture than the earlier three binary movements.

The cadences within the second sections are usually

half cadences except at the final close where perfect authentic cadences always appear. Sonatas Iii and 5ii, in their second sections, include a deceptive cadence at the point at which the first section concludes. This is immediately followed by an extension, which contains a statement of the opening theme of the work, acting somewhat like a codetta. Sonata 5ii's conclusion includes a second inversion tonic chord with a fermata.

Composite Ternary Form

Benda's sonatinas provide one example of composite ternary form (No. 28 in C major).⁸⁶ This work may be said to combine features of binary and ternary form, since the structure of the entire work is ternary (A-B-A), and yet the form of each component section is rounded binary:

A	B	A
(:a: :ba':	:c: :dc':	a ba')

The work is headed Tempo di Menuet. Each reprise of the A section is composed of two four measure phrases which form a period. The first reprise modulates to the dominant. The second reprise, also composed of two four measure phrases immediately begins and remains in the original tonic.

The thematic material in the A is highly unified, with most of it derived from the first four measures. The modulating passage and all the 16th note figuration in the left hand is derived from the opening measure.

Although the B section is not labelled a trio, it embodies all the features typically associated with such a

section:

1. The tonality switches to F major, the subdominant.
2. The rhythmic patterns change, from the previous activity of predominantly 16th note figures to almost exclusive use of eighth notes. The left hand experiences a particular decrease in activity.
3. The opening theme, outlining a broken chord contains great contrast to the A section's theme.
4. The texture changes to three voices after two in A.

Türk stated that this was common:

The menuett itself should actually be only in two voices, the trio, however, for the sake of variety, in three voices.⁸⁷

The second section of B is twice as long as the eight measure first section. The slightly altered return (a') reappears half way through the second section, but cadences authentically rather than ending with a half cadence, as the first section did. The second reprise begins with a foray to G minor and returns to F major after four measures. The B section, like A, is entirely based on material presented in its opening.

Theme and Variations

Benda employed sectional theme and variations form in one sonata movement (Sonata 8iii), and provided variations for three sonatinas (Nos. 4, 9 and 11).^{*} The variations for Sonatinas 4 and 11 are figural variations and are labelled

^{*}The technics employed in these variations are discussed on pp. 825-827 of the present study.

"Variaz." The variation of Sonatina 9 (although not labelled a variation) is a Tempo di Menuet in $\frac{3}{4}$ which utilizes the same pitches as the original $\frac{4}{4}$ Andante quasi Allegretto.

In the original edition the following explanation appears:

The same melody is transformed from an even [duple] to an uneven [triple] tempo with exactly the same number of notes.*

The variation pitches appear in augmentation, necessitating twice as many measures.

It is conceivable that the variation following Sonatina 11 was intended to be played in the following manner:

Original	--	Variation	--	Original	--	Variation
		of 1st reprise				of 2nd reprise
1st reprise				2nd reprise		

This procedure is less suitable to Sonatina 9, since there is a different tempo/character indication and meter for the "variation," and is probably not appropriate for Sonatina 4 because of its more complicated repeat scheme.

As was true in the case of the rondo, part of what contributed to the great popularity of the theme and variations in the 18th century⁸⁸ was the tuneful quality found in most themes. Benda's theme in the finale of Sonata 8 embodies such tunefulness. While it is not a specific folk tune, it evidences many folk-like characteristics, which include:

*Die nehmliche Melodie aus dem geraden Takte, in ungeraden Verwandelt, mit eben der Unzahl Noten. Johann Friedrich Daube, cited in Buelow/CONCEPT, pp. 193-194, suggested that a melody could be adopted to a different meter.

1. a melody with almost continuous doubling in thirds
2. almost continuous syncopation
3. a breathless quality created by use of afterbeats
4. modal quality created by presence of lowered seventh scale degree in juxtaposition with leading tone
5. simplicity.⁸⁹

The eight measure Andantino theme in $\frac{4}{4}$ in Sonata 8iii is in binary form, which was most common for themes of variations in the 18th century. The first reprise modulates to the dominant. The theme divides symmetrically into four measure halves, each composed of two two-measure phrases. Each half of this balanced binary form ends with a perfect authentic cadence and contains identical material in the last measure--the first in D major and the second in G major. The rhythm of the two halves repeats exactly, lending a strong sense of unity, even though there are melodic changes to accommodate the key changes.

Having modulated to the dominant D major at the end of the first half, the second section opens in the key of A minor, a surprise in a work so brief. After two measures it returns to the tonic G major, where it remains.

An upbeat of four 16th notes provides a link back for the repeat and ahead to the next section. This link is not present in Variation 1, but returns in Variation 2, and in Variation 3 appears in triplet form in both first endings.

The three variations which complete the movement preserve the following features of the theme:

1. key
2. mode
3. form
4. length
5. basic tonal structure
6. tempo.

The precise harmonic sequence and bass line are also entirely preserved, with the following exceptions: a chord substitution in measure 5 of Variations 2 and 3, and an occasional change of register.

The melody and texture are therefore the only parameters which are significantly varied. Variation 1 is comprised of 32nd note scale and broken chord figuration. Variation 2 is a more lyrical melody in 16th notes. Variation 3, which concluded the set, is composed mostly of broken chords in triplet 16th notes.

The overall shape of the movement is not like many variations which employ a rhythmic crescendo. Instead, the variations alternate between the lyrical and the brilliant:

Theme	Variation 1	Variation 2	Variation 3
Lyrical	Brilliant	Lyrical	Brilliant

Because of the brevity of this set of variations, such common variation practices as a minor key variation and a slow tempo variation do not appear. As with nearly all 18th century theme and variations, a fairly consistent tempo should be maintained,* although a very slight slowing in Variation 2 would not be inappropriate.

*This includes minor key variations, which too often are permitted to assume a significantly slower tempo in performance.

Footnotes

¹Canave/BACH, p. 114, cited in Fee/BACH, p. 9. Newman/SCE, p. 27, cites 18th century musicians who considered Fast-Slow-Fast to be standard.

²It is now believed that some of the one movement sonatas by Domenico Scarlatti (1685-1757), Carlos de Seixas (1704-1742) and Antonio Soler (1729-1783) may have been intended to be performed in groups of two or more. Newman/SCE, pp. 134, 266-267, 281-282.

³See pp. 253 and 273 above.

⁴Engel/SOURCES, pp. 32-36, and Wolff/MASTERS, p. 95.

⁵See Kirkpatrick/SCARLATTI, pp. 251-279. The entire chapter, "Anatomy of the Scarlatti Sonata," is recommended for insights into sonata form.

⁶Rosen/SF, pp. 3-4.

⁷See Newman/RECOGNITION.

⁸Rosen/CS, pp. 91-94, which also includes a discussion of Fantasy structure--"no less strict than that of a sonata, equally bound by sensibility and not by formalities." See also Rosen/SF, Preface, pp. 1-7, 13-15, 143, 146, 154-155; Rosen/CS, pp. 30-42, 52-53; Kenyon/PIANO, p. 41.

⁹Newman/SCE, p. 114. See also Newman/SCE, pp. 3-4, 15-16, 26-27, 114-117.

¹⁰Newman/SCE, pp. 116-117.

¹¹See Ratner/CLASSIC, pp. 217-218, who quotes Kollmann--1799, and cites Koch--1787 and 1793, Portmann--1789, Löhlein--1781, Momigny--1806, Galeazzi--1796, Reicha--1813. The entire chapter, "Sonata Form," pp. 217-247, is recommended. It includes liberal references to the writings of the 18th century theorists, as well as to specific musical examples. But see also Rosen/SF, pp. 104, 174, who does not believe the thematic structure to be subordinate to the harmony and texture, but simply not dominating them, as it would later in the 19th century. Rosen also stresses the importance of articulation by theme, even if only one theme is employed.

¹²Donington/IEM, pp. 98, 109-110; Lang/MWC, p. 590; Ratner/CLASSIC, p. 246; Rosen/SF, pp. 222, 232.

¹³Donington/IEM, p. 110, discusses the temptation.

¹⁴Churgin/GALEAZZI, p. 182.

¹⁵One of the most significant accounts regarding thematic functions is that of Francesco Galeazzi, Elementi II, pp. 253-260. See Churgin/GALEAZZI, which includes a translation of Galeazzi's section regarding sonata form.

¹⁶Ratner/CLASSIC, p. 219.

¹⁷See footnote 11 on p. 284 above, and Newman/SCE, pp. 31, 147.

¹⁸Binary and ternary aspects of sonata form are discussed in: Ratner/HARMONIC; Ratner/CLASSIC, pp. 220-221; Newman/RECOGNITION; Newman/SCE, especially pp. 26-35, 143-146; Rosen/SF, pp. 6, 25; Rosen/CS, p. 51.

¹⁹Francesco Galeazzi, Elementi II, p. 263, cited in Churgin/GALEAZZI, p. 184.

²⁰August F. Kollman, An Essay on Practical Musical Composition, quoted in Ratner/CLASSIC, p. 218.

²¹These symbols are taken from LaRue/GUIDELINES, p. 154.

²²H. C. Koch, Anleitung III, quoted in Newman/SCE, p. 334; and Ratner/CLASSIC, p. 224. See also Rosen/SF, p. 230.

²³Francesco Galeazzi, in Churgin/GALEAZZI, p. 193.

²⁴Francesco Galeazzi, in Churgin/GALEAZZI, p. 191, listed this as a prerequisite of the principal motive. Longyear/SONATA FORM, p. 188, cites a few examples of 18th century works whose openings are tonally ambiguous.

²⁵See pp. 299 below.

²⁶Francesco Galeazzi, Elementi II, pp. 251 ff, quoted in Ratner/CLASSIC, p. 220.

²⁷Larsen/OBSERVATIONS, pp. 137-139, stresses this point regarding transitions.

²⁸See Longyear/SONATA FORM, p. 197, for other examples of i-III-v expositions.

²⁹H. C. Koch, Anleitung III, pp. 305-306, 364, 385, quoted in Newman/SCE, p. 33; Francesco Galeazzi, in Churgin/GALEAZZI, p. 193; George Joseph Vögler, Kuhrpfälzische Tonschule II, p. 62, quoted in Churgin/GALEAZZI, p. 181.

³⁰Rosen/SF, p. 55.

³¹Rosen/SF, p. 110, states that alternating tempo schemes are derived from opera buffa.

³²See footnote* pp. 139-140 above.

³³Rosen/SF, pp. 137-138, 229. See pp. 154-155 above and 291, 293-295 below.

³⁴G. J. Vögler, Kuhrpfälzische Tonschule II, p. 195, quoted in Ratner/CLASSIC, p. 221.

³⁵Rosen/SF, pp. 146-148; Engel/SOURCES, p. 19; Lang/MWC, p. 595; Longyear/SONATA FORM, pp. 203-208.

³⁶J. A. Scheibe, Der kritische Musicus, p. 624, quoted in Longyear/SONATA FORM, p. 189; H. C. Koch, Versuch III, pp. 304-306, 342-344, cited in Longyear/SONATA FORM, p. 189; Francesco Galeazzi, in Churgin/GALEAZZI, pp. 192-194. See also Rosen/CS, p. 26; Newman/SCE, p. 34.

³⁷Longyear/SONATA FORM, p. 189.

³⁸Longyear/SONATA FORM, pp. 208-209; Longyear/SONATA FORM, p. 197, provides examples of i-III-v expositions.

³⁹Engel/SOURCES, pp. 13-14; Rosen/SF, p. 98; Longyear/SONATA FORM, pp. 203-208.

⁴⁰Francesco Galeazzi, in Churgin/GALEAZZI, p. 193.

⁴¹Rosen/SF, p. 55.

⁴²See Rosen/SF, pp. 75-78.

⁴³Blume/CLASSIC, p. 64. See also Blume/CLASSIC, pp. 52-54; Newman/SCE, p. 155.

⁴⁴Rosen/SF, p. 68. See also Rosen/SF, p. 263.

⁴⁵Ratner/CLASSIC, p. 226.

⁴⁶Mozart's Sonata in D Major, K. 311, first movement, and Beethoven's Sonata in C Major, op. 2, no. 3, first movement, are examples. Benda's use of a transposed version of the last measure is not identical to these examples, but is not unrelated to these procedures.

⁴⁷Rosen/SF, pp. 140, 149-150, 251; Rosen/CS, pp. 50-51; Engel/SOURCES, pp. 23, 24; Ratner/CLASSIC, pp. 226, 228; Francesco Galeazzi, in Churgin/GALEAZZI, pp. 194-195.

⁴⁸Rosen/SF, pp. 140-143, 148-150, 154-155, discusses this procedure. Gervasoni's statement is from La Scuola della Musica (1800), quoted in Rosen/SF, p. 149. See also Newman/SCE, pp. 33, 145.

⁴⁹H. C. Koch, cited in Rosen/SF, p. 251.

⁵⁰Rosen/SF, pp. 251, 258-262.

⁵¹Rosen/SF, pp. 75, 151, 251, 258-262; Ratner/CLASSIC, p. 227.

⁵²Examples include the 1st movements of C. P. E. Bach's 4th "Prussian" Sonata and Rutini's Sonata, op. 3, no. 4. Longyear/SONATA FORM, pp. 209-210.

⁵³Rosen/SF, pp. 150-151.

⁵⁴See Rosen/CS, pp. 49-51. When Stilz/BERLINER, p. 48, referred to Benda's "hooking" (Verhaken) of the development and recapitulation, he stated that it resembled the "gliding-in" (Hineingleiten), which he says was well-known since Schaffrath. (Christoph Schaffrath, 1709-1763, was harpsichordist at Frederick's court in Berlin. His keyboard works are discussed in Stilz/BERLINER, pp. 23-36.)

⁵⁵Sometimes referred to as slow-movement form. Rosen/SF, pp. 28 ff, 104-110, discusses this along with its origins in aria forms.

⁵⁶Therefore, the stipulation of Rosen/SF, p. 106, that slow-movement form does not have repeats does not apply in Benda's works.

⁵⁷Rosen/SF, p. 24.

⁵⁸H. C. Koch, Versuch III, p. 311, quoted in Ratner/CLASSIC, p. 229. It also appears in Newman/SCE, p. 34.

⁵⁹Engel/SOURCES, p. 25. See also Engel/SOURCES, p. 6; Newman/SCE, p. 145.

⁶⁰Francesco Galeazzi, in Churgin/GALEAZZI, p. 196.

⁶¹Rosen/SF, p. 138.

⁶²Engel/SOURCES, p. 25.

⁶³H. C. Koch, Versuch III, p. 311, quoted in Rosen/SF, p. 276.

⁶⁴Rosen/SF, p. 275.

⁶⁵Francesco Galeazzi, quoted in Churgin/GALEAZZI, p. 196.

⁶⁶Bach/ESSAY, p. 151.

⁶⁷Christ/MATERIALS, p. 25, states, "In general, the term rondo applies to any return form in which multiple returns occur, such as ABABA, ABACA, etc."

- ⁶⁸Green/FORM, pp. 88, 142, discusses this issue.
- ⁶⁹Cole/VOGUE, pp. 443-444. Ratner/CLASSIC, pp. 248-255, discusses rondos. See also Rosen/SF, pp. 118-126.
- ⁷⁰J. N. Forkel, Musikalisch-Kritische Bibliothek II, pp. 281-294, quoted in Cole/VOGUE, p. 428.
- ⁷¹Türk/SCHOOL, p. 391.
- ⁷²Romances and operatic rondos are discussed in Cole/VOGUE, pp. 436, 446-447, 455.
- ⁷³Türk/SCHOOL, p. 391. Ratner/CLASSIC, p. 14, refers to the romance's "amoroso character and ingratiating melody." See also Szabolcsi/MELODY, pp. 159-160.
- ⁷⁴GROVE'S, VII, p. 214.
- ⁷⁵J. G. Walther, Musikalisches Lexicon, pp. 531-532, quoted in Ratner/CLASSIC, p. 249.
- ⁷⁶Cole/RONDOS, p. 388.
- ⁷⁷Türk/SCHOOL, p. 391. Refrains in non-tonic, sometimes even distantly related keys, are only one way in which Bach's rondos evidence unconventional features. They are also permeated by rhapsodic, improvisational, and fantasy elements. See Cole/RONDOS, pp. 388-399 and Barford/BACH, pp. 122-132, who discusses Bach's 13 rondos in the Kenner und Liebhaber collections in some detail. Cole also discusses formally and harmonically irregular rondos of Haydn, Mozart and Beethoven.
- ⁷⁸J. G. Walther, Musikalisches Lexicon, pp. 531-532, quoted in Ratner/CLASSIC, p. 249.
- ⁷⁹J. N. Forkel, Musikalisch-Kritische Bibliothek II, pp. 281-294, cited in Cole/VOGUE, pp. 428-431.
- ⁸⁰J. N. Forkel, Musikalisch-Kritische Bibliothek II, pp. 281-294, quoted in Cole/VOGUE, p. 431.
- ⁸¹Barford/BACH, p. 122.
- ⁸²Green/FORM, p. 151; Newman/SCE, pp. 164-165.
- ⁸³These seven movements are discussed as ternary forms on pp. 271-275 above.
- ⁸⁴Ratner, citing 18th century writers, advocates the use of the term 2-reprise in preference to binary or

bipartite. His chapter, "Small 2-Reprise Forms" in Ratner/CLASSIC, pp. 209-216, is recommended reading.

⁸⁵This term is employed by Ratner/CLASSIC, p. 212.

⁸⁶This term is used by Green/FORM, pp. 141-142.

⁸⁷Türk/SCHOOL, p. 387. Three-voiced writing, which supplied the trio its name, was descended from a trio of wind instruments (usually two oboes and a bassoon) alternating from the full orchestra. The woodwind character can be felt in many keyboard trios also.

⁸⁸Ratner/CLASSIC, p. 259, termed it "a darling of musical audiences." His discussion of variations appears in Ratner/CLASSIC, pp. 255-259

⁸⁹See pp. 570-576 below.

CHAPTER XII

MELODY

Melody in the 18th Century

Through most of the 18th century, musicians became increasingly oriented toward melody. Wolfgang Amadeus Mozart apparently stated, "Melody is the essence of music,"¹ and Haydn reportedly stated that, "Melody is the soul and the magic of music."²

However, the role of harmony in the formation of melody was not overlooked. Koch, for example, considered harmony and melody to be made up of the same material and to have been conceived simultaneously,³ and Johann Fredrich Daube's "first principle of melody" was that melody came from harmony.⁴ But despite the harmonic influences which would dominate the attention of most theorists late in the 18th century due to Rameau's views stressing the primacy of harmony over melody, melody was the center of attention for most 18th century musicians.⁵ Blume has written:

Never in the history of many-voiced music has melody played such a dominating role, and never has the originality of melodic invention been regarded to such a degree as the stamp of value. . . . Periodicity, harmony, and the ordering of tonalities may be the building blocks of the Classic mansion of music; it is melody that lends it form, character, countenance. Melody is the soul of Classic music.⁶

While there is no clear-cut dividing line between

the types of melody employed in the 18th century, two basic approaches may be discerned. One involves melodic writing which is spun out and freely developed, frequently in irregular, asymmetrical phrases. The other is made up of distinct phrases which tend to be organized symmetrically. In a landmark article in 1915, Wilhelm Fischer termed those types Fortspinnungstypus and Liedtypus, respectively.⁷

The Fortspinnung type of melodic writing was the more conservative. In this type, the opening of a work furnished the melodic or motivic material which was the basis for the entire movement. Writings of numerous theorists, including Scheibe and Galeazzi, who wrote 50 years apart, described this practice:

In all musical works a principal theme is necessary, from which the following music must originate. The remainder of the composition is only a working out of this idea.⁸

The motive, then is nothing but the principal idea of the melody, the subject, the theme, one might say, of the musical discourse, and the whole composition must revolve upon it. . . . It must be well rounded and lucid, for, being the theme of the discourse, if it is not well understood neither will the following discourse be understood.⁹

In traditional Fortspinnung writing the opening material was developed by sequences, transpositions and inversions, and free manipulations which could appear in any voice. Even when literal Fortspinnung writing was a thing of the past, as it was in 1770, Hiller stated:

The pleasure of music depends on the charm which the ear senses when it grasps the harmony and unity of the musical expression. . . . One of the greatest pleasures in music is to hear a fine theme handled with all possible relationships and modifications.¹⁰

Music of the Liedtypus variety, the other basic type of melody in the 18th century, took vocal models as its point of origin. Chief among these were folk songs, primarily from Germany and Italy. They not only directly influenced instrumental melodic writing themselves, but also influenced opera buffa and Singspiele, which in turn influenced instrumental melodic writing. This may be seen in the increased simplicity, directness, and naturalness of melody, which was intended to resemble the familiar, and to be of universal appeal: "The invention of such themes--represents the greatest melodic gift of the classical age."¹¹

One of the most important specific influences of these vocal works on instrumental writing was through their clear-cut, symmetrical phrases. This was a critical factor in the change from the older uniform texture without obvious phrase endings to the newer approach, where small phrases, usually in two or four bar units, were combined to form larger and larger periodic structures. The Italians were the first to effect this change of style from continuity based on a homogeneous texture, to continuity based on symmetrical periods. This was testified to by the Frenchman François Chastellux, who in 1765 cited the Italians as having been the ones to

discover the musical period. . . . Although our small French pieces, minuets, giges, etc., appear to be like those of Italians, one must not assume that they are periodic. It is not enough for a melody to have a certain number of measures. . . . When the

expression of the melody is to be periodic, a certain unity must be present, a balance in the members out of which melody grows, a rounding-off of the melody.¹²

However, this change was not immediate, and the composers in the early years of the new style were somewhat uncertain how to maintain continuity:

Lacking the tremendous breath of the baroque, they were winded after a few measures of 'free thinking'; the only remedy for the stranded composer was to make a cadence and start all over again. . . . In the better composers' hands this life-saving device was put to artistic use, but the excessive cadencing ruined many a composition and is chiefly responsible for the oblivion which blankets hundreds of works.¹³

Blume characterized many of the works of this early classic period as containing "tiresome and primitive" constructions, "carried out so badly that one has the impression of a chopped-up patchwork of small-jointed bits and pieces."¹⁴ Later composers showed much more sophistication in the construction of periods.

Other influences of folk songs and vocal works on instrumental melodies included: a triadic emphasis, which helped to clearly define the key;¹⁵ a "speaking character," to which words could almost be sung; and repetition of phrases, which sometimes simulated a dialogue or conversation.

In many of the works in the newer style, contrast, which was reflected in the relationships among themes, became a significant factor. This was a marked change from the Fortspinnung-influenced style of melodic writing which was ideally suited to the maintenance of a single Affekt throughout a work, and was usually free of contrasting themes.

While the most literal examples of Fortspinnung writing and works maintaining a single Affekt did not continue to be written during much of the 18th century, a great number of musicians still maintained that a movement should be unified by one mood, and should not contain contrasting ideas. This viewpoint was primarily associated with musicians of the North German school, although these writers had adherents in other locales.¹⁶ As late as 1802 Koch wrote:

As the theme or principal idea in an oration specifies the actual content and must contain the material for the development of primary and secondary thoughts so must music hold to a single sentiment through the possible modifications of a principal idea . . . so must the composer be guided in his treatment of his main idea . . . that be . . . not disturb the prevailing sentiment and hence damage the unity of the whole.¹⁷

It was the South German or Viennese tradition which encouraged a variety of themes and the use of contrasting affects.

While the exact number of themes in an 18th century work is not of great importance, the question of whether thematic contrast is present is significant. Hans Engel called the introduction of a contrasting theme

decisive for the cultivation of the Classical symphony form. . . . It permits, in contrast to the single affection throughout an entire movement in Baroque style, the contents of a movement to be widened by contrasting sentiments, moods and affections. We cannot go along with the argument that the importance of the second theme is over-estimated.¹⁸

In addition to contrast between themes, contrast was frequently effected within a theme. While this was achieved through various means, the most common was through rhythm and dynamics. Rosen stated that while before 1750

contrast was almost always external and rarely within a melodic line,

. . . in classical melodies . . . internal contrast is not only frequent, but essential to the style, which relies so heavily upon dynamic inflection.*

Benda's Melody and Figuration

Many of Benda's works are a combination of Fortspinnung and Liedtypus writing, and serve as evidence of the variety of melodic possibilities available in his time.

A Fortspinnung-derived type of writing usually dominates in the 1757 sonatas. Some movements are especially indebted to this tradition, while others show much more variety in the texture and have more clear-cut cadences. William Newman described the writing in these earlier works as

figures which spin themselves out cumulatively with many decorative niceties and sub-divisions but no definite sense of antecedent and consequent.¹⁹

Benda's later sonatas and the sonatinas reveal a mixture of styles. Although one cannot go so far as to say that his early works are in the Fortspinnung style, and the later ones in the Liedtypus, the Sammlung works do reveal in general a much clearer phrase and period structure than do

*Rosen/CS, p. 82. His discussion on pp. 82-83 of this contrast and its necessary reconciliation is most interesting. Mozart is especially associated with the use of contrast within a theme. Other composers who have been cited as using it include Jommelli, J. C. Bach and Piccini. Engel/SOURCES, pp. 17-18, stated that it "appears more seldom in the works of the Viennese, the Mannheim composers and in Haydn."

the 1757 sonatas. Many movements, however, show traits of both styles and do not fall clearly into either category.

Stilz, having studied many Berlin-influenced composers, credited Benda with creating a new type of melodic writing. He described it as

constantly stringing together new material of more or less thematic character which however did not deviate in the emotional effect of the main theme. Sometimes two or three themes crystallize, but often the new idioms are so un-independent, at the same time so numerous, that one cannot speak of new themes but must assume a continual stringing together.

Stilz found other composers to have made use of this so-called Anreihungstypus, as he termed it, only in isolated cases. He believed that "only Georg Benda knew how to find a way out of the aesthetic dilemma" in which composers under the Berlin influence found themselves, since the principle of unity of Affekt and the avoidance of a contrasting theme or themes limited the possibilities of their writing.²⁰

Two observations should be made with regard to Stilz's statement:

1. Stilz may have assigned Benda too much uniqueness, in terms of his melodic construction. Blume's description of the works of the Mannheim symphonists, Francesco Bartolomea Conti, Francesco Maria Veracini, Giovanni Platti, Pergolesi, early C. P. E. Bach, Johann Stamitz and Georg Monn does not differ greatly from Benda's approach to composition:

Concretely delimitable themes are often not established, but the movement consists of a gay or turbulent swarm of all possible thematic fragments.²¹

2. Stilz's statement pertains only to one type of Benda's works which appears primarily in the 1757 sonatas. The Sammlung works often reveal a breaking away from the Berlin ideals of unity of Affekt and avoidance of contrasting themes.

Stilz's emphasis on Benda as a Berlin composer seems not to place enough emphasis on the other influences to which Benda was subjected. Nevertheless, his calling attention to Benda is not unfounded, since many composers who spent their formative years in Berlin never expanded beyond the rather narrow outlook prevalent there.

It is Benda's mixture of aspects in melodic style which probably accounts for different writers having perceived different aspects as having been predominant in his style. Where Stilz dwelt on the preponderance of Fortspinnung aspects in Benda's works, Heuschneider stressed the progressive melodic features in Benda's sonatas. (Since the sonatinas were not part of her research, their preponderance of tuneful elements cannot account for her conclusions.)²²

The lack of smooth continuity in the texture and rhythm of Benda's music contributes to an impression of ruggedness. The listener can, through the perception of similar motives and the overall basic character, sense the unity and continuity of the music in the midst of so much kaleidoscopic activity. But he cannot fail to notice that the various components follow on the heels of one another

and are felt more as a succession of strongly felt ideas than as a cohesive entity.

The activity of the music rarely promotes a feeling of relaxation or peacefulness. Instead, the listener frequently feels buffeted about by the music, with its abundant syncopations and dotted rhythms. Figures suddenly emerge, sometimes disappearing only to re-emerge later in the same or related form, and sometimes they are developed immediately. Scales, arpeggios and broken chords precipitously shoot up or down, sometimes providing a feeling of conclusiveness at their end, while at other times leaving the listener in a state of suspense or bewilderment.

As if to counteract the frequent nervous activity, Benda often changed to a more stable and docile texture of chords, or to a softer dynamic level, and frequently ended a phrase, period, section or movement with a gesture of expiration.²³

Benda often wrote melodies of haunting beauty or lovely, personal tenderness. But the more usual impression of his music is one where tunefulness is subservient to the harmony, the rhythm, or the technical exploitation of the keyboard. However, melodies which serve the harmony or the rhythm should not be viewed as being without expressiveness or meaning, even if they are not immediately appealing through tunefulness.*

*Part of their seeming lack in the latter regard is due to their embodiment of qualities which Blume has described in the music of W. F. Bach and C. P. E. Bach: "markedly

In the 18th century, a composer was evaluated on what he/she could do with melodic and rhythmic motives, rather than upon the intrinsic value of the ideas themselves. Galeazzi described this attitude:

The best composers do not make any choice of motives; to them they are all equally good. . . . The art, then, of the perfect composer does not consist in the discovery of galant motives, [or] of agreeable passages, but consists in the exact conduct of an entire piece of music. It is principally here that one recognizes the ability and knowledge of a great master, since any most mediocre motive can, if well developed, make an excellent composition.

Galeazzi even went so far as to state that an especially beautiful opening theme could prove detrimental to a composition:

It is characteristic of beginners to rack their brains to select a beautiful Motive [theme] for their compositions without reflecting that every good composition must always grow in effect from beginning to end. Now if one selects a wonderful Motive, it will be very difficult for the composition to grow [in interest]; on the contrary, indeed, it will considerably decline. . . . If, on the contrary, one will use a mediocre Motive, well conducted according to the precepts which we will now give, the composition will keep increasing its effect, and this will render it [i.e., the composition] more and more interesting and agreeable to the audience at every moment. . . . This precisely we see to be the practice of the most classical writers; whence it usually comes that an excellent Motive is in most cases the mark of a poor composition, [for] the latter's merit consists, as had already been said, in the conduct and not the Motive.²⁴

Much of the expressiveness in Benda's music is actually due to his melodic writing. Aspects of fundamental

astrigent and serious, often gloomy and irritably excited." Blume/CLASSIC, p. 47.

importance are the intensity effected by melodic leaps, the distance covered by a melody, and registral contrasts. The leaps in particular can create a tortured and anguished effect, making one feel pulled in different directions. Often a melody carving out a rather conjunct path will suddenly reach out with a large interval. Nervous intensity is especially pronounced if a melodic leap is combined with syncopation.²⁵ If its frequency is an indication, Benda must have enjoyed this type of writing.

In many instances an expected pitch is avoided and replaced by one a great distance away. This was rarely necessary because of the limited compass of the keyboard or the material in the other hand. Instead, it appears to be an intentional device to heighten the intensity of the music. Frequently, an entire melody is made up of twists and turns or craggy, jagged leaps.

Eighteenth century theorists expected conjunct motion to be predominant in melodies, and viewed smaller intervals such as seconds or thirds as pleasant, tender or sad. The larger intervals were expected to be used for stress, accent, or an increased expression, and were considered to be representative of anger and joy. Leaps were best interspersed within the smaller intervals. Too many leaps in succession were viewed as exhausting, since they expressed the "volatile sentiments."²⁶

Benda seems to have been most fond of the leap of the sixth, especially the minor sixth. Very often this

interval leaps in the opposite direction of the previous portion of the line, and frequently emerges from an otherwise conjunct line. The prevalence of melodic sixths in Benda's writing is partially responsible for the expressiveness of his melodies.* Benda's use of the sixth very much fulfills Kirnberger's description of the interval: the ascending minor sixth as "melancholy, imploring, caressing;" the ascending major sixth as "merry, vehement, intense;" the descending minor sixth as "depressed;" and the descending major sixth as "rather timid."

Leaps of octaves were greatly favored by Benda. While some of Benda's octave leaps fit Kirnberger's description of the ascending octave as "happy, courageous, and encouraging" and the descending octave as "very soothing," others, especially in minor key sections, reflect the imploring intensity Kirnberger associated with the sixth.**

Ascending and descending leaps of perfect fourths and fifths also appear often in Benda's works. Large intervals such as ascending and descending 10ths and 12ths are

*Wolff/MASTERS, pp. 142-143, points out that Beethoven frequently used the sixth at "an outburst of intense feeling."

**Kirnberger/ART, pp. 373-374, where he also listed the qualities he perceived in all ascending and descending intervals within an octave. His list is similar to the viewpoint of other writers of his time. Wessel/AFFEKTENLEHRE, pp. 76-88, discusses this subject in more detail and cites a number of theorists' characterizations. Kirnberger did state that the character of any melodic interval "can be greatly changed or completely lost" through: 1) the harmony, 2) what precedes and follows the intervals, or 3) the beat of the measure on which it is used.

not uncommon. There are even a few cases where leaps encompass, or nearly encompass two octaves (e.g., Sonata 7ii, 34, 46). Sonata 7 and Sonatina 3 are especially filled with large leaps.

Dramatically intense intervals such as tritones, diminished sevenths and ninths, and augmented elevenths are also encountered. Melodic leaps, especially the more dramatic ones, are most frequent in the 1757 sonatas, although they are found throughout the later sonatas and the sonatinas, as well. It is most common for them to appear ascending. The performer should be sensitive to every intervallic leap and its relative intensity. The wider the interval, the more intense stretching should be felt.²⁷

The prevalence of leaps such as sixths, octaves, tenths and twelfths is evidence that chord tones are the basis of most of Benda's melodies. This practice was recommended by the theorists, with some non-harmonic tones expected to be added for variety. These non-harmonic tones in Benda's writing often appear as unaccented appoggiaturas, which seem to overshoot or fall short of the expected chord tone. C. P. E. Bach termed this procedure "breaking with acciaccature," and found it to be "especially attractive" and "in the interests of elegance."²⁸

According to Kirnberger, diatonic intervals were preferable to chromatic since they promoted euphony and simplicity. Chromatic tones were only meant to be used

sparingly and in an easy to comprehend manner. But without any non-diatonic usage a piece could become quite dull, since "there is a short step from smoothness to dullness." The sudden appearance of a large number of chromatic notes was to be avoided, since this could destroy the "unity of expression."²⁹

Kirnberger and other theorists believed that the opening of a movement should clearly define the key. This was best effected by using the notes of the tonic triad at the outset, and some theorists believed that no other notes were suitable to begin a movement. The tonic pitch itself made the best opening, and if the dominant pitch or the mediant pitch were used, the notes following the opening pitch were expected to clearly establish the tonic key. Once a piece was begun, it did not matter which note of the scale began a phrase.³⁰ Quantz stated that all three movements of a work were not to begin with the same scale degree (i.e., root, third or fifth).³¹

Since all of Benda's movements begin with the tonic chord, they fulfill Kirnberger's admonition that a movement should start with the tonic, dominant or mediant pitch, and should clearly define the tonic key. However, Benda employed the tonic as the opening pitch relatively infrequently. The opening pitches of Benda's movements are as follows:

Tonic	13%
Mediant	48%
Dominant	39%

There is no significant difference between the use of these pitches as the opening in the sonatinas, as opposed to the sonatas, or in any of the different movements of the sonatas. Also no great difference can be found in this regard between Benda's 1757 sonatas and his later works, or between the major and minor key works.

Thirteen of Benda's sonatas observe Quantz's stipulation that all three movements should not begin with the same scale degree (tonic, mediant or dominant). Of the Benda sonatas which do not follow this rule, two begin on the third degree of the respective key of the movements, but do therefore employ different actual pitches. The other sonata begins on the same pitch in all three movements. All three of these sonatas occur in Benda's Sammlungen. Whether this is a matter of co-incidence or whether the rule cited by Quantz carried more weight at the time of Benda's 1757 sonatas cannot be determined.

Benda does not include any recitative writing in his keyboard works. However, when he changed the prevailing motion from that of athletic sixteenths to imploring eighth notes and emphatic quarter notes, an effect somewhat related to recitative occurs (e.g., Sonatinas 3,41-47; 6,29).

Benda's use of rests and silence is an important aspect of his writing. In some cases a brief eighth or sixteenth rest, or series of notes and rests, interrupts a line. In others, an entire measure is provided with a rest, sometimes with a fermata over the rest. Frequently

a deceptive cadence or half cadence precedes a rest. Examples of movements containing frequent rests and silences include Sonatas 4i, 4ii, 6i, 9i, 10iii, 16i. This last mentioned movement contains 15 instances of total silence in its 38 measures.

C. P. E. Bach warned that in performance "rests as well as notes must be given their exact value except at fermate and cadences."³² Türk also advised that one be certain that the fingers are lifted off the keys at the rest. Not only does the failure to do so mar the resulting texture, it also can cause the succeeding passage to be poorly executed by not having taken the time to carefully prepare it.

Türk also discussed general pauses, which he said are often "of great effect, particularly when they occur unexpectedly." In such cases he urged the player to

above all remove the fingers quickly from the keys after the last tone is struck . . . in order that the pause be even more surprising.

He suggested not remaining on those general pauses longer than their prescribed value as one would do with a fermata.*

Musicians often fail to appreciate rests. Yet, the proper handling of them is one of the most important aspects of musical interpretation. In addition to providing

*Türk/SCHOOL, pp. 84-87, 445. Schindler/BEETHOVEN, pp. 417-418, stated that in some instances Beethoven extended the value of rests to create a rhetorical pause, and Schindler even suggested that the quarter note rests in bars 16-21 of the first movement of the Sonata in C minor, op. 10, no. 1, be "extended to about double length."

punctuation, rests can be an important aspect of the element of drama. The words of Wolfgang Amadeus Mozart and Hindemith should be remembered:

Silence is the greatest effect in Music.³³

Silence, the horizon against which alone music assumes contour and meaning!³⁴

Eighteenth century musicians made a distinction between melody and figured melody,³⁵ the former being used to provide a framework for the latter. Nearly all melodies of the 18th century including Benda's can be viewed as ornamenting an underlying skeleton. Knowing which pitches in a melody are the most important ones, and determining how these basic pitches relate to each other is essential to ensure musical performance. It is very often the case that the basic pitches of a melodic line form a scale, or at least form a basically stepwise pattern.

In the 18th century the material used to elaborate the simple melody frequently consisted of codified figures. Although different names were provided for the same figures, and they were often organized into different categories, the figures enjoyed universal usage. As Ratner stated, "The basic unit for all 18th century music was the figure."³⁶

Daube classified figures into the singing, brilliant and mixed categories, with figures of the first two categories best used in alternation. By repeating, transposing and recombining figures, he explained that long compositions could be derived from just a few measures. This latter practice, of distributing the melodic figures, Ratner termed

"melodic rhetoric."*

Türk defined a term figure as:

How notes are jointed together in various ways,
or short embellishments of a simple tone.³⁷

Figures, mostly of an ornamental nature, are plentiful in Benda's music. Some of the figures he used are discussed below.

Scale figures were known as Läufer (runs or running figures), passages, or roulades.** They are an essential ingredient in Benda's melodic style and they contain much variety. Frequently they double back and repeat a segment of a scale before continuing (e.g., Sonata 10ii,8), and chromatic tones are often inserted into otherwise diatonic scale passages. The hands frequently divide scale figuration.³⁸ Sometimes this includes long stretches in each hand (Sonata 10ii), although frequently the hands alternate in two-note groupings (Sonata 3iii,1). Scale fragments also appear divided between the hands (Sonata 11iii, 47-49).

Benda's scale figures sometimes form the basis of an entire movement (Sonatas 4iii, 6iii), provide important material to be used throughout a work (Sonata 5i), open a work (Sonata 9i, Sonatina 6), and appear within a movement. In addition to thematic usages, they are used in a decorative

*J. F. Daube, quoted in Buelow/CONCEPTS, and Baker/KOCH, p. 38. See also Baker/KOCH, p. 6, and Ratner/CLASSIC, pp. 91-107.

**Türk/SCHOOL, pp. 381-382. According to Türk, the word passage, in its narrower meaning, should be reserved for short embellishments of a plain melody, whether they were specified by the composer or added by the performer, or for a series of various individual figures. The word coloratura was also used as a synonym for passage. Türk/SCHOOL, pp. 381-382.

sense (Sonata 10ii), in transitional passages (Sonata 8ii), or to effect a sense of drama. The latter use especially occurs with 32nd or 64th note ascending or descending flourishes in slow movements, which are especially prevalent in, but not limited to the 1757 sonatas. (Sonata 6ii is a prime example. Other examples include Sonatas 1ii,6; 4ii,11; 5ii,12; 9ii,14.) These figures were known as tirate and were originally extemporized groups of passing tones connecting two notes more than a third apart. Leopold Mozart traced their etymology from the Italian word tirare, which he stated meant "to pull" or "to shoot." According to Mozart, they existed in a slow and fast version, the slow epitomizing the pulling aspect, and the fast the shooting. The latter seems to have been the more usual form and was the only type illustrated by Türk. Leopold Mozart included, in his examples illustrating the tirata, what Donington termed irregular or free passing tones, in addition to the strict passing tones.³⁹ While in Benda's works the conventional tirata figures are found primarily in the 1757 sonatas, his later works contain figuration clearly derived from the tirata.

In addition to the tirata, Benda used several other well-known figures to make up his passagework. One of these is included in Leopold Mozart's examples of the free tirata, although such a figure is an unusual example of a tirata. It was called a nexus, and featured rising or falling thirds.⁴⁰ Examples of this figure in Benda's works appear in Sonatas 11i,10; 13i,12; Sonatinas 12,8; 14,2; 18,37. An example

which features changes of direction is Sonatina 14,1. In Sonatina 34,20, the thirds are embellished.

Another category of figures included four patterns, each of which contained two harmonic tones and two auxiliary tones:

1. the Waltze--a combination of four stepwise tones with the first and third notes being the same degree (The word also translates as "cylinder," "roll," or "barrel.")
2. the Groppo--two or more Walze figures following each other (This word, according to Leopold Mozart, was derived from the German word for cluster (Kluster), the Italian for knob or button (groppo), or the French and English grape. Mozart described the musical figure as "knotty," and suggested that its use be for providing variety upon the repetition of a passage.)
3. the Half Circle--similar to the Walze except that the second and fourth notes were the same degree
4. the Whole Circle--two half circles appearing together.⁴¹

Each of these four figures appeared in ascending and descending forms and were used frequently in Benda's works. An example of the Walze can be found in Sonata 9i,12; the groppo in Sonata 10i,10; the half circle in Sonatina 34,10; and the whole circle in Sonata 4i. Four-note figures involving changing tones, where the first and fourth notes are the same pitch, are also frequent in Benda's music, usually appearing before a caesura, Einschnitt, or phrase ending (e.g., Sonata 12iii,12.)

Another melodic figure in Benda's music consists of two ascending stepwise notes followed by an ascending leap of a third or a fourth, and then a descending scale pattern. Stilz termed this a "wheel" figure and cited C. P. E. Bach as having employed it.⁴² An example in Benda's works can be found in the first measure of Sonata 1i. The Ribattuta (Zuru"ckschlag) formed the basis for another figure which Benda used occasionally (e.g., Sonatas 3i, 18-19; 5i, 1-2; 16i, 3).⁴³

Five note ascending and/or descending scale patterns figure prominently in Benda's works. Over two-thirds of the measures in Sonatina 17 include this figure. Other works in which this figure assumes prominence include Sonatina 34, Sonatas 12i and 13i. The descending patterns are more common than the ascending. Four- and three-note descending scale patterns are also found (e.g., Sonata 1i, Sonatina 8).

Despite the great number of ascending gestures in Benda's melodies, the prevalence of descending melodies, especially as cadences are approached, is clear. This sometimes drooping effect counteracts the upward propulsiveness and sudden leaps of other parts of the phrases. It also accounts for some of the somberness and sadness in much of Benda's music.

One approach to cadences which appears frequently is the six- seven- or eight-note descending scale pattern. This occurs in a variety of different rhythmic patterns. Representative examples of each pattern can be found in the

following cases, listed in descending order of frequency: Sonata 12iii,30; Sonata 11i,26; Sonata 31,44-45; Sonatina 24,16; Sonatina 3,15. Another figure consists of a broken chord embellishment of the scale pattern (Sonata 2iii,25). Figures similar to these also appear in C. P. E. Bach's works.

Another common end to a phrase, to an Einschnitt, or to a caesura, is one of two descending three-note figures in the rhythm ♩. (Examples may be found in Sonata 1iii, 36, and Sonata 1i.) These are not unrelated to the standard two-note "sigh" figure, which appears frequently in Benda's works, especially in the 1757 sonatas.

An extremely common type of melodic figuration in Benda's music consists of a single reiterated note which alternates with other single notes which form a melodic line. Sonatina 28 opens with such a figure. Another variety of this figuration occurs when a single reiterated note alternates with a melodic figure which is repeated in sequence (Sonata 4i,21-22). A third variety utilizing the same principle occurs when notes leap out to form a melodic line from a reiterated melodic figure (Sonata 8iii).⁴⁴ These three types of figuration can also frequently be found occurring simultaneously in both hands so that the two hands form the intervals of sixths, thirds, octaves and tenths. This simultaneous figuration can be found in Sonatinas 11,13; 12,22-23; Sonata 11iii,32; Sonata 16i,6-8.

Arpeggios and broken chords appear in many varieties

in Benda's music. Arpeggios may occur in one hand (Sonata 8i,12-13), or may be divided between the hands (Sonatina 7,9). In the latter process, a variety of note groupings may occur: 3 l.h. + 3 r.h., 4 l.h. + 3 r.h., etc.

Broken chords in one hand include the following varieties:

1. outlining a chord within an octave (Sonata 8ii, var. 1, 6).
2. outlining a chord through its inversions without a change of direction (Sonata 8iii, var. 3; Sonata 1i,22; Sonata 16iii,12). Sometimes the last note of a group is repeated (Sonata 8i,1).
3. outlining a chord using a change of direction (Sonata 1i, 14; Sonatina 4,7). Sometimes this can involve considerable complexity (Sonata 11ii,13).
4. outlining a chord in alternating thirds (Sonatina 25, 67-68).

Twenty-five of the 113 measures of the first movement of Sonata 8 include arpeggios or broken chords. Broken chords are prominently featured in variations 1 and 3 of the finale of the same sonata.

Benda frequently employed broken chord figuration between the hands. The most common note groupings are 1 l.h. + 3 r.h. and 1 l.h. + 2 r.h. Examples including various typical patterns of figuration are found in Sonatas 3,17-19; 7i,9; 8i,40.

Frequently scale, broken chord, or arpeggio patterns

appear side by side, sometimes even within a single beat. It is interesting that these types of figuration also occur in inversion, either simultaneously or successively.

Benda employed hand crossing in only two works--Sonatinas 7 and 3. It is a major element of Sonatina 7, occurring 28 times in 64 measures. In this work, the right hand always crosses over the left, and frequently, the right hand dips very low into the bass register, even touching the note FF twice near the conclusion of the piece. In Sonatina 3 the left hand crosses over the right hand in six instances. All of these occur in 1 l.h. + 3 r.h. broken chord figuration.

C. P. E. Bach voiced only cautious approval of the device of hand crossing, which he stated "has not been very much employed of late." He acknowledged that hand crossing "helps to make the keyboard a more comprehensive instrument and opens up new possibilities of expression," and stated that "excellent and also difficult pieces have been written which employ crossed hands." But he opposed compositions which employ needless crossing and suggested avoiding it if it was possible to do so.⁴⁵

It is not feasible to perform Benda's Sonatina 7 without hand crossing, and eliminating it in Sonatina 3 would have made the disjunct melodic line created by the crossing left hand less evident, and would lose the brilliant athletic quality created by the left hand leaps.

A progressive feature in Benda's use of the keyboard

is the presence of octave doubling in one hand in the melody. Sonatas 9ii,13; 10ii,4; Sonatinas 15,4-5; 20,6, are especially early examples of the use of legato octaves.⁴⁶

While many elements of his compositional process vary considerably, Benda's technical exploitation of the keyboard and use of figuration remains generally consistent throughout his output. Two of the sonatas which most display figuration and the idiomatic possibilities of the keyboard are Sonatas 8 and 9. The variation finale of Sonata 8, though not as powerful as the first movement of this sonata, is an arsenal of Benda's varieties of figuration.

William Newman credited Benda with having been one of the first Bohemians to display a "sure and fluent knowledge of the keyboard," citing Benda's cadenza-like passage-work between the hands, precipitant runs and wide leaps.⁴⁷ Heuschneider, who studied the works of many 18th century Italian and German composers, praised Benda for having summed up "a large variety" of technical features and with having contributed "many clavieristic elements towards the classical style." She is correct in pointing out that virtuosity does not dominate Benda's works.⁴⁸

Certainly Benda's music does exploit the possibilities of the keyboard, through athletic and sometimes intricate figuration, as well as through an exploitation of the registers, and a utilization of lyricism. However, the player today should not expect to find Benda's music grateful to play from an idiomatic point of view, since it often

does not "lie" comfortably under the fingers. Several reasons could account for this:

1. The music was designed with 18th century approaches to fingering in mind.
2. Benda may have conceived of keyboard music in terms of violin figuration, since his keyboard writing does bear a resemblance to violin music of his time.
3. Much of Benda's writing was derived from the figures and formulae which had been used previous to his time. The same figures were often used in music regardless of its medium of performance.
4. Benda's love of employing appoggiaturas above or below triadic tones in figuration frequently results in unpianistic writing.
5. His themes are often of a disjunct nature and can result in unpianistic writing, especially when such themes are imitated and both hands are simultaneously leaping (e.g., Sonatina 33).
6. The melodies and figurations contain many unpredictable twists and turns and changes of direction which are largely a result of a musical inspiration rather than idiomatic convenience.

Footnotes

¹The sole source of Mozart's alleged statement is Michael Kelley, the Irish tenor. The quotation appears in Kelly's Reminiscences (1821), and is reproduced in Ratner/CLASSIC, p. 81, and Szabolcsi/MELODY, p. 148.

²Szabolcsi/MELODY, p. 158, as reported by Giuseppe Carpani.

³Baker/KOCH, pp. 2, 13, 20.

⁴Buelow/CONCEPT, p. 186.

⁵Eighteenth century theorists especially well-known for their discussions of melody include:

1. Johann Mattheson (1681-1764), one of the first, most significant, and most thorough. His views appear primarily in Der vollkommene Capellmeister (1739), and formed the foundation for most subsequent 18th century writers on melody. Most of his orientation was toward the rhetorical aspects of music, which he explained with analogies to rhetorical principles. Lenneberg/MATTHESON, pp. 47-84, 193-234, presents in translation selections from Der vollkommene Capellmeister which deal with melody. Buelow/CONCEPT, pp. 182-184, summarizes Mattheson's views.
2. Joseph Riepel (1709-1782) put forth influential views on melody construction in his Anfangsgründe zur musikalischen Setzkunst, (1752-1768). The thrust of his discussion is periodicity (Tactordnung), which was "the ordering of melodic segments such that their juxtaposition and succession create a phrase rhythm." Baker/KOCH, pp. 4-8. See also Buelow/CONCEPT, p. 185.
3. Kirnberger's discussions of melody can be found in his Die Kunst des reinen Satzes (1771-1779), as well as in his articles which appeared in Sulzer's Allgemeine Theorie (1771-1774), most notably the one entitled "Einschnitt." Haggh/TÜRK, pp. 507-508, and Baker/KOCH, pp. 8-11, summarize some of Kirnberger's views.
4. The discussions of melody by Heinrich Koch (1749-1816) in his Versuch einer Anleitung zur Composition (1782, 1787, 1793) are of great significance. His account was "the most thorough and systematic that had yet appeared or was to appear," differing from his predecessors by "trying to explain musical grammar and not merely analyze music in terms of grammar." Baker/KOCH, pp. 2, 3, 11. This article is an excellent and thorough summary of Koch's views. Buelow/CONCEPT, p. 185, and Haggh/TÜRK, pp. 508-509, also discuss Koch's views.
5. According to Buelow/CONCEPT, pp. 185-186, Johann Friedrich Daube (c. 1730-1797) in his treatise Anleitung zur Erfindung der Melodie und ihrer Fortsetzung (1797-1798),

was the only writer of the 18th century who attempted

to reduce to practical terms and simple language the concept of melody which was at the very heart of Classical style.

Buelow/CONCEPT, pp. 185-195, summarizes Daube's principles for writing good melodies, as well as providing many of Daube's examples. Baker/KOCH, p. 38, briefly discusses Daube.

⁶Blume/CLASSIC, p. 46. See also Blume/CLASSIC, pp. 19-22, 140-146; Szabolesi/MELODY, pp. 147-148, 159-174; Buelow/CONCEPT; Lowinsky/TASTE, pp. 175, 190-192; Ratner/CLASSIC, p. 81. Ratner/CLASSIC, pp. 81-82, also discusses the various meanings of the term melody in the 18th century, as well as terms used to designate various aspects of melody.

⁷Willhelm Fischer, "Zur Entwicklungsgeschichte des Wiener Klassischen Stils," in Studien zur Musikwissenschaft III 1915, pp. 24 ff, cited in Larsen/OBSERVATIONS, p. 118.

⁸J. A. Scheibe, Der critische Musicus (1738-1740), quoted in Cannon/HISTORY, p. 253.

⁹Francesco Galeazzi, in Churgin/GALEAZZI, p. 191.

¹⁰J. A. Hiller, Nachrichten IV, p. 83, quoted in Ratner/CLASSIC, p. 230.

¹¹Denes Bartha, in Larsen/SOURCES, p. 138. See also Szabolcsi/HISTORY, pp. 131-158; Blume/CLASSIC, pp. 45-52; Lowinsky/TASTE, pp. 186 ff; Heuschneider/ITALY, pp. 11-12.

¹²François Chastellux, Essai sur l'union, pp. 16-17, quoted in Ratner/CLASSIC, p. 35.

¹³Lang/MWC, p. 600.

¹⁴Blume/CLASSIC, p. 33. These style changes are discussed in Lang/MWC, pp. 585-603; Blume/CLASSIC, pp. 31-34; Rosen/SF, p. 127.

¹⁵Szabolcsi/MELODY, pp. 135-141, 156-157, discusses this in detail and provides examples from the works of many diverse composers.

¹⁶See Stilz/BERLINER, pp. 86-88, 93-96, 118; Newman/SCE, pp. 34-35, which quotes J. A. P. Schulz, Marpurg, Lessing, Reichardt and Gerber; Rosen/SF, p. 137.

¹⁷H. C. Koch, Lexicon, p. 746, quoted in Ratner/CLASSIC, p. 218. See also Türk/SCHOOL, p. 383; Kirnberger/ART, p. 417; Rosen/SF, p. 230.

¹⁸Engel/SOURCES, p. 12. See also Rosen/SF, pp. 137-138, 230-231; Ratner/CLASSIC, pp. 218-219; Larsen/OBSERVATIONS, p. 137.

- ¹⁹Newman/THIRTEEN.
- ²⁰Stilz/BERLINER, pp. 88-89, 119.
- ²¹Blume/CLASSIC, p. 64.
- ²²Heuschneider/GERMANY, pp. 66-67.
- ²³See pp. 669-670 below.
- ²⁴Galeazzi, in Churgin/GALEAZZI, pp. 189-192.
- ²⁵Wolff/MASTERS, pp. 79-80, 101-102, discusses Mozart's use of wide leaps.
- ²⁶Kirnberger/ART, pp. 353, 360. See also Buelow/CONCEPTS, who cites Mattheson and Daube. Kirnberger/ART, pp. 354-366, discusses the use of the various intervals in melodies, providing examples of the preferred and less preferred usages.
- ²⁷Kirkpatrick/SCARLATTI, p. 308, discusses this aspect of performance.
- ²⁸Bach/ESSAY, p. 439.
- ²⁹Kirnberger/ART, pp. 351, 353-354, 368. See also Buelow/CONCEPTS, p. 183, who cites Mattheson.
- ³⁰Kirnberger/ART, pp. 348-350. Francesco Galeazzi, in Churgin/GALEAZZI, p. 191. Wolff/MASTERS, pp. 98-100, discusses Mozart's use of the dominant scale degree in the openings of several of his works.
- ³¹Quantz/FLUTE, p. 315.
- ³²Bach/ESSAY, p. 150.
- ³³W. A. Mozart, quoted in Matthay/INTERPRETATION, p. 137.
- ³⁴Hindemith/COMPOSER'S, p. 248.
- ³⁵Türk/SCHOOL, p. 380.
- ³⁶Ratner/CLASSIC, p. 91. Ratner/CLASSIC, pp. 83-91 and 111 contain many examples from 18th century sources of melodic figures, their rearrangement, and reductions of elaborate melodies to show structural melodies.
- ³⁷Türk/SCHOOL, p. 380.
- ³⁸Bach/ESSAY, pp. 439-440, suggested these three procedures.

³⁹Mozart/TREATISE, pp. 211-214; Türk/SCHOOL, p. 381; Donington/IEM, pp. 268-269.

⁴⁰Ratner/CLASSIC, p. 84.

⁴¹Türk/SCHOOL, pp. 380-381; Haggh/TÜRK, pp. 529-530; Mozart/TREATISE, pp. 210-211. See also Donington/IEM, pp. 270-271.

⁴²Stilz/BERLINER, p. 50.

⁴³For information on the true Ribattuta see Mozart/TREATISE, pp. 188, 210; Bach/ESSAY, p. 108; Türk/SCHOOL, pp. 285-286; Haggh/TÜRK, p. 490; Donington/IEM, p. 255.

⁴⁴Heuschneider/GERMANY, pp. 69-70, refers to Reimann's having termed this violinistic device "Mannheim sparks."

⁴⁵Bach/ESSAY, pp. 77-78. Mitchell/BACH, p. 78, provides historical background on the device of hand crossing, which was sometimes referred to as "sorcery" in the 18th century. The 1st movement of the 6th sonata of Bach's Pröbestücke includes hand crossing. Türk/SCHOOL, pp. 182-188 discusses hand crossing.

⁴⁶See also p. 373 below.

⁴⁷Newman/THIRTEEN.

⁴⁸Heuschneider/GERMANY, p. 68.

CHAPTER XIII

TONALITY

Key Affect

Many 18th century musicians believed there were specific emotions and characters inherent in each key. This subject was widely discussed and became a matter of much controversy which has continued to the present day.

Several factors argue against the existence of a specific affect for each key:

1. Different works in a given key often contain very divergent moods and musical characteristics. This can occur not only among works by composers who lived in different eras, but also among works of composers who were contemporaries, and even among different works by the same composer.
2. Composers have transposed their own and others' works from the key in which they were originally conceived.*
3. International standardization of pitch is a very recent development, with $a^1 = 440$ Hz having been adopted only in 1939, by an international conference held in London.

*A famous example is the Overture nach Französischer Art by J. S. Bach, which was originally written in C Minor, but transposed to B Minor when published.

This was a modification of $a^1 = 435$, which had been fixed by the Paris Academy in 1859, and endorsed by an international conference in Vienna in 1885.* Previous to these agreements, there had been a confusing, chaotic variety of pitches, depending upon the geographical location, historical era, and even the type of instrument or ensemble for which a work was intended. The actual pitches which have been documented indicate that instrumental pieces, other than organ works, written throughout the 18th century, usually sounded approximately a semitone lower than they do when performed today.

On the other hand, there are several factors which support the concept of a specific key affect:

1. Specific keys have often been used rather consistently to portray certain moods.
2. Many composers and theorists have written on the perceived qualities of particular keys. Composers of songs including Hugo Wolf, have stated their belief that their works should be sung in the original keys, and opera composers including Mozart have attached much importance to finding the best key for each portion of their operatic works.¹ Quantz and Leopold Mozart believed that

*The modification to $a^1 = 440$ was necessitated by the fact that $a^1 = 435$ was settled upon for instruments at 59° Fahrenheit, and by 1939, it was realized that concert halls averaged 68° or more, which caused a rise in pitch of wind instruments. HARVARD, p. 678; Ulrich/MTNA, p. 12. Further information of the history of pitch may be found in Donington/IEM, pp. 505-512; GROVE'S, "Pitch, standard;" HARVARD, pp. 678-679; Hollis/PIANO, p. 60; Haggh/TÜRK, pp. 526, 527.

the individual keys embodied different characters, and Quantz suggested that one transpose a piece and observe the difference in each key selected.²

Quantz also made reference to the importance of tonality in the performance of a work:

- a) In listing features which reveal the dominant sentiment of a work which, he maintained, affected the performance, he first of all listed determining "whether the key is major or minor." He went on to elaborate that

generally a major key is used for the expression of what is gay, bold, serious, and sublime, and a minor one for the expression of the flattering, melancholy and tender.³

- b) In explaining the distinction between the two kinds of slow movements, "very slow and melancholy" and "more lively, and hence more pleasing and agreeable," (similar to what today would be considered adagio and andante) Quantz stated that "in both kinds the style of execution depends greatly upon the keys in which they are written." The very slow, melancholy movements were "much better" suited for, and were usually set in the keys of A Minor, C Minor, F Minor, and D[#] Major [sic]. The remaining keys were to be used for "pleasing, singing and arioso" pieces.*

*Quantz/FLUTE, p. 164. On page 165, Quantz includes G Minor with the keys listed above. Mattheson provided a very detailed discussion of key affect in Part III, Chapter II of Das neu-eröffnete Orchestre (1713), his first published work. This is a combination of his own views, and those commonly held in his time. It is interesting to note that

3. Some of the various temperaments in use in the 17th and 18th centuries caused each key to have a specific character.

In the many temperaments in vogue during the late Baroque, the beating speeds of each triad of the 24 keys was subtly, but to the trained ear perceptibly, different one from another. Some had pure fifths and medium to fast thirds; others tempered fifths (somewhat more tempered than those of the equal system) plus slow, medium, or fast thirds. In general, keys on the flat side of the 'circle' were in the former category, and those on the sharp side, in the latter. In a good 18th century 'well-temperament,' the sudden change from one type to another through modulation is one of the most poignant pleasures to be savored in a solo harpsichord performance, and once accustomed to it, one feels a bit deprived at a concert played on an equally-tempered instrument.⁴

Putnam Aldrich recalled having heard J. S. Bach's F[#] Minor Toccata performed on different instruments tuned to equal temperament and mean tone temperament. Comparing the effects of the performances of measures 108-129, where a one-measure progression is repeated 22 times in different transpositions, he found the

in 1731, in his Grosse Generalbassschule Mattheson stated his agreement with the French author Crousaz that there are not "sufficiently good grounds" to describe the specific attributes of each key. Bodky/BACH, p. 229. One of Mattheson's final works, Der vollkommene Capellmeister (1739), which summarizes his views, does not contain any discussion of key affect. Lenneberg/MATTHESON, p. 234. Heinichen, quoted in Buelow/HEINICHEN, pp. 270-272, vigorously opposed the assigning of an affect to a particular key. Other significant discussions of key affect occur in the writings of Rameau (see GROVE'S, vol. VII, p. 34), Kirnberger/ART, pp. 18-24, 336-346; Galeazzi, Koch, and Schubart (the locations of these three discussions are cited in Ratner/CLASSIC, p. 411); Schumann (see Henry Pleasants, The Musical World of Robert Schumann, pp. 62-63). See also Roberts/KEY; Buelow/HEINICHEN, p. 272; Haggh/TURK, p. 525; Newman/SCE, p. 137.

equal temperament performance

incredibly dull, in spite of variations in dynamics which attempted to give some shape to the period.

The mean tone performance

was a revelation, in that each successive repetition of the figure actually sounded differently, owing to the greater or less dissonance of its component chords. The harmonic tensions and relaxations brought out the form of the passage with no need for dynamic change to relieve the monotony. Is it not possible that many of the frequent rosalias and sequences in Baroque music were calculated expressly to make use of the dissonances inherent in mean tone temperament? This is a field that remains to be explored.⁵

"Well-tempered" systems were employed in Germany even late into the 19th century. Contrary to popular belief, well-tempered systems are not synonymous with equal temperament in which every semi-tone is mathematically equal. But well temperament, like equal temperament, does allow all keys to be used, with the purity of some intervals being sacrificed in order to make others acceptable. As this tuning is a matter of taste and not rigid mathematical relationships, many varieties of tuning based on the well-tempered system developed and were widely used throughout the 18th century.* Even as well temperament gained in prevalence, keys with few accidentals were commonly used, partly because the other keys had a rougher affect even when well-tempered. Equal temperament was not in common use until well into the

*Jorgensen/TEMPERAMENTS, discusses a number of these varieties. Jorgensen/TEMPERAMENTS, p. 22, states:
 Today's custom of performing J. S. Bach's Well-Tempered Clavier in equal temperament is ridiculous because the purpose of the Well-Tempered Clavier was to demonstrate

19th century, and was opposed by many 18th century theorists, including Kernberger.⁶

Tonalities in Benda's Keyboard Works

Benda used the following 14 keys as principal keys of his sonata movements and sonatinas: C, G, D, A, F, B^b and E^b Majors; A, E, B, D, G, C and F Minors. The 10 principal keys of the first and third movements of the sonatas are shown in Table 21, along with the specific sonatas in which they appear.

TABLE 21
KEYS OF SONATA 1st AND 3rd MOVEMENTS

<u>Key</u>	<u>Sonata</u>
C	10, 16
G	2, 8
D	6
F	4, 11, 14
B ^b	1
E ^b	13
a	9
d	3
g	5
c	7, 12, 15

Tables 22 and 23 list the 11 principal keys of the second movements, along with the specific sonatas in which the key is used, and the key relationships between the first and second movements.

the key-color changes from one tonality to the next in well-temperament. If composers of the seventeenth and eighteenth centuries could hear their music in our equal temperament, they would judge our instruments to be out of tune.

TABLE 22
KEYS OF SONATA 2nd MOVEMENTS AND
RELATIONSHIPS TO 1st MOVEMENTS

<u>Key</u>	<u>Sonata</u>	<u>Key Relationship to 1st Movement</u>
C	8	IV
A	9	I (Parallel Tonic Major)
F	10, 16	IV
B \flat	11, 14	IV
E \flat	7, 12, 15	III (Relative Major)
	5	VI
a	3	v
e	2	vi (Relative Minor)
b	6	vi (Relative Minor)
d	1	iii
c	13	vi (Relative Minor)
f	4	i (Parallel Tonic Minor)

TABLE 23
KEY RELATIONSHIPS OF 1st MOVEMENTS
TO 2nd MOVEMENTS

<u>Key Relationship</u>	<u>Sonata</u>
I-IV	8, 10, 11, 14, 16
i-III (Relative Major)	7, 12, 15
I-vi (Relative Minor)	2, 6, 13
i-I (Parallel Tonic Major)	9
I-i (Parallel Tonic Minor)	4
I-iii (Mediant)	1
i-v (Dominant Minor)	3
i-VI (Submediant)	5

Table 24 lists the 12 principal keys of the sonatinas, as well as the specific sonatinas in which they appear.

TABLE 24
KEYS OF SONATINAS

<u>Key</u>	<u>Sonatina</u>
C	4, 11, 19, 26, 28
G	20, 24, 27, 31
D	1, 8, 12, 17, 25, 34
A	14, 32
E	2, 9, 10, 21, 33
B ^b	7, 15, 22
E ^b	18, 29
a	3
e	5
d	6
g	16, 23, 30
c	13

The tonalities which Benda employed show a preference for flat keys.* Tables 1-6 in Appendix I compare Benda's key usage with that of C. P. E. Bach, Haydn, Mozart and Beethoven. The keyboard works of these five composers are compared with respect to: keys of the first movements of sonatas; keys of the slowest subsequent movements of their sonatas in three and four movements; use of major vs. minor keys in first movements and slowest subsequent movements of sonatas in three and four movements; and key relationship of slowest subsequent movement to the first movement of the sonatas in three and four movements.

The keys employed by Benda were not unusual in the 18th century, since the principal key of most pieces of

*The keys of C Major and A Minor have been omitted in making the following calculations. The following percentages of movements are in flat keys:

1. Sonata movements	78%
2. Sonatinas	54%
3. Sonata movements and sonatinas	68%
4. Major key movements	60%
5. Minor key movements	88%

that time rarely exceeded three or four accidentals,* and Benda only exceeded three accidentals in one instance (the F Minor Sonata 4ii). Blume believed that the use of keys with few accidentals was a result of a fundamental tenet of the aesthetic thought of the time. This was also reflected in the overwhelming preference for major keys, contributing to the bright, optimistic, cheerful, healthy sound of much of the music.**

The infrequent use of minor keys in most mid- to late-18th century composers' works can be seen in the fact that of 3,421 symphonies, string quartets, violin concerti and violin sonatas from years 1762-1787 of the Breitkopf Thematic Catalogue, less than 8% were in minor.⁷ Jan La Rue has stated that only about 2% of all known 18th century symphonies are in minor.⁸

Benda employed a surprisingly large number of minor keys: 38% each, of the first, second and third movements of the sonatas, and 18% of the sonatinas. (While the percentage of minor keys used in the sonatinas does not appear large numerically, when one recalls that a sonatina was usually a particularly light-hearted, entertaining work, the percentage

*Those composers who did rather frequently exceed the limits of these keys included Haydn, as well as other composers in Vienna and Mannheim. Einstein/MOZART, p. 158.

**Blume/CLASSIC, p. 37. Engel/SOURCES, p. 15, views the use of major as reflecting the "primitive optimism of rationalism." The preference of amateurs for major keys is discussed in Longyear/CLASSIC. See also Ratner/CLASSIC, pp. 50, 54-59.

of minor keys becomes more significant.) In one sonata (No. 3) Benda placed all the movements in the minor mode, a rarely used procedure in the 18th century.⁹ Benda's slow movements in minor mainly occur in the 1757 sonatas, with the four major key works all containing minor slow movements. Only one of his later major key sonatas has a minor slow movement (No. 13).*

Although the Sturm und Drang movement has traditionally been credited with fostering a sudden usage of minor keys around 1770, this notion is now disputed:

1. Individual composers' preferences for minor were the reason for frequent appearances of minor keys.¹⁰
2. A great majority of Haydn's supposed Sturm un drang works had been composed substantially before the literary movement of that name began to spread its influence,
as H. C. Robbins Landon has proven through a re-examination of the dating of Haydn's symphonies.¹¹
3. There was no significant increase in minor key works during the 1770's, except in the case of specific composers.¹²

Although composers such as Vivaldi, in the early part of the century, used minor for "thoroughly festive, joyous concertos," C. P. E. Bach has been credited with abandoning this usage, and instead employing minor tonalities "wholly to serve the expression of passion."¹³ Benda appears

*This is similar to Haydn's having only infrequently provided minor key slow movements to major key works after 1774. Longyear/SONATA FORM, p. 224.

to have shared Bach's outlook, although Benda's minor key sonatas published in 1757 are not as totally removed from the earlier aesthetic as are his sonatas published in the 1780's. Benda may have been influenced by the fact that in opera, the minor key was "almost always used to express passions."¹⁴

Benda's use of minor keys remained consistent throughout his life. He did not simply employ them in his youth, or in the 1760's when Filtz, Haydn, and others were making especially frequent use of them, or only late in his life.

William Newman cited Rutini, Galuppi, J. C. Bach, Nicolas Joseph Hüllmandel, Nicolas Sejan, and Clementi as examples of composers in whom the minor mode (especially d, g and c) seemed to bring out the most "intense, dramatic, and expressive feelings."¹⁵ Benda belongs in this category also.

Whether Benda followed the customs of his times and previous times in his choice of key is open to debate, just as it is debatable how much difference there is among the different keys. But it is the conclusion of the present writer that Benda was quite particular about his choices of key, as they did correspond in so many cases with the customary moods associated with certain keys in his day. The following discussion will deal with each key which Benda used in his sonatas and sonatinas.¹⁶

Benda's works in C Major echo the description of

C major by the English musician William Tans'ur (1706-1783): "cheerful, . . . applicable to merry and sprightly subjects." They also reflect Mattheson's views of C major as an "expression of joy . . . [which] a clever composer . . . [can] use for tender and charming compositions." Variation as a form and technique is especially evident in Benda's C major works (Sonatinas 4 and 11, Sonata 10i). Perhaps the more neutral color of this key makes it a good choice for the background, allowing the figuration alone to provide the interest. (Bodky used this word neutrality with respect to most of J. S. Bach's works in the key of C major.) Benda also tended to use C major for sonatinas which display menuet-like characteristics (Nos. 11, 19 and 28).

Benda's G major movements, with their usually modest, relaxed tempi, can be characterized as pleasant. Therefore, Mattheson's description of G major as "insinuating and persuasive" and "suited to the expression of serious as well as gay affects" well suits Benda's usage of the key. As with the key of C major, Benda employed G major for a menuet and for a set of variations.

Sonata 8i provides an example of Mattheson's other view of G major as "somewhat brilliant." This movement is one of the most exciting in Benda's output, exhibiting a concerto-like brilliance and orchestral effects. However, as a foil to the brilliance, Benda inserted an Adagio section at the second key area. While Benda's G major works probably cannot be viewed as expressing "serenity" and "exuberant joy"

as Bodky termed J. S. Bach's use of this key, one can see the related blend of graciousness and brilliance.

Benda's keyboard works in D major, like the works of many other 18th century composers including J. S. Bach and Mozart, are generally brilliant and extroverted. Sonata 6 contains an Allegro assai $\frac{6}{8}$ finale, which is the concluding movement in the 1757 publication of sonatas. Four of the six sonatinas in D major employ Presto or Allegro assai tempo/character indications, or are Allegro movements in compound meter (Nos. 8, 17, 25 and 34). Therefore, Mattheson's description of D major as "noisy, gay, war-like and cheering" is rather apt. The dotted rhythms amidst the brilliance of Sonata 6i provide an illustration of Mattheson's characterization of D major as "somewhat sharp and stubborn."

Mattheson also called attention to the potential use of D major in delicate writing. Benda provided two examples of this usage--Sonatinas 1 and 12. Therefore, Bodky's citation of J. S. Bach's usage of D major to depict triumph, for French Overture style elements, and in works with an inner serenity parallels the three types of situations in which Benda used this key.

Benda's three uses of A major are all similar and reflect Mattheson's description of A major as "very touching although . . . somewhat brilliant." The Arioso Sonata 9ii is one of Benda's most successful and immediately appealing slow movements, with the figuration always projecting a mood

in the way Haydn's figuration in his late works is the carrier of deeply felt expression. Both of Benda's sonatinas in A major (Nos. 14 and 32) take a turn into A minor in the middle section, which is shown in the key signature. Perhaps this is an indication of the poignancy which lies beneath the surface of A major works. Mattheson believed A major to be best suited to the "expression of plaintive and sad passions rather than to divertissements."

The most frequently employed tonality in Benda's sonatas and sonatinas, as well as in the sonatas of those composers listed in Appendix I, is F major. Mattheson described this key as being

capable of expressing the most beautiful sentiments in the world, be they magnanimity, perseverance, love or whatever else is at the top of the register of virtues.

He cited its naturalness, "courteousness, and adroitness," and compared it to a handsome person whose every gesture betrays a bonne grace. These traits can be seen in Benda's keyboard works in F major.

Other characteristics of F major include a naive and pastoral element, which Alfred Einstein attributed to Mozart's use of this key and a "concertizing style," which Bodky noted in many of J. S. Bach's F major works. The pastoral element, which was found especially in F major works by composers in Northern Europe, is reinforced by the fact that most of the tempi in Benda's F major works tend to be moderate, and that an especially singing, homophonic style dominates. The interspersal of passagework, especially scales

or arpeggios for one hand, points to the "concertizing" aspect. The apotheosis of the concertizing style occurs in the perpetual motion Presto finale of Sonata 4. One could be tempted to feel that some melodic writing in the key of F major lacks depth, and that the passagework is a bit mechanical. But Mattheson's description hints at the beauty which works in F major hold. If the performer thinks of himself or herself as expressing the qualities cited above, the melodic writing can take on a special hue and color and the passagework can sparkle and dazzle. Immersing oneself in the intensity of some of the "darker" keys is often not as much a challenge as bringing an F major work to its highest realization. Indeed, the word galant, which was often used to describe 18th century music, might best epitomize this key.

The affect of B^b major does not seem unrelated to F major in its versatility. Mattheson referred to B^b major as being "very diverting, showy, [and] magnificent . . . [and yet] somewhat modest . . . [and] delicate." The fact that Benda began his first printed keyboard sonata volume with a sonata in B^b major may have been to show the player the versatility of the writing at the outset, as well as to charm him or her by the "diverting" aspects of this key. The virtuosic character of B^b major can be seen in the extroverted Sonatina 7, the closing work of Sammlung 1. This work includes hand crossings, Alberti basses, arpeggios, and use of extremes of register.

Mattheson also credited B^b major with being able to "elevate the soul." It is this aspect which provides the most noticeable difference from the key of F major. The moderately slow movements in Benda's B^b major sonatas and sonatinas evidence much warmth (Sonatina 15, Sonatas 11ii and 14ii). Melodic arpeggios seem to permeate these works, whether in eighth notes or as the structural pitches around which ornamental notes are placed. The B^b major movements are usually quite short, but are capable of capturing mood of great fulfillment. They seem to speak directly to the listener, and some of them are among the present writer's favorite keyboard works by Benda.

Although the key of E^b major tends to conjure up heroic images to generations which have been raised on the "Eroica" Symphony, the "Emperor" Concerto, and Ein Heldenleben, Mattheson considered E^b major to be "rather pathetic, always serious, and plaintive." Benda's use of E^b major in his keyboard works does not appear to quite express these emotions. Instead his use is more along lines similar to Mozart in Die Zauberflöte, and his other works which dealt with friendship - to project an affect of seriousness, nobility and warmth. This, therefore, is not entirely unrelated to Mattheson's attitude, but is somewhat more optimistic. Bodky's reference to J. S. Bach's use of E^b major for "peace of mind" is not inapplicable to Benda's usage. Sonata 12ii is among the most expressive of all Benda's compositions, and it, along with Sonata 7ii, evidences a pulsating, heartfelt

depth. Sonatina 29 and the finale to Sonata 13 show an active, spirited side of E^b major which Mattheson did not refer to. Therefore, Benda appears to have seen two sides to E^b major, as he did to F and B^b majors.

Although A minor was only used by Benda in a few works, these movements have immediate appeal: the siciliano Sonata 3ii, Sonata 9i and iii, and Sonatina 3. Mattheson's "plaintive, dignified, and relaxed" characterization of A minor seems only partly applicable to these works, which contain a more impassioned urgency than Mattheson imputed to the key. Benda's A minor works seem related to the use of A minor which J. S. Bach made in pieces which Bodky termed "wild."

Benda's two uses of E minor (Sonata 2ii and Sonatina 5) both illustrate to some degree Matheson's description of this key:

pensive, profound, sad and expressive of grief; in such a way, however, that some chance of consolation remains.

It is interesting that both of Benda's examples contain much use of syncopation, chromaticism, and a very large use of deceptive harmonic motion on all levels. Sonatina 5 could almost be called the "Deceptive" Sonatina.¹⁷ The second portion of Mattheson's description is significant, as E minor does not seem to be the saddest key to Benda.

Benda's single movement in B minor is one of the darkest in his sonatas (Sonata 6ii). Therefore, Mattheson's comment that B minor was "seldom used . . . bizarre, moody

and melancholy" is borne out.*

Although many 18th century composers made little use of B minor in any genre, Haydn and C. P. E. Bach did not hesitate to use it. Bodky considered it J. S. Bach's favorite key. Benda's use of B minor in 1757 sonatas and never again in his solo keyboard works suggests that it was possibly a key primarily used in the early 18th century and in Germany, and that it was not primarily an Italianate or late 18th century key.

Benda's works in D minor contain much chromaticism, which was common in early 18th century works in this key. J. S. Bach's works show both a fiery storminess and a contemplative use of D minor.¹⁹ Mattheson dwelt on the contemplative use of the key calling it: "devout, calm, agreeable, expressive of contentment." This aspect is exemplified in Benda's Sonata lii. However, Benda's other uses, Sonata 3i and iii, and Sonatina 6, exemplify the stormy aspect.

G minor is the second most used minor key in all of Benda's keyboard works, and by far the most used minor key in the sonatinas. Mattheson evaluated G minor as

almost the most beautiful key, [with a mixture of] seriousness, spirited loveliness, [and] uncommon grace. . . . It is suitable for tender as well as refreshing things, for yearning as well as happy ones . . . it lends itself well and flexibly to moderate plaintiveness and tempered gaiety.

Bodky called it "Mozart's key" and when one recalls that some individuals ascribe part of Mozart's greatness to his ability

*Beethoven, quoted in Brendel/THOUGHTS, p. 44, termed B minor the "black key."

to "smile through his tears, and cry through his smile," Mattheson's view of G minor makes it seem a good vehicle for such writing.

All of Benda's sonatinas in G minor (Nos. 16, 23 and 30) reflect the above mentioned mood. Sonatina 23 is a masterpiece. One can easily imagine one of Benda's Singspiel characters singing it, and its touching simplicity is capable of producing a lasting impression. The 1st and 3rd movements of Sonata 5 reflect elements of the pomp and ceremony which Baroque composers frequently attributed to G minor.

However successful Benda is in Mozartean G minor, it is C minor which could be called "Benda's key." He wrote as many sonatas in this key as in all the other minor keys combined, and 40% of all of his minor key sonata movements are in C minor.

Mattheson referred to C minor's "exceeding loveliness, and at the same time, sadness," and Quantz cited it as one of the four keys which best express sadness. Bodky assigned the words "composure and imperturbability" to J. S. Bach's works in C minor. However, it is a sense of strength and power which is communicated most often in Benda's use of C minor. In this way, Benda is similar to Beethoven, who made abundant use of C minor in many of his most tragic and dramatic works. Haydn, Mozart and Schubert, in addition to Beethoven, wrote powerful C minor keyboard sonatas. (C minor is, in fact, the only minor key in which all four of these masters composed a solo keyboard sonata.)

Two of the greatest Benda sonatas are in C minor (Nos. 7 and 12). These compositions are completely satisfying with their many ideas, moods and textures. No. 12 is the bigger of the two works with a longer 3rd movement, containing more ideas and variety. Sonata 15, also in C minor, has formal similarities to Sonata 12. All three of these C minor sonatas have second movements in E^b major. Sonata 13 in E^b contains a slow movement in C minor showing the sad and lovely aspect of this key. Although C minor was so frequently used by Benda in his sonatas, only one sonatina is in this key. Perhaps he saw an austerity or formality in the key, which made it more suitable for the more formal and thoughtful genre of the sonata than the more gracious and genial genre of the sonatina.

Benda made use of F minor only once in his keyboard works (Sonata 4ii). This movement also contains his only use of Largo and sempre piano, and is possibly the most profoundly sad utterance in all of his keyboard compositions. Quantz considered F minor to be one of the four best keys with which to express sorrow, and Mattheson's description is very applicable to Benda's usage:

profound grave and deathly anguish of the heart, combined with despair: it is immeasurably moving. It expresses beautifully a black, hopeless, melancholy and sometimes causes horror or shuddering to the listener.

Winsor¹⁸ stated that Benda was particular about and consistent in his choices of keys throughout his stage works. Rarely did he exceed four flats or four sharps, and he quite

often limited himself to three accidentals. He was much more likely to employ flat keys than sharp keys. The exceptions were all Singspiele (Der Jahrmarkt, Walder and Der Holzhauer), where D major and A major were the most commonly used sharp keys. Romeo und Julie is interesting in its use of flat keys for the male roles and sharp keys for the female roles.

E^b major was the most frequently used tonality throughout Benda's works for the stage, and was the most extensively used key in Ariadne auf Naxos, Pygmalion, Der Tartarische Gesetz, and Das Findelkind. (The last of these also favored F major.) Storm scenes figured prominently in Ariadne auf Naxos, Medea, and Almansor und Nadine, and D minor was the key selected to depict these scenes in Ariadne and Almansor.¹⁹ In Medea, the storm music occurs in C minor. Medea's overture, however, is set in D minor. One particularly striking example of Benda's depictive use of tonalities occurs in Pygmalion. The first occurrence of a sharp key, in this case A major, appears at the moment when Pygmalion first unveils his statue of Galatea.

It appears to the present writer that Benda's use of tonalities in his stage works is similar to the usage in his keyboard works. Therefore, a study of the tonalities of Benda's stage works can enhance one's understanding of the keyboard works.

Footnotes

¹Mozart's use of keys is discussed in Einstein/MOZART, pp. 157-162; Ratner/CLASSIC, pp. 398-399; Szabolcsi/MELODY, pp. 148-149.

²Quantz/FLUTE, p. 164; Mozart/TREATISE, p. 64.

³Quantz/FLUTE, p. 125. Bodky/BACH, p. 229, translates "flattering" as "caressing." Regarding the term flattery, see footnote* on pp. 155-156 above.

⁴Lucktenberg/REVIEW.

⁵Aldrich/AUTHENTIC, p. 164.

⁶Kirnberger/ART, p. 19. Further information on temperament may be found in: Kirnberger/ART, pp. 18-24, 336-346; Türk/SCHOOL, pp. 372-278, 525-526; Barbour/TEMPERAMENT; Jorgensen/TEMPERAMENTS; Donington/IEM, pp. 513-515; Lucktenberg/REVIEW; Ratner/CLASSIC, pp. 59-60; Kirkpatrick/SCARLATTI, pp. 241-242.

⁷Longyear/CLASSIC, p. 28.

⁸Jan LaRue, cited in Howard Brofsky, "The Symphonies of Padre Martini," Musical Quarterly, LI (1965), p. 651, quoted in Longyear/CLASSIC, pp. 27-28.

⁹Longyear/SONATA FORM, pp. 222-224, who cites some of the rare examples.

¹⁰Newman/SCE, p. 137, who cites G. B. Pescetti's equal number of major and minor key works.

¹¹Landon/HAYDN, Vol. II, p. 267.

¹²Longyear/CLASSIC, p. 29. See pp. 86-88 above.

¹³Bernard Rywosch, Beitrage zur Entwicklung in Joseph Haydns Symphonik, quoted in Landon/HAYDN, Vol. II, pp. 272-273. See also Wolff/MASTERS, p. 49.

¹⁴Landon/HAYDN, Vol. II, p. 272.

¹⁵Newman/SCE, p. 137. See also Longyear/SONATA FORM, pp. 225-226.

¹⁶Mattheson's views, frequently quoted below, which originally appeared in Part III, Chapter II of Das neu-eröffnete Orchestre are usually quoted here from Lenneberg/MATTHESON, pp. 234-236, and on occasion from

Bodky/BACH, pp. 226-241. Bodky's views of J. S. Bach's use of tonalities are also frequently drawn upon. Other sources used here include: Quantz/FLUTE, p. 164; Einstein/MOZART, pp. 160, 162; Keller/WTC, pp. 22-23; William Tans'ur, cited in Wessel/AFFEKTENLEHRE, p. 151.

¹⁷See pp. 612 and 662-663 below.

¹⁸Winsor/BENDA, pp. 35, 53, 66, 71, 77-78, 92-93, 96-97, 123, 141, 157, 187-188, 193, 195, supplied the information which follows.

¹⁹Landon/HAYDN, Vol. II, p. 278, cites Haydn's use of D minor for storm scenes.

CHAPTER XIV

HARMONY

Introduction

Johann Abraham Birnbaum, when citing the "very nature of music" in 1738, wrote that "music consists of harmony."¹ This epitomizes the viewpoint of most 18th century theorists, whose overwhelming concern focused on harmony. Their outlook was primarily shaped by their lifelong experience playing continuo and realizing figured bass.

Jean Philippe Rameau (1683-1764) was the creator of much controversy with his theories, found originally in Traité de l'Harmonie which was published in 1722. These theories "actually exploded the continuo system" and "laid the foundation for modern harmonic theory."² His theories included: chord roots and triad inversions, superimposed thirds, root movement progressing by fifths, the 7th being the most important dissonance (especially in the V7), and 7th chords appearing on all notes of the scale except the tonic. He believed that the function of a chord was more important than the separate sonority itself, and he stated that a dissonance must move to a consonance to achieve

intelligibility. He referred to the triad and the 7th chord as his fundamental harmonies.

A great number of musicians, including J. S. Bach, C. P. E. Bach, Heinichen, Mattheson, Scheibe and Telemann, vehemently opposed Rameau's theories. C. P. E. Bach was unequivocal: "You can loudly proclaim that mine and my late father's principles are anti-Rameau."³ With their outlook conditioned by thorough-bass playing they perceived each chord simply on the basis of its own actual bass note and the indicated interval framework above that note. To them, recognizing the root of a chord did not assist the performer at all, since he/she was not accustomed to thinking in those terms.* Some chords were even regarded as interchangeable above the same bass note, even though they had different roots.

Other theorists aligned themselves with one side or the other, adopting all or some of its views. In many cases, information was misunderstood, misinterpreted, or mistranslated, leading to much confusion on many points.

One of the most prolific writers supporting the thorough-bass viewpoint was Kirnberger, who was deeply

*Kirkpatrick/SCARLATTI, pp. 211 passim. Even in the 20th century Kirkpatrick/SCARLATTI, p. 211, wrote: As an experienced continuo player I can testify to the practicality of the classification. The continuo player . . . accustomed in a split second to reducing all music, in any style, to the vertical chord skeleton and the simple basic progressions of continuo harmony . . . thinks of chords only in their context. This chapter, "Scarlatti's Harmony," pp. 207-250, is recommended reading.

influenced by the music of J. S. Bach and had briefly studied with him. Even Kirnberger, however, adopted some of Rameau's ideas on inversion, although he applied them differently. His chief adversary was Marpurg, Rameau's student, who unintentionally distorted many of Rameau's ideas, but was very vocal in defending his mentor's position as he understood it.⁴

For several reasons, it appears extremely likely that Benda would have agreed with the thorough-bass school:

1. He was a practical musician himself, who had frequently played continuo and was, on a day to day basis, involved in the practicalities of music making. The present writer knows of no evidence of his interest in the mathematical and speculative thinking which was a part of Rameau's theories.
2. He was a close associate of C. P. E. Bach, an outspoken opponent of Rameau.
3. His training took place in the years before Rameau's theories became widely known.
4. Most of the opposition to Rameau was centered in Germany, the area where Benda spent nearly all of his creative life.
5. Eitner cites the existence of a fragment of a General-bass Lehre authored by Benda.⁵
6. An anecdote regarding Benda is indicative of his attitude:

A flute virtuoso by the name of R. traveled several years ago under the name of Vanhall and came to Weimar too under this name. Benda takes a liking to him and begins to discuss music theory with him. But

he soon notices that the flutist understands nothing. Also, a count from Wien who is there discovers that the virtuoso is not Vanhall. Benda immediately confronts him with his deception, and the flutist begs for forgiveness. Benda replies, "You played beautifully and need not have borrowed a name--that I forgive. But that you understand nothing about the general-bass and especially nothing of counterpoint, that I can never forgive."⁶

Türk termed a knowledge of thorough-bass "indispensable to good execution," and listed several reasons why his knowledge was essential:

1. to be aware of the relative strength or weakness of consonant and dissonant intervals and harmonies
2. to be able to supply correct ornamentation
3. to facilitate sight reading
4. to understand whether to extend the length of the more important notes, and if so, how much
5. to be aware of and emphasize the notes which effect a modulation
6. to understand the various components which together comprise the melody.*

Beethoven's generation was probably the last to receive this instruction as a matter of course. It is a shame that thorough-bass training has not formed an integral part of every modern musician's upbringing. As a result, performers and teachers often do not have the deepest insight

*Türk/SCHOOL, pp. 322-323, 326-329, 504-506; see also Hagg/TÜRK, pp. 510-511. The last point is not specifically stated, but is clearly implied. C. P. E. Bach considered thorough-bass and accompaniment important enough to devote 94% of Part 2 of his Essay, 62% of the entire treatise, to these subjects. Quantz/FLUTE, p. 115, recommended that even beginning flute players study thorough-bass.

into a piece, and they and their audiences are robbed of the opportunity to be moved and entertained by the spontaneous creativity which a master thorough-bass player can display. They also lose out on "all the unwritten law, the axioms, the things that were taken for granted; in a word, the spirit of the time."⁷

Certain ideas regarding consonance and dissonance were generally accepted by most or all of the musical writers of Benda's time:

1. The major triad was the basic unit of harmonic sound. The minor triad was the next in acceptability, with the diminished triad being regarded as a distant third.
2. Intervals considered consonant by most musicians included the perfect octave, perfect fifth, major and minor third, and major and minor sixth. (The perfect fourth was controversial, as it has been throughout history. The thorough-bass school always considered it consonant, simply a result of chord inversion; Kirnberger considered it dissonant when used in a cadential $\frac{6}{4}$ situations.⁸ Major and minor seconds and sevenths, and all augmented and diminished intervals, were universally considered dissonant.

A performer should endeavor to be as aware as possible of dissonance and consonance. These are a manifestation of strength and weakness, and tension and release, the essence of music. This awareness should extend to the function of every non-harmonic tone.

According to C. P. E. Bach:

In general it can be said that dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them.⁹

Therefore, a performer should weigh all the vertical sonorities in relation to each other, determine which contain the most dissonance and intensity, and plan one's interpretation accordingly. Although, as Türk pointed out, there are exceptions to the principle that "the sharper the dissonance, or the more dissonances contained in chord, the louder must the harmony be played,"* as a general guideline this statement is valid regarding harmonic inflection.** But the ear should be the determining influence in these decisions, not simply the eyes or the mind.

Tobias Matthay's advice regarding harmonic progression is invaluable to all musicians. While the greatest artists may instinctively follow his approach, Matthay gave the teacher a vocabulary and method to use in providing even the most elementary student the fundamentals of artistic music making. His basic philosophy is that since music is "movement upon a time-surface," much as in painting or drawing "the movement is upon the canvas," the musician should

*Türk/SCHOOL, pp. 340, 513. See also pp. 661-662 below, and Kirkpatrick/SCARLATTI, pp. 312-315, where Kirkpatrick pointed out the need for the hand to be developed as an extension of the body, to be "capable of shaping a phrase within itself, of contrasting and relaxing with the music."

**Wolff/SCHNABEL, pp. 26, 42-49, 54, termed this process harmonic articulation, and offered several points based on the teaching of Schnabel.

"lay out the progression" of the musical picture. Viewing this progression as "movement towards something," provides the "basis of all shape in performance," and is "perhaps the most important teaching principle of all."

This idea of Movement is the vitalizing spark which turns mere notes into living music, this sense of Purpose--this sense of progressing somewhere. . . . By this sense of progression, of his being led somewhere, the listener's attention is attracted, and is retained.

He maintained that:

No one (not even a child-beginner) should be allowed to sound any succession of sounds, however simple, without being made clearly to understand that there must be some shape or progression even in such primitive attempts.*

In discussing modulation, it is interesting to note that previous to the 18th century the word modulation did not usually imply a change of key. Instead, it referred to proper musical progression--"affirming or sustaining the key." It was only in the 19th century that the term modulation meant a change of key, although in the 18th century, some musicians ascribed this meaning to the term. C. P. E. Bach used two different words to describe the two different processes: to him, die Ausweichung implied a change of key and die Modulation implied the affirmation or sustaining of a key. He stated that the latter simply required the use of the leading tone. For the former this was not sufficient, since the key change had to be more thoroughly prepared.

*Matthay/INTERPRETATION, pp. 32-59. Daniel Barenboim, quoted in Horowitz/ARRAU, p. 218, said of Claudio Arrau: One of the main driving forces in the way he plays is the harmonic tension, . . . more so than the

Quantz used the word modulation in the same sense as C. P. E. Bach. Türk used both words in the modern sense of modulation, and Koch used the word modulation to describe both processes. Later German theorists used die Ausweichung in the sense of a "transient modulation."¹⁰

C. P. E. Bach discussed three classifications of keys to which one might modulate:

	<u>Closely Related</u>	<u>Remote</u>	<u>Most Distant</u>
Major:	V, vi	ii, iii, IV	all others
Minor:	v, III	-----	all others

He believed exclusive use of closely related keys was uninteresting. He also mentioned that the leading tone was not enough to prepare a distant key and suggested using the diminished 7th chord.¹¹

Ratner views harmonic practice in the 18th century as having included two arrangements:

1. the "solar arrangement," employed mainly early in the century, in which the tonic key was the center and the other keys circled around it (The closest keys were V, vi and iii, while those slightly less close were IV, ii and i.
2. the "polar arrangement," which dramatically set up the dominant and the tonic keys as adversaries.

The latter system gained prominence as sonata form grew in stature. It also brought with it a slowing of harmonic

melodic beauty of a phrase: much more so even than the rhythmical impulse. And it is the speed of the harmonic changes, and the degree of the harmonic tension, which drive him to play certain works much slower than one is used to hear from other people.

rhythm, more symmetrical phrase structure and periodicity, and stronger harmonic goals.¹²

The most important function of most pieces from this period was motion from tonic to dominant. While minor keys were considered less natural, since the minor triad was not directly derivable from the overtone series, a change of mode in a piece could lead to keys not otherwise very accessible. For example: C Major changing to C Minor then provided access to G and F Minors (as its dominant and subdominant), as well as to E^b, B^b and A^b Majors (the relative majors), and D^b Major (the Neapolitan). Ratner believed this helped account for the third relationships which became prevalent in the later 18th century.¹³

According to Türk and other 18th century theorists, a modulation contained special implications for the performer:

The harmonies, by means of which a modulation into a somewhat distant key is suddenly made or through which a modulation takes an unexpected turn, are also played relatively loudly and emphatically in order that they surprise even more in a manner that accords with their purpose.¹⁴

A modulation to a remote key was, according to Bach, especially to be emphasized:

The progressions which introduce remote modulations from an established key must be played more broadly than those of other modulations.¹⁵

The key relationships resulting from modulations assume a tremendously important role in 18th century works, as Rosen observed:

Modulation in the 18th century must be conceived as essentially a dissonance raised to a higher

plane, that of the total structure. A passage in a tonal work that is outside the tonic is dissonant in relation to the whole piece, and demands resolution if the form is to be completely closed and the integrity of the cadence respected.¹⁶

Ralph Kirkpatrick stated how important this awareness is to the performer:

Many a Scarlatti sonata can sound full and big in performance, or merely small and trifling, depending on the performer's grasp of tonal organization. . . . What is necessary . . . is a continuous, unfailing sense of direction . . . in terms of the piece as a whole.¹⁷

This is no less true in Benda's works.

Benda's Use of Harmony

Harmony is an extremely important parameter in Benda's compositional style. While this was not uncommon, especially in music written in the sphere of North German influence, his music has been singled out from that of his contemporaries because of its harmony:

Benda really stands out as a harmonist. . . . Benda loves harmonies of a strongly capricious sort. . . . The power of Benda in harmonies is so obvious. . . . Harmony is the principal means of expression for the middle movements [of Berlin sonata composers]. Particularly Benda and Fasch present beautiful examples of bold and original harmonies.¹⁸

Like so much music of his time, the chord vocabulary in Benda's music is built around a framework of primary triads and their inversions,* with very generous use of secondary triads, borrowed chords, altered chords and secondary dominants.

*Kirnberger/ART, p. 351, stated that I, IV and V harmonies can sustain an entire composition. According

The borrowed chords appearing in minor key sections of sonata movements include I and IV. In major key sections one finds iv and v often, and in Sonata 11i, the only example of bVI. The 3rd movement of the same sonata contains the only example of i in a major key section. No examples of borrowed chords exist in the first 23 sonatinas. Instances of v in major key sections occur in Sonatinas 24, 27, 29 and 31. In the first two cases, the chords are formed as a result of passing voices and are not strongly stated harmonies. In the latter two, however, the chord is distinctly placed in a position of rhythmic importance. Two other instances of borrowed chords appear in the sonatinas--bVI in major (No. 31) and IV in minor (No. 32).

The most unique usage is the prevalence of the v in major. While many later 18th century composers prefer V in major and minor, theorists in the early part of the century refer to v as though it was the commonly used harmony in the minor mode. To the modern listener, appearances of v give Benda's pieces a modal flavor.

Benda confined the use of augmented sixth chords in his sonatas and sonatinas to the Italian and German varieties. The Italian sixth was the type most favored by Benda, with all but three of the sonatas (Nos. 9, 14

to HARVARD, p. 374, the first use of Roman numerals to designate chords occurred in the second decade of the 19th century by Gottfried Weber, Versuch einer geordneten Theorie der Tonsetzkunst. Although most 18th century musicians did not employ the same vocabulary regarding harmony that is common today, modern terminology is used in this discussion in order to maintain a common vocabulary with the reader.

and 16) containing at least one example. Of the 15 movements which contain Italian sixths, eight are first movements, two are second movements and five are third movements. All but three examples occur in minor key movements or in minor key sections of movements. Six sonatinas contain Italian sixths, with only one example occurring in a major tonality. In all these cases, Benda's Italian sixth chords resolve to a V or V7 chord. (In four of the sonata movements, a i_4^6 precedes the V.)

Two examples are worthy of special mention. In Sonata 10i, one of the examples in a major tonality, the Italian sixth is not built on the lowered sixth scale degree, as it is most often, but rather it is built on the lowered third scale degree and proceeds to V/V and then to V. The second unusual usage appears in Sonatina 32, where two Italian sixth chords appear as part of the following sequential pattern: $It_6/ii-V/ii-ii$, $It_6/iii-V/iii-iii$.

Appearances of German sixth chords are less common than Italian sixths. Only six sonata movements and three sonatinas contain examples. Occurrences in sonata movements are spread throughout the output of sonatas, and not more than one movement in any given sonata uses this chord. The German sixths are divided equally among first, second and third movements. All examples are in the context of a minor tonality except in Sonatina 22.

In four of the six sonata movements and in Sonatina 14, the German sixth resolves directly to V, rather than

detouring through i_4^6 . Benda solved the customary parallel fifth problem in each case, by allowing the fifth of the German sixth to drop to the third of the chord or to pass down early before the rest of the chord resolves. Sonata 22 contains an irregular resolution as well. The German sixth resolves to a single bass note, alleviating any problems of resolution in other voices.

The Neapolitan sixth is clearly the chord Benda preferred when he desired an altered harmony. Exactly half of the 48 sonata movements contain Neapolitan sixths, although only three sonatinas employ the chord. All the examples of the Neapolitan sixths occur in the context of a minor tonality. Several resolutions other than the V, V7 or i_4^6 appear with some frequency:

1. i^6 bass steps down
2. V^2 , vii_3^4 , vii_4^6 bass stays same
3. V^2-i^6 bass has suspended effect, then steps down
4. V_5^6/VI , V^6/VI ,
 vii/VI , vii^6/IV bass steps up as in traditional resolution, but is not harmonized as expected

The first movement of Sonata 9 has a particularly striking section (mm. 91-95), which actually passes into and out of the key of the Neapolitan. This practice became more common in the music of 19th century composers.

In the first movements of five minor key sonatas, the Neapolitan sixth appears in the second key area of the recapitulation in a spot where the exposition had used a ii^6 when the passage appeared in major. In one case, the Neapolitan sixth is used as the common chord in a modulation. In another instance it is passed through briefly in a neighboring tone figure. Only two examples, one in Sonata 11 and one in Sonata 5, appear in root position.

Many of the sonata movements contain more than one example of an Italian sixth, a German sixth, or a Neapolitan chord, and three sonata movements (Nos. 4ii, 12iii and 15iii) contain examples of all three. Sonata 16 is the only sonata

which does not use any of these chords. Of the 11 sonatinas which contain Neapolitan or augmented sixth chords, none includes an example of more than one variety. Benda clearly did not intend the sonatinas to be as harmonically dramatic as the sonatas, since so few of these colorful chords are found in them.

The specific locations of all the Neapolitan and augmented sixth chords in Benda's keyboard works can be found in Tables 1 - 3 in Appendix J.

Benda made extensive use of secondary dominants, often in chains and sequences. In addition to the more common major-minor seventh chord variety, he made almost as much use of diminished triads and diminished seventh chords both as secondary dominants, and in cadential patterns in place of V or V7 chords. While the diminished triads and diminished 7th chords are directional because of the presence of the leading tone, the lack of root movement by fifth as they resolve does not give as much overall strength to the progressions. Perhaps the frequent use of these chords is a result of C. P. E. Bach's strong feelings regarding the leading tone's appearance in the bass:

It suffices if the leading tone (semitonium mode) of the various keys lies in the bass or some other part, for this tone is the pivot and token of all natural modulation. When it lies in the bass the seventh chord, the chord of the sixth, or the 6-5 chord is taken above it.¹⁹

Benda made uncommonly frequent use of V_5^6 .*

*Stilz/BERLINER, p. 50, termed it overdone.

Because the texture of Benda's keyboard works is often comprised of two voices, there are many instances when the root or the fifth of a harmony is implied rather than actually heard. Perhaps this was to allow the music to breathe, as Ralph Kirkpatrick has suggested in the case of Scarlatti's music, or to enhance the harpsichord's "relatively inflexible sound" with a variety in the thickness of the chords.²⁰ Therefore, one has to make some decisions based on context when doing a harmonic analysis, since all three of the notes of a chord are frequently not present.

Another prominent feature in Benda's harmony, one which is used throughout the sonatas and sonatinas, is his habit of omitting the third in the final chord of cadences resulting in a hollow open fifth sound.²¹ Some of Benda's movements seem inconclusive in another respect. The final cadence chord is followed by a melodic outlining of one or more of its members, sometimes ending on either the third or the fifth. This tends to leave the listener hanging, wondering where the music is going.

Benda frequently employed conjunct motion in his bass lines. This lent a smoothness to the flow of the music, and was recommended by 18th century theorists.*

Benda's music sometimes exhibits a unique and rather

*The Regola dell' Ottava (rule of the octave) was a well known formula in which a bass line extending an octave was furnished with chords. Mitchell/BACH, pp. 431-432; Ratner/CLASSIC, pp. 60-61. C. P. E. Bach included a large number of examples of diatonic and chromatic conjunct bass lines in the "Improvisation" chapter of his Essay. See also Barford/BACH, pp. 29-31.

unstable sound created by somewhat frequent use of long streams of first inversion triads. These were considered by the thorough-bassists to be equally consonant to root position chords because of their employment of thirds and sixths.²²

Progressive harmonic root movement is used almost exclusively in Benda's keyboard works, although a few retrogressions exist. The latter are very obvious to the ear and, in the generally progressive context, tend to hold back the flow of the music. Examples of retrogressions can be found in Sonatinas 31,12-13; and 32,2.

Benda used the progression of the dominant to the submediant to produce very colorful moments in many pieces. These often occur at the endings of small sub-units of phrases, providing a suspenseful and surprising effect. This progression is particularly common in the 1757 sonatas. Especially striking is the occurrence of the progression early in a movement (e.g., Sonatas 11iii,2; 15i,2; 16i,1). Occasionally the effect of a deceptive cadence occurs between phrases when the first phrase ends on the dominant and the next phrase begins in a new key on a chord which would have been the submediant in the old key (e.g., Sonata 6i,28-29; 4iii,9-10).

Harmonic sequencing is used extensively in Benda's works. It appears in all sections of movements, and is sometimes, but not always, modulatory. The opening of Sonata 16i is an example of Benda's harmonic sequences

which results in a very confusing sense of tonality. Like this one, many of his sequences are non-diatonic and use many secondary dominants, resulting in very colorful writing. The development sections of sonata form movements typically make extensive use of sequences. These patterns sometimes clearly establish a tonal area and sometimes simply pass through a pitch level. Modulating transitions also rely heavily on sequences.

Three types of modulation appear in Benda's sonatas and sonatinas. Common chord modulations are by far the most frequent, although phrase modulations and chromatic modulation (e.g., Sonata 10i, 30-31) are not uncommon. There are also frequent instances where Benda simply changed mode and proceeded from there with further modulations (e.g., Sonata 15i, Sonatinas 32 and 34). This allowed Benda to explore distant keys exactly as Ratner described.²³ Most of the time, however, Benda and his contemporaries modulated to the relative major or minor rather than changing modes.* Sonata 12ii, 8-9, provides an example, unique in this body of works, of a common chord modulation to an enharmonically spelled key--E^b Minor to F[#] Major.

Since the development sections of sonata form movements offered a composer the most extensive opportunity to employ modulatory techniques, the present writer examined

*Bukofzer/BAROQUE, p. 385. Winsor/BENDA, pp. 41, 61, 78-79, found far more usage of the relationship between the relative major and minor in Benda's operatic works, than between the parallel major and minor.

these portions of the sonatas and sonatinas to determine the relationship between the newly established key and the key immediately previous to it. Only those keys which he deemed "clearly established" are included in the following statistics. The relationships are divided into

C. P. E. Bach's three categories outlined on page 350:

- | | |
|--------------------|--------------|
| 1. Closely Related | 17 instances |
| 2. Remote | 18 instances |
| 3. Most Distant | 32 instances |

In 12 of these latter 32 examples Benda heeded

C. P. E. Bach's advice quoted on page 356 to approach the new key by a diminished seventh (or a diminished triad) in order to have the leading tone in the bass. These 12 examples are spread over eight different movements, and, in fact, over eight different works. The modulations examined appear in 35 of the 38 sonata form developments, with three of the developments not, in this author's opinion, having any clearly established tonal centers. In the diagrams in Appendix H the reader can observe all of the keys which Benda used. He clearly heeded C. P. E. Bach's advice to go beyond closely related keys in order to provide harmonic interest in these works.

All types of standard non-harmonic tones appear in Benda's solo keyboard works. The passing tone is by far the most prevalent, with the suspension (7-6 and 4-3 primarily) and the appoggiatura being very common as well. Examples of all other common non-harmonic tones also

appear--the upper and lower auxiliary, the anticipation, the escape tone, the cambiata (changing tones) and the pedal point. These melodic dissonances are all prepared and resolved, and add color to the music. Many of them may simply be the chance meeting of a melody note with the existing harmony, rather than an intentional effort on Benda's part to create tension.

Several instances of cross relations exist. In Sonatas 2ii,3; 14i,43 and 15i,30, the two notes are actually struck simultaneously, while in Sonatas 4i,15; 8iii,3-4 and 14i,40, they appear on adjacent beats.

In the original editions there are a few instances where Benda changed key signature for even a few measures during a movement: Sonata 9i,90-99; Sonatinas 13,48-50; 32,30-39 and 34,30-41. Sonata 12ii,9-23 is unusual in that although the key of the section is F[#], the key signature for E appears.

Stilz pointed to the influence of C. P. E. Bach on Benda's harmony.²⁴ However, one should not look in Benda's works for as much harmonic daring as is present in C. P. E. Bach's fantasies and some of his more adventurous sonata movements. But to some musicians, Benda's more cohesive style may be more appealing than that in some of Bach's works, which have sometimes been viewed as eccentric.

Footnotes

¹Johann Abraham Birnbaum, "Impartial Comments on a Questionable Passage in the Sixth Number of Der critische Musicus," in David/BACH, p. 246.

²Bukofzer/BAROQUE, p. 387.

³C. P. E. Bach, in a letter to Kirnberger, published in Die Kunst des reinen Satzes, Vol. II, Part 3, p. 188, quoted in Beach/KIRNBERGER, p. xv.

⁴Mitchell/CHORD; Mitchell/BACH, pp. 17-19; Meekel/HARMONIC THEORIES; Aldrich/RHYTHMIC HARMONY; Beach/KIRNBERGER.

⁵Ms 19325 in Hofb. Wien. Eitner/QL, p. 439.

⁶Härtling/ANEKDOTEN, p. 878.

⁷Mitchell/BACH, pp. 19-21.

⁸Beach/KIRNBERGER, p. xiii.

⁹Bach/ESSAY, p. 163. See pp. 660-661 below.

¹⁰Reilly/QUANTZ, p. 23; Mitchell/MODULATION, who cites C. P. E. Bach, Türk and Koch.

¹¹Bach/ESSAY, pp. 434-438.

¹²Ratner/CLASSIC, pp. 48-51.

¹³Ratner/CLASSIC, pp. 54-58.

¹⁴Türk/SCHOOL, p. 341. See also Wolff/SCHNABEL, p. 54, Kirkpatrick/SCARLATTI, pp. 314-315, and p. 660-661 below.

¹⁵Bach/ESSAY, p. 438.

¹⁶Rosen/CS, p. 26.

¹⁷Kirkpatrick/SCARLATTI, p. 315.

¹⁸Stilz/BERLINER, pp. 50, 92.

¹⁹Bach/ESSAY, p. 434.

²⁰Kirkpatrick/SCARLATTI, p. 238.

²¹Kirkpatrick/SCARLATTI, p. 224, points out Scarlatti's employment of the same practice.

²²Ratner/CLASSIC, pp. 114-116, discusses this commonly used practice.

²³See p. 350 above.

²⁴Stilz/BERLINER, pp. 49, 50.

CHAPTER XV

HARMONIC RHYTHM

Harmonic rhythm in the Baroque was normally quite fast, primarily because of the very active bass and the lack of clear symmetry in the phrases. Although Daniel Hertz maintained that a slower harmonic rhythm occurred in arias written circa 1720, it was mainly later in the 18th century, with the increased use of symmetry and less rhythmic activity in the bass, that considerably slower harmonic rhythm became the norm.* This slower rate of harmonic change, along with the evolution of longer phrases and a more stable prolongation of tonal areas, contributed to clarity of structure.

As a general rule, Benda's movements in alla breve change harmony twice per measure, those in compound time change on the dotted quarter note or dotted half note, and those in which the quarter note is the beat unit tend to change on the quarter note. Sometimes, however, harmonies are held over the bar line and create a feeling of synco-

*Daniel Hertz, in Geiringer/CRITICAL, p. 161. Kamien's research finding that harmonic rhythm tended to be slower in sonatas composed between 1760 and 1774 than between 1742 and 1759 supports the latter theory. Kamien/STYLE, pp. 48-49.

pation or hemiola.

The rate of harmonic change in Benda's music seems related not only to meter, but also to the type of texture being used. Five types of writing emerge as factors which affect the harmonic rhythm:

1. a single note or single interval accompaniment which usually changes twice per measure
2. a single note walking bass with harmony changes on each note (either quarters or eighths)
3. arpeggiated figuration between the hands with slow harmonic rhythm
4. alternation of figuration with a slow rate of harmonic change, and chords with a fast rate of change
5. Alberti bass figures in the bass or soprano, with slow harmonic rhythm.

Writing in categories 3 and 5 sometimes contains rates of change as slow as every two measures. Some movements maintain a single type of writing throughout, while others contain more than one type within a movement. The Sammlung sonatas and the sonatinas tend to have a slower rate of change than do the 1757 sonatas.¹ There is usually faster harmonic rhythm in the latter part of phrases as the cadence is approached, providing a feeling of being propelled into the cadence. The harmonic rhythm also affects the flow of the phrase by the way it does or does not correspond with the meter.

Harmonic rhythm, when slower and regular, provides

constancy to areas which are less stable tonally, such as transitions and development sections of sonata form movements.² It is difficult to generalize about the harmonic motion in the principal key areas, second key areas and closing sections of Benda's movements, since these sections are not consistent in approach from one work to the next. Benda's recapitulations are virtual repetitions of the expositions with regard to harmonic rhythm. The tempo and character of a work are factors in the speed of the harmonic rhythm since movements with faster tempi and lighter character generally result in a slower and simpler harmonic rhythm.

Footnotes

¹Newman/SCE, p. 437, came to the same conclusion.

²This corresponds to the findings of Davis/HARMONIC RHYTHM, pp. 25-43, in his study of 65 Mozart movements.

CHAPTER XVI

TEXTURE

The total range encompassed by Benda's keyboard works is the five-octave range from FF-f³. Fifty per cent of the movements use Great C or Great D as the lowest pitch, with 15% employing pitches below C, and 33% failing to reach D.

Sixty-eight percent of Benda's movements employ c³, c[#]/d^{b3}, or d³ as the highest pitch, with 21% of the movements exceeding these notes and 11% failing to reach c³. The 1757 sonatas exhibit more consistency with regard to both the high and low pitches than do the Sammlung works. A table showing the number of movements in which each pitch occurs as the highest and lowest note appears in Appendix K.

When the range of each specific movement is studied, an approximate four-octave range is found to be very common. Sixty percent of all Benda's movements, including 90% of the 1757 sonata movements utilize this range, give or take one whole step. The movement with the widest range is Sonata 9i, which extends nearly five octaves, from GG-f³. The movement with the smallest range is Sonatina 27 which extends just over three octaves, from G-a^{b2}.

The range of a single melodic line generally remains within two octaves, although it very frequently employs two full octaves. Occasionally melodies spanning three octaves appear. Sonata 10ii even contains a four-octave passage.

Benda's texture is primarily homophonic. Sometimes the writing is quite full and includes chordal passages, while at other times it is very sparse. Figural passage work is a common element of his textural vocabulary, particularly in development sections.

One of the fundamental aspects of Baroque music had been the polarity of the treble and the bass voices, with the soprano frequently containing the primary melodic line, the bass establishing the harmonic pattern and providing rhythmic punctuation, and the middle voices the filling out of the texture. Musical developments during the 18th century caused a thinning of the texture which frequently resulted in only two voices, especially in keyboard music. Even when a fuller texture was employed, a two-part framework was very evident. When a third voice was present, it often doubled the melody at the third, sixth or octave.

Benda's 1757 sonatas generally display a two-voice texture. In these works three-voice writing appears in the following roles:

1. to occasionally double the bass or soprano notes in thirds or sixths

2. to thicken the texture at cadences in some movements
3. to fill in declamatory chords (e.g., No. 4i at exposition, development and recapitulation).

Sonata 3i, 13-15, contains right hand figuration which implies two voices by alternating registers in a manner reminiscent of Baroque string writing. Appearing over a bass line, this results in a feeling of three voices. Sonata 7 resembles the 1757 sonatas in all three of its movements by using three voices only occasionally.

Beginning with Sonata 8 three-voice writing becomes the norm in all movements except No. 9iii, which remains in two voices, and Sonata 12, which contains a significant amount of two-voice writing. However, in all the three-voice movements the implication of two voices is still present, since the third voice is virtually always a doubling of either the soprano or the bass, rather than being a truly independent voice. Of the three movements in Benda's sonatas, the second movements are most consistently in three voices, and the third movements contain three voices least often.*

The sonatinas can be categorized according to the number of voices they contain:

1. Some contain only two voices (2, 7, 10, 11, 17, 24, 25, 31).

*Stilz/BERLINER, p. 49, in comparing Benda's sonatas with those of other Berlin composers, considered Benda's sonatas "fuller, more often with three voices, with more frequent appearance of full chord strikings."

2. Some make occasional use of a third voice (3, 4, 5, 6, 8, 15, 22, 28, 33).
3. A few make significant, but not complete, use of three voices (13, 14, 19).
4. Some are three-voice pieces (1, 9, 12, 16, 18, 20, 21, 23, 26, 27, 29, 30, 32, 34).

Sonatina 30 is the only three-voice movement which makes fairly consistent use of three independent voices throughout. The other works add the third voice primarily as a doubling as did the sonata movements.

Some movements in the 1757 sonatas retain the active bass lines of the Baroque style. For the most part, however, Benda's bass lines assume a very functional role, providing a single note or two-note interval (usually a third or a sixth) foundation for the melody. The bass line also provides rhythmic punctuation and sets up and reinforces the cadences. It reflects the Baroque propensity for step-wise motion.

In a dozen or more cases, Benda created the effect of a pedal point in the bass by retaining the same note, either sustained or repeated, in a low register. However, this note remains a chord tone of the harmonies moving in the upper voices rather than serving as a non-harmonic tone. Repeated bass tones are sometimes employed to achieve an insistent, pulsating effect, especially in slow movements.

One should continually be very aware of the bass line, since it is often more responsible for holding a

composition together than the melody, through its rhythmic function, as well as its support for the underlying basic harmony. Awareness of the bass does not imply an overbearing performance of it, but rather a gentle, graceful control. The fact that inner voices should usually be subordinated should not discourage a performer from following a melodic progression which often occurs in interior lines. (Sonata 8i,16-24, furnishes an example.)*

Benda's writing generally falls in the lower part of the middle register of his keyboard. When an extreme register is used melodically, it tends to be the low register in his earlier works, and the high register in his later movements. When the melody is especially high, the left hand accompaniment pattern often rises into the lower notes of the treble staff. It is notable that several of the movements in Benda's C Minor sonatas (Nos. 7, 12, 15) tend to lie in especially low registers (e.g., No. 7ii,1-9).

Benda frequently employed dramatic changes of

*Aspects of balance in performance are discussed in Quantz/FLUTE, pp. 133, 201; Donington/IEM, pp. 98, 491-494; Wolff/SCHNABEL, pp. 159-165; Matthay/INTERPRETATION, pp. 110-114. The advice of Matthay/INTERPRETATION, pp. 112ff is especially valuable:

Do not play a chord as a lump of sound, but instead think of the three or four constituent sounds and fingers of each chord. Will the exact sound of each constituent note of each chord, its exact quantity and quality of tone, and its precise duration in each case.

Bach/ESSAY, p. 151, and Türk/SCHOOL, pp. 356-357, 168, suggest that the keyboardist play accompanying voices with the hand not performing the main melody even if they are not notated in this way. This allows the melody to be played "with a free, unhampered expression."

register between phrases. A dynamic change often accompanies these sudden leaps. Sonatina 3 contains large leaps within the phrase creating a high level of intensity, and Sonatina 7 makes extensive use of hand crossing over a three-octave range.¹ A performer should be very sensitive to the register in which every pitch lies, and should aim to shade every note or chord with this awareness. Eighteenth century keyboard instruments were especially responsive to the changes of color of different registers, and Benda's music takes full advantage of this parameter. The lack of awareness of this aspect on the part of the performer results in a two-dimensional rather than a three-dimensional performance.

Chords are normally spaced in a slightly open position, but not one that creates a feeling of large gaps in the texture. One technique Benda used to extend the span of a single chord and to sustain its sound is that of repeating the upper notes in ascending inversions (e.g., Sonata lliii, 19-20). In some of Benda's 1757 sonatas, the span between the hands is fairly large for two-voiced works, tending towards two octaves, and thus creating a somewhat empty sensation. The voices usually converge as they approach a cadence. In movements where the bass is more active, the voices are spaced closer together.

Doubling in thirds, sixths and octaves was common in mid- and late-18th century writing, being especially characteristic of the violin parts in Italian opera and

church music.² Such writing was sometimes used for a simple, tender, dolce effect, while at other times it created feelings of deep intensity and emotion.

Thirds and sixths are present in every movement of Benda's sonatas and sonatinas. They are less common in the 1757 sonatas, but extremely common in the later works, both in the melody and in accompanying voice (e.g., Sonatas 8iii, 15ii, Sonatinas 15 and 18). The use of melodic octave doubling in one hand is more occasional and appears in four slow movements of the Sammlung sonatas and in four sonatinas (Sonatas 9, 10, 13 and 16; Sonatinas 1, 15, 20, 26). It is significant that no examples occur in the 1757 sonatas. Octaves also occur as accompaniment (e.g., Sonatinas 22 and 27). Sometimes octave doubling occurs in two-voice textures. Some cadences are approached in octaves giving a feeling of great strength (e.g., Sonatas 8i,11; 9ii,31; 14i,11-12). The custom of doubling can be found in the Bohemian folk music tradition, as well as in the music of later Czech composers, including TomášeK and Voříšek, from whom Schubert is likely to have acquired his taste for them.³

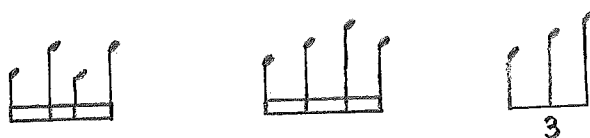
Another texture employed by Benda consists of two-note chords which outline a triad or seventh chord (e.g., Sonata liii,11-15). Sweeping passages of melodic figuration are often used to connect sections of varying texture.

Eighteenth century keyboard writing frequently employed certain standardized accompanimental patterns,

including arpeggiated basses, drum basses and murky basses. They were especially common in the second half of the 18th century, although used earlier as well. In many cases, they were overused, and earned the censure of musicians of good taste. Berlin composers and Empfindsam composers, particularly C. P. E. Bach, usually avoided their use.*

Arpeggiated Basses (Harfenbasse) included various types of harmonic configuration. Türk listed three kinds, shown in Figure 1, and cited the first type as being the most usual.

FIGURE 1
TÜRK'S ARPEGGIATED BASS FIGURES



He believed that if used sparingly, arpeggiated basses could be successful. However, since they had been overused

especially in various works for the harpsichord, . . . they have lost their novelty as well as their charm, and have gradually become repellent to men of good taste.⁴

Benda's use of arpeggiated basses is rather infrequent. None occur in the 1757 sonatas, or in five of the

*Stilz/BERLINER, p. 91. One of Bach's famous comments was:

To me, music primarily must touch the heart, and the keyboardist can never do that through mere bluster, drumming, and arpeggiating--at least I can't. C. P. E. Bach, Autobiography, quoted in Newman/SCE, p. 428.

Sammlung sonatas. However, seven movements from five Sammlung sonatas and nine sonatinas (Sonatas 9iii, 10i, 10ii, 10iii, 11iii, 13iii, 16ii, Sonatinas 7, 8, 10, 13, 15, 18, 24, 25, 32) do contain arpeggiated basses, which can be seen as evidence of Benda's breaking away from the strict outlook of the Berlin school, and an increased Italian influence.

It should be noted that with one exception, Benda's arpeggiated bass figuration does not occupy a large portion of any single work. Only one sonata (No. 10) contains it in more than one movement, and its use is usually restricted to a few measures at a time. The unusual case is Sonatina 7 in which 73% of its 64 measures contain arpeggiated basses. Excluding this unusual work, the average length of an arpeggiated bass figuration is five measures. (The briefest is half a measure and the longest is eight measures.) Some works contain only one appearance of the figuration, while others contain repetition in different keys. Third movements use arpeggiated basses more than do 1st or 2nd movements. The total of 16 movements containing arpeggiated basses span a tempo range of Largo to Presto.

A distinction should be made between the various types of arpeggiated bass figures which Benda employed. Three categories may be discerned:

1. the standard Alberti bass, where a chord is outlined with a change of direction occurring within the chord members, which Türk mentioned as the most common.

Examples of this figuration occur in six of Benda's movements. (Sonatas 11iii, 16ii, Sonatinas 7, 13, 15, 18)

2. a three-note figure which outlines a triad, but which does not change direction, also cited by Türk. Of Benda's seven movements which employ this figuration, five are in $\frac{6}{8}$ or $\frac{3}{8}$ and two utilize triplets in $\frac{3}{4}$. (Sonatas 9iii, 10ii, 10iii, 13iii, Sonatinas 8, 10, 25)
3. a type of figuration which only employs two notes, and therefore, is not truly deserving of being called an arpeggiated bass and was not mentioned by Türk. Nevertheless, its recurring pattern provides an impression not unlike an arpeggiated bass. Examples of this figure occur in four movements. (Sonatas 10i, 16ii, Sonatinas 24, 32)

This last category is somewhat related to Benda's commonly used figuration where one note is continually returned to as a fixed point, while other pitches are visited in between.⁵

The Sammlung sonatas which contain arpeggiated basses are usually the more forward-looking (though not necessarily more distinctive) sonatas in other respects, and those which do not contain them are more conservative (and often more distinctive) works in their other parameters.

Although negative connotations have often been assigned to arpeggiated basses, which frequently came to be called Alberti basses, this type of figuration was a major ingredient in the formation of 18th century style.

The introduction of textural devices like the Alberti bass proved to be as seminal to budding Classic styles and forms as the basso continuo had been in the Baroque Era of the 'um-pah-pah' bass was to be in the Romantic Era.⁶

It served several roles:

1. providing support to the melody
2. animating a slow harmonic rhythm, although remaining in the background
3. lending increased vitality to a work if performed with "a neatness, precision . . . an accent, a spring and smartness" as Burney remarked of the playing of Giuseppe Jozzi*
4. establishing rhythmic punctuation
5. lending itself to a contrapuntal interpretation, through emphasizing the voice leading of the lowest note, or of inner voices.

Türk stated that Domenico Alberti (c. 1710-1740) was the supposed inventor of arpeggiated basses.⁷ However, since arpeggiated chords were a part of keyboard vocabulary from the first use of homophony, Alberti was certainly not the inventor of arpeggiated chords. Alberti's association with so-called "Alberti basses" does become more important, however, if one limits the term Alberti bass, as did William Newman, to include only

those 4-note figures in 16th- or 8th-notes that oscillate within any closed position of triads or 7th-chords and within a prevailing metric beat.

Burney/HISTORY, p.1008. Giuseppe Jozzi was a pupil of Alberti who performed Alberti's works after the latter's death, passing them off as his own.

According to Newman, these true Alberti basses occurred "but rarely and only momentarily before Alberti's time." Therefore, Alberti may have been the virtual inventor of a specific figure, even if it had occasionally been used before him, and even if he did not invent arpeggiated basses in the general sense.⁸ Even if Alberti cannot be credited with inventing the figure which bears his name, the abundant use which he made of the device helped to standardize it.*

Despite Alberti's use of Alberti bass figures around 1740, and its propagation by Jozzi in the 1740's, Kamien's research has shown that

it was not till [sic] about 1760 that this pattern was commonly employed in the expositions of sonata-allegro movements⁹

While Rousseau was not necessarily speaking specifically of Alberti basses, his description of an accompaniment serves to describe what Alberti basses should imitate: "a light murmur comparable to the sound of a brook or the twittering of the birds."¹⁰ If performers played Alberti basses in this manner, the reputation of this figure would be greatly enhanced.

*However, the degree to which Alberti used it has sometimes been exaggerated. For example, GROVE'S I, p. 94, cites the two works where maximum usage occurs. In actuality, it predominates in only five of the sixteen movements of his opus 1--all of the five being first movements.

The fact that some composers have made poor use of the Alberti bass figure should not allow one to deride its inherent value. Mozart employed it in 60 of the 74 measures of the Andante of K. 545, and Mozart is not criticized for his use of the Alberti bass.

The term drum bass (Trommelbass) described the frequent repetition of a bass tone in a rather rapid tempo. The use of the term was usually derogatory, especially if the figure was employed in a solo keyboard piece. In such a work it was "seldom appropriate," although Türk stated that in sinfonias and arias "they can often be used to good advantage."¹¹

Reichardt was one of many who complained of the vogue for drum basses. In 1782 he wrote that lesser composers "give us almost nothing but rondos and adagios with drumming basses."¹² Quantz, 30 years earlier, also referred to the drum bass, when he was describing the practice of fashionable contemporary composers who knew little of what went into true composition.¹³

C. P. E. Bach wrote that a drum bass, when assigned to the left hand, "even when it is suited to the character of the piece, is more harmful than beneficial to the left hand." He insisted on its performance with alternating fingers, "for the amount of harm done by performing quick repeated notes without a change of fingers is nearly incredible." Bach also found

this injurious clinking is contrary to the nature of the harpsichord as well as the pianoforte, for both instruments are robbed of their natural tone and clarity.

Finally, in addition to being unhealthy for the performer's hands and the instrument, Bach believed the drum bass to be injurious to the musician's mind and soul:

The drum bass, in most cases devoid of expression and calling for little mental effort, can only annoy and weary a performer who, as a consequence loses the inclination and ability to perform stirring passages fittingly.¹⁴

Benda's use of drum basses is limited to four sonatinas (Nos. 1, 12, 15, 26). Each of these sonatinas is in an Andante-Andantino tempo, and all of the drum basses appear as 16th notes in the left hand, with none of the figures lasting more than three beats. In some cases it is single pitches which are repeated, while in others it is the intervals of a fifth, sixth or octave. Benda's occasional use of the figure shows that he did not shun the clichés of his time, but had the discretion not to abuse devices in vogue. Whether a drum bass sounds cheap or appears artfully beautiful is dependent on how the performer conceives and executes the figure. Played with a light, elegant, spring, the drum bass can be quite delightful.

A murky bass was, according to Türk, simply a left hand accompaniment pattern which consisted solely of broken octaves. Türk explained that in former times pieces with such accompaniments were so popular with "a certain class of players," that "if one took his Murky away from such a player one took everything from him." By 1789 the epoch of the inordinate popularity of the murky bass was

more or less over, the credit for which can be given to good taste. . . . It is quite fitting to avoid Murkies, which for the most part are in poor taste.¹⁵

Benda did not use any standard murky bass figuration.

However, some of his patterns of figuration are not unrelated

to the repetitive concept of this pattern, such as the broken octaves in the right hand in Sonatina 7,39-41.

Footnotes

¹See pp. 313 above. Wolff/MASTERS, pp. 105, 115-128, contains an interesting discussion of Mozart's and Beethoven's use of register.

²Ratner/CLASSIC, pp. 165, 108.

³Nettl/FORGOTTEN, pp. 106-107.

⁴Türk/SCHOOL, p. 369.

⁵See p. 311 above.

⁶Newman/SCE, p. 3. See also Newman/SCE, p. 177 regarding criticisms of this figure.

⁷Türk/SCHOOL, p. 369.

⁸Newman/SCE, pp. 180-182.

⁹Kamien/STYLE, p. 48.

¹⁰Rousseau, "Lettre sur la musique françoise," in Vol. XV of Oeuvres completes de J. J. Rousseau, pp. 195-196, quoted in Lowinsky/TASTE, p. 173. Discussions of Alberti bass type of figuration appear in: Marco/ALBERTI BASS; Newman/SCE, pp. 3, 121-122, 177-184, 685, which also cites numerous composers' use of Alberti bass figures throughout the volume; Lowinsky/TASTE, pp. 173-175; Ratner/CLASSIC, p. 135; Rosen/CS, p. 29; Fee/ITALIAN, pp. 13-14.

¹¹Türk/SCHOOL, p. 370. See also Türk/SCHOOL, p. 140.

¹²Reichardt, Kunstmagazin, I,6, quoted in Cole/VOGUE, p. 434.

¹³Quantz/FLUTE, p. 20.

¹⁴Bach/ESSAY, p. 34. See also Bach/ESSAY, pp. 31-35.

¹⁵Türk/SCHOOL, pp. 369-370, 416, 524. See also Bach/ESSAY, p. 31, and Haggh/TÜRK, p. 416.

CHAPTER XVII

COUNTERPOINT

Benda did not make extensive use of imitative counterpoint and most of his examples are limited to a few notes. However, every sonata includes an example of imitation in at least one movement, and exactly half of the 48 sonata movements exhibit some imitation. Approximately one quarter (9) of the sonatinas use imitation. (Examples of imitative counterpoint in the sonatas and sonatinas are listed in Table 1 of Appendix L.) The 1757 sonatas evidence imitation in 11 movements, and include a greater usage per movement than do the later sonatas. The sonatas and sonatinas in minor keys tend to contain the larger number of instances of imitation, with two of the sonatas with the most occurrences of imitation being in C Minor (Nos. 12 and 15). Imitation most often occurs at the octave or at some multiple of the octave. (The intervals of imitation are listed in Table 1 of Appendix L.)

In 14 (42%) of the 33 sonata and sonatina movements using imitation, Benda opened the movement with a bit of imitation. These instances are often brief three- or four-note head motives forming an ascending or descending arpeggio or scale pattern.

The distance which elapses between the entries of the two voices affects the degree of intensity one feels in the music. Table 25 summarizes these elapsed distances.

TABLE 25
DISTANCES BETWEEN CONTRAPUNTAL ENTRIES

<u>Meter</u>	<u>No. of instances</u>	<u>Frequency of distances between entries</u>			
2 4	17	2♩'s 12	1♩ 4	mixture 1	
2 2	17	2♩'s 3	1♩ 8	1♩ 5	mixture 1
3 4	12	3♩'s 3	2♩'s 3	1♩ 6	
3 8	4	1♩ 4			
4 4	3	2♩'s 2	1♩ 1		
12 8	2	2♩'s 2 (both in same piece)			

It may be concluded from this summary that:

1. The most imitation occurs in duple meter ($\frac{2}{4}$, $\frac{2}{2}$) and the least in quadruple ($\frac{4}{4}$, $\frac{12}{8}$).
2. Imitation most often occurs at the distance of the beat unit.

While most of Benda's examples of imitation are only brief motives, a few of his usages deserve special mention:

1. Sonata 3i opens with a four-measure passage which is truly canonic.
2. Sonata 3iii contains the only examples in all of the

sonatas and sonatinas of rhythmic augmentation

(mm. 18-19, 47-48, 67).

3. Sonata 4iii opens with a compositional device rarely found in Benda's sonatas and sonatinas--imitation in inversion (This is not to be confused with invertible counterpoint which will be discussed subsequently.)

Benda not only inverts the imitation $\left[\begin{array}{c} \text{a} \text{-----} \\ \text{b} \text{-----} \end{array} \right]$

(a=original, b-inversion), but he sometimes exchanges the order in which the two forms appear, as well

$\left[\begin{array}{c} \text{b} \text{-----} \\ \text{a} \text{-----} \end{array} \right]$.

4. Examples of non-imitative motivic inversion occur in Sonatas 1i, 19-21, 22-24, and 13i, 1-4, 28-31, 52-55.
5. Sonata 5iii opens with a two-measure segment imitated in canonic style which is repeated five other times throughout the movement.*
6. Sonata 12i contains the only example in which the elapsed time between the imitative voices changes during the passage. At four points in the movement (mm. 20-21, 22-24, 58-59, 60-61), the imitation begins at the distance of one half note, but then telescopes to one quarter note and, in so doing, creates a mirror image between the voices $\left[\begin{array}{c} \text{W} \\ \text{X} \end{array} \right]$. (Each linear segment represents one quarter note in duration.)

*Such imitation was not a normal occurrence in minuets. It is possible that Benda was influenced by a Menuett from one of Franz Benda's violin sonatas (Berliner Bibliothek manuscript 1315). Stilz/BERLINER, p. 50.

7. Sonata 15ii is an unusual instance in the sonatas where the imitative entries actually link together and produce a stretto-like effect.
8. Examples from two of the sonatinas from Sammlung 6 also exhibit the excitement created by the use of stretto. Sonatinas 32 and 33 both open with this device and repeat it at two later points in each work.
9. In Sonatinas 19 and 33 the principal theme is anticipated just prior to the recapitulation.*

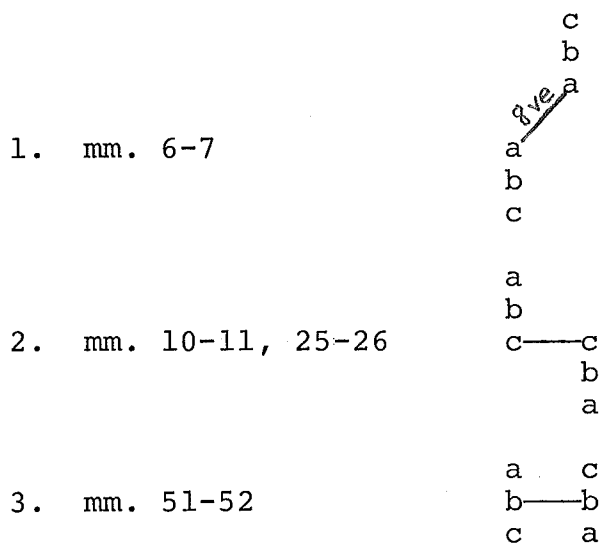
Invertible counterpoint appears in eight of Benda's movements, some of which contain more than one example. (Table 2 of Appendix L shows the location of each instance and the interval at which it is inverted.)

Inversion takes place only at the octave or a multiple of the octave. Of the 11 different passages which are inverted, one is inverted at the single octave, six at the double octave, three at the triple octave, and one at the quadruple octave.

Sonata 7ii contains three interesting examples of invertible counterpoint which involve a third voice. This voice always retains the middle position, although not always in the same octave. Figure 2 shows the three different ways in which Benda inverts the one measure of music (transposed in mm. 25-26).

*This procedure also occurs in the ternary Sonata 14ii,17. It is not unrelated to procedures found in several of the movements with ambiguous recapitulations. See pp. 233 and 240-242 above.

FIGURE 2
CONTRAPUNTAL INVERSION



Only one instance of invertible counterpoint occurs in a sonatina (No. 24), and it is a particularly interesting example. The first four measures of the passage are inverted at the double octave and are no more remarkable than the examples in the sonatas. The fifth and sixth measures, however, present the only occasion upon which Benda inverts at the interval of a twelfth. This presents an interesting arrangement of pitches because of the simple, yet clever, way in which the original passage is written. At first glance, it might appear not to be inverted at all, since the inverted version contains exactly the same pitches as the original. Yet, upon comparing the directions and sizes of the leaps, one sees that the voices have actually exchanged.

CHAPTER XVIII

METER

Introduction

In the 18th century meter signatures were grouped into two categories: duple and triple. Duple meter was referred to as even (gerade), and triple as uneven (ungerade). According to Türk the even meters included $\frac{2}{4}$, c , ϕ , $\frac{6}{8}$ and $\frac{12}{8}$, and the uneven included $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$. Quantz and Leopold Mozart considered $\frac{6}{8}$ and $\frac{12}{8}$, as well as other meters which are today categorized as compound duple, to be triple meters.¹

For some musicians including J. J. Rousseau, this view of recognizing only two basic types of meter was sufficient as a guide to the distinctions between the various meters:

In reality there are but two sorts of measures in our music, those of two and three equal beats. But just as each bar divides itself into two or three beats, so does each beat divide into two or three parts. Thus we have four species of measure in all.²

However, many musicians went beyond this basic level, and recognized individual properties for every meter. Sulzer's Allgemeine Theorie states this viewpoint:

The advantage of subdividing triple and duple meter into various meters with longer or shorter notes for the main beats are understandable: for

from this each meter obtains its own special tempo, its own weight in performance, and consequently its own special character also.³

Kirnberger similarly stated that the meters with larger note values indicated a slower tempo and should receive a performance with more seriousness, weight and emphasis, despite having the same number of beats as those meter signatures with smaller note values. He cited the following meters in order of increasing speed and lightness:

1. 2 2
2' 4
2. 4 4
4' 8
3. 3 3 3
2' 4' 8
4. 6 6 6 4
4' 8' 16

Quantz's evaluation of the influence of meter on slow pieces is similar, and meters are arranged here in his order of increasing tempo:

1. 2 2
2' c, 4
2. 3 3 3 5
2' 4' 8

Carlo Gervasoni, in 1800, also expressed a similar view:

The meters written on the staff all indicate a particular performance. In meters, for example, with notes of long duration, execution must always be slow and sedate, in conformance with the large note values; but in meters with notes of only short duration a lighter execution is required, since those notes by their nature must be passed over quickly. Thus, independently of the degree of tempo, meters are regulated also by the various values of the notes.⁶

Beethoven knew of and advocated this viewpoint in notes which he wrote in the manuscripts of his *Lied*, Klage,

WoO 113, and the Cantata on the Death of Emperor Joseph II,
WoO 87 (1790):

In the past, longer note values were always taken more slowly than shorter ones; for example, quarter slower than eighths.⁷

However, Donington points out that these generalizations, while frequently true, cannot be relied upon in every instance:

The choice of unit often seems extraordinarily arbitrary, and there are plenty of movements with quaver unit which move slower than others with crotchet unit, and so on.⁸

Statements by Kirnberger and Hiller are among numerous examples of 18th century sources attesting to the influence of meter on the character of a work:

This difference of meters is very well suited to express particular nuances of the passions. Each passion has its own degrees of strength, and, if I may say so, its own deeper or shallower character. . . . Above all, the composer must have a definite impression of the particular passion that he has to portray and then choose a more ponderous or lighter meter depending upon whether the affect in its particular nuance requires one or the other.⁹

The use of meter signatures

is anything but indifferent as far as the various passions are concerned. . . . Composers rarely offend in this matter [the affects of various tempos], but more often against the special nature and quality of various meters; since they often set in 4-4 what by nature is in alla-breve or 2-4 meter. . . . Generally many composers appear to have studied the tenets of meter even less than those of periodic structure, since the former is cloaked in far less darkness than the latter.¹⁰

That the meter signatures contained implications for the number and relative weights of accents in the minds of many 18th century musicians is without question.¹¹ The attention

to the subtleties of accentuation, as well as the lack of frequent use of verbal tempo/character indications in the first half of the 18th century resulted in the availability of a great number of meter signatures. In 1705, Johann Peter Sperling listed 64 different time signatures and proportional fractions.¹² In 1789, Türk still listed 26 meter signatures, although he did state that some were no longer in use.¹³ Kirnberger described in detail the properties of 24 different meter signatures and lamented the fact that most of these had fallen out of use.

The fact that these and several other meters that we shall list are considered superfluous and obsolete today indicates either that good and correct execution has been lost or that an aspect of expression which is easy to obtain only in those meters is entirely unknown to us. Both [of these conclusions] do little credit to the art, which supposedly has reached its peak in our time.

Composers and performers today seem to know so little about these subtleties that they believe, on the contrary, that such meter designations were only an eccentricity of the older composers.¹⁴

Mattheson's outlook on this subject is little different from Kirnberger's:

The signatures 2-4, 2-8, and 2 [or ϕ] are not in the least obscure, but are very simple and natural, and those people who think one could simply write a c in their stead are in error, have no experience, and don't know how to write time signatures.¹⁵

But, as Kirnberger noted, the number of meter signatures in actual use diminished throughout the 18th century, as did the perceived importance of the distinctions between the meters. C. P. E. Bach did not enumerate the characteristics of meter signatures or list meter signatures

as a factor in the pace of a composition.¹⁶

Leopold Mozart went so far as to term all but nine meter signatures "worthless stuff," and stated that "there really are enough variations of times for expressing everything."¹⁷ Türk expressed a middle-ground viewpoint on this matter:

It may be that some earlier teachers of music set too much value on some of these meters and expected far too much effectiveness from them. Then on the other hand, we fall into the error, as happens so often, of writing all of our compositions in only a few meters. From this it seems certain that a praiseworthy and characteristic execution cannot be as general among us as it was formerly if we give little or no attention to the meter.¹⁸

The fact that Benda used only eight meters in his keyboard music, and only six of these with any frequency, would seem to place him in agreement with Leopold Mozart. However, since Benda's training took place in the later 1730's and 1740's it is likely he would have been acquainted with the implications of meter signatures on tempo, character and accentuation widely recognized in the earlier part of the century.

The properties of each meter used in Benda's keyboard music are discussed below, not with the certainty that Benda subscribed to every concept, but under the assumption that some of these concepts apply to at least some of Benda's music.

Benda's Use of Meter Signatures

Introduction

Benda employed eight meter signatures in his sonatas and sonatinas. They are listed in descending order of frequency: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, c , ϕ , $\frac{3}{8}$, $\frac{12}{8}$, $\frac{3}{2}$. Table 26 shows the number and percentage of uses.

TABLE 26
BENDA'S METER SIGNATURES

	c	ϕ	2-4	3-4	3-2	6-8	3-8	12-8	Total
Sonatas	6	7	9	16	1	6	1	2	48
Sonatinas	<u>2</u>	<u>1</u>	<u>16</u>	<u>7</u>	<u>0</u>	<u>4</u>	<u>5</u>	<u>0</u>	<u>35*</u>
Total	8	8	25	23	1	10	6	2	83
Sonatas	13%	15%	19%	33%	2%	13%	2%	4%	
Sonatinas	<u>6%</u>	<u>3%</u>	<u>46%</u>	<u>20%</u>	<u>0%</u>	<u>11%</u>	<u>14%</u>	<u>0%</u>	
Total	10%	10%	30%	28%	1%	12%	7%	2%	

Table 27 shows the number of instances and percentages of use of each meter signature in the sonatas classified by movement.

*There is one more meter signature than the total number of sonatinas because Sonatina 9 changes meter signatures for its variation.

TABLE 27
METER SIGNATURES IN THE SONATAS BY MOVEMENT

	c	♢	2-4	3-4	3-2	6-8	3-8	12-8
1st movts.	3	7	2	2	1	0	1	0
2nd movts.	2	0	4	9	0	1	0	0
3rd movts.	<u>1</u>	<u>0</u>	<u>3</u>	<u>5</u>	<u>0</u>	<u>5</u>	<u>0</u>	<u>2</u>
Total	6	7	9	16	1	6	1	2
1st movts.	19%	44%	13%	13%	6%	0%	6%	0%
2nd movts.	13%	0%	25%	56%	0%	6%	0%	0%
3rd movts.	<u>6%</u>	<u>0%</u>	<u>19%</u>	<u>31%</u>	<u>0%</u>	<u>31%</u>	<u>0%</u>	<u>13%</u>
Average	13%	15%	19%	33%	2%	13%	2%	4%

Appendix O lists the meter signature of each movement.

The six meter signatures employed in the sonatinas were the same six which were most commonly used in the later 18th century.* Two of the three occurrences of $\frac{3}{2}$ and $\frac{12}{8}$ are found in the 1757 sonatas. Though not used as frequently as the other six signatures, these were not uncommon in the 18th century, especially in the earlier portion of the century.

Sixty-four percent of Benda's movements are in duple meter and 36% triple meter, according to Türk's definitions of these terms. According to Quantz's and Leopold Mozart's definitions, Benda's movements are nearly equally divided between duple and triple meters. Today's outlook would

*According to Saslov/TEMPOS, p. 19, Haydn used these six, and only these six, in his string quartets.

divide them as follows: 86% Simple and 14% Compound. In his sonatas Benda followed Quantz's injunction for concerti that all three movements "must never be set in the same metre."¹⁹

c

In the 18th century common time ($\frac{4}{4}$ or c) was usually reserved for serious, rather slow and weighty pieces. Galeazzi referred to its suitability to "great, solemn and majestic matters,"²⁰ and Michel de Saint-Lambert wrote of c: "Grave and slowly, its four quarters should move like the steps of a man walking quite slowly."²¹

Kirnberger differentiated between two varieties of $\frac{4}{4}$. One of these, the "large $\frac{4}{4}$ " was associated with the pomp and gravity of the church style. It was used in conjunction with the term Grave, in place of $\frac{4}{2}$ meter, and featured an "extremely weighty tempo and execution . . . because of its emphatic nature." Eighth notes were usually its fastest note values, although a few sixteenths were permissible.

The "small $\frac{4}{4}$," or "common even meter" had a "more lively tempo and a far lighter execution" than the large. It was used in all styles and sixteenths were its fastest values. To distinguish large $\frac{4}{4}$ from small $\frac{4}{4}$, with which it has "nothing in common except for their signatures," Kirnberger suggested designating the former by $\frac{4}{4}$ and the latter by c.²²

There were various types of small $\frac{4}{4}$ meter used during the 18th century. One, from the earlier part of the

century, was slow and employed thirty-second notes as its smallest note value. This type was sometimes referred to as Tempo ordinario.

This species was speeded up later in the century and provided a Moderato or Allegro moderato indication, while still preserving thirty-second notes as the shortest value. Isidore Saslov termed this "the pre-classical allegro."²³ This is typical of Benda's use of c, in which six of his eight c movements employ thirty-second notes as the shortest note value. The other two c movements employ values nearly as fast--triplet sixteenths. None of Benda's movements in c contains an indication faster than Mezzo Allegro, and six of them fall between Andantino and Mezzo Allegro. The other two cases, Benda's only uses of c in second movements, are designated Largo and Un poco lento. These both appear in the 1757 sonatas, and are among the slowest movements in Benda's keyboard output. That c was a serious and weighty meter to Benda is evidenced by its only being employed in two sonatinas (both with a variation appended), and in the only finale marked slower than Allegro or Tempo di Menuet.*

Two other species of c in the 18th century, which Benda did not use, at least in his keyboard works, include:

1. the signature c used in conjunction with a Presto inscription, which was a fast variety of $\frac{4}{4}$ in use in Italy

*It is significant that Quantz/FLUTE, p. 314, did not consider c or ϕ serviceable in a concerto finale, since either would be "too serious."

2. a species of $\frac{4}{4}$ marked Allegro or Presto, with sixteenth notes as the fastest notes. Saslov termed this the "classical allegro."²⁴

♩

There were two main types of ♩ in the 18th century. The earlier variety was primarily associated with solemn compositions in the church style, and was referred to as "alla capella" or "tempo maggiore." It was viewed as being "very serious and emphatic," and the smallest note values were never less than eighth notes and usually quarter notes. Kirnberger, however, stated that works in this meter were to be performed twice as fast as its note values indicated, unless a slower tempo was specified through words such as Grave or Adagio.²⁵ The other main type of ♩ utilized sixteenth notes as the smallest value and was usually faster than the "alla capella" ♩.

The effect of ♩ on musical performance has been a subject of great controversy over the past several centuries. As early as 1650 Athanasius Kircher used the following phrases to describe duple meter signatures:

"there is nothing in music more confused"

"this most confused subject"

"this utter muddle."²⁶

In general in the 17th and early 18th centuries, c was regarded as the slowest duple meter, ♩ usually faster, and ♪ or 2 the fastest. That ♪ or 2 was significantly

faster than *c* was not usually a subject of controversy.²⁷

This is illustrated by the only document reflecting

J. S. Bach's views on tempi:

In the present day one single kind of time is indicated in two ways, thus: *c* 2, the second way being used by the French in pieces that are to be played quickly or briskly and the Germans adopting it from the French. But the Germans and Italians abide for the most part by the first method, and adopt a slow time. If the piece is to be played fast, the composer expressly adds Allegro or Presto to it; if slowly, the pace is indicated by the word Adagio or Lento.²⁸

The problem for today's musician is the same one that musicians in the past faced--understanding the intended relationship between *c* and ϕ and the desired effect of each. Etienne Loulié and Michel Monteclair testified to the problem:

The practice of them is not very certain, some use them in one way, some in another.²⁹

The usage [of ϕ] is no longer well defined; it is used in different manners for lack of willingness to recognise its character.³⁰

The main problem centers around whether the ϕ implies a tempo which is equivalent to that of *c* or somewhat faster.

Kircher, quoted above, stated that

a majority of the most excellent musicians and the most expert in theory of the present time have . . . taken them for one and the same sign.³¹

The fact that the apparent views of J. S. Bach do not include a differentiation between *c* and ϕ , is part of the evidence which has led Donington to conclude that

fundamentally, these are, in any baroque music including that of J. S. Bach, interchangeable.³²

The views of Quantz and Leopold Mozart support this generalization. Quantz wrote:

if a stroke goes through the c, the notes receive a different value, so to speak, and must be played twice as fast or when the c has no stroke through it. . . . In alla breve time the minims receive as much time as the crotchets in common time and the crotchets take as much as the quavers in common time.³³

He urged that one be "thoroughly acquainted" with this meter. Leopold Mozart wrote:

Alla breve is an abbreviation of common time. It has only two parts, and is nothing more than the 4-4 time divided into two parts.³⁴

Nevertheless, some past sources have suggested a faster tempo for ϕ .³⁵ What must be kept in mind is that this is not always applicable, and the amount of increase in speed, if any, varies with the individual work. Donington's advice is very useful:

While there is no fundamental difference, there is a certain tendency--we can put it no higher--for ϕ to hint at a faster time, perhaps only a very little faster, perhaps considerably faster, than c. . . . The choice of tempo comes not from the notation but from the implications of the music itself.

He termed this last statement "the first and only important rule," and continued, "There was no standard; only tendencies." He even stated that

up to a point they [meter signatures] not only can be ignored; they must be. . . . [One] must, admittedly give them every consideration. . . . But in the last resort he [the performer] will need the courage and confidence to take his cue not from this or any other detail of the notation, but from what the music is telling him as a whole.³⁶

According to Heinichen, true alla breve is

characterized by a harmonic rhythm of two to a bar. This, in addition to other statements dealing with the conducting of ϕ and c ,³⁷ point to perhaps the most important ramification of ϕ --its effect on accentuation. This is probably what caused J. S. Bach to notate some of his compositions in more than one version--in c and in ϕ with written note values twice as long.³⁸ However, while the use of ϕ is often as "a pulse of two in a bar with or without implication as to tempo," there are instances where this too is more of a tendency than a clearly discernable feature.³⁹

Another difficulty involving the distinction between ϕ and c is the fact that frequently meter signatures differing from the composers' organized intentions appear in printed editions. This was often the result of:

1. carelessness or ignorance of the conventions regarding time signatures on the part of copyists or others making copies
2. engravers substituting one signature for another
3. modern editors' alteration of the original.⁴⁰

Three of Benda's eight ϕ movements in the original edition have been printed with c in the MAB edition, bringing the MAB total of Benda's movements to 11, and reducing the number of ϕ movements to five. One of these three disputed movements, Sonata 16i, is more appropriately served by the MAB edition's c than the original ϕ .*

*In several ways, this movement is puzzling. It does not contain a tempo/character indication, the only movement in Benda's sonatas and sonatinas in which this is the case.

The other two movements in question (Sonatas 8i and 9i) are the only examples in the original edition of ϕ movements marked Allegro. Since there is no stated evidence that the MAB edition's choice of c appears in a manuscript, the present writer favors the use of ϕ in the performance of these movements. This is supported by the fact that the fastest values are sixteenths, a feature found in the five remaining ϕ movements. By comparison, all of the c movements employ thirty-second notes or triplet sixteenths as the fastest values.

Benda's five remaining uses of ϕ are marked Allegro non troppo or one of its equivalents. It is interesting that all his uses of ϕ occur exclusively in sonata first movements with the exception of one sonatina (No. 7). The fact that only one of Benda's ϕ movements occurs in the 1757 sonatas is evidence of the alla breve being more prevalent later in the century. Quantz noted this when he stated that ϕ

is more common in the galant style of the present day than it was in the former times.⁴¹

2
4

$\frac{2}{4}$ is Benda's most frequently employed meter signature, occurring in 25 movements. This meter suggested a much lighter, even playful style of performance than ϕ or c.*

In addition, it is the only ϕ movement which does not limit itself to sixteenth notes as the fastest note values, and it has a great prevalence of thirty-second notes. If this movement is performed with the half note receiving the pulse in ϕ , the pulse would be approximately half as fast as each of the other examples of ϕ in other movements, and would probably be the slowest pulse beat in all of Benda's keyboard works, despite being a first movement.

*Kirnberger/ART, pp. 386-387, 400. Francesco Galeazzi,

These qualities would account for the choice of $\frac{2}{4}$ in nearly half (16) of Benda's sonatinas. It was absent from any 1757 sonata slow movements and only used in three other movements of the 1757 sonatas. Although infrequently employed in first movements,* it did appear in four consecutive Sammlung sonata slow movements (Nos. 13-16). Each of these is designated Andante or a derivative or modification of Andante.

No examples of $\frac{2}{4}$ occur in Benda's movements with a designation other than Allegro, Allegretto, or Andante and their modifications. The Allegro movements contain sixteenth notes as the shortest note values, and the movements which are a modified Allegro, Allegretto or some variety of Andante usually contain thirty-second notes as the most common shortest value, although some use triplet sixteenths and sixteenths.

$\frac{3}{4}$

$\frac{3}{4}$ is by far the most frequently used meter in Benda's sonata movements, and is the second most frequently used meter in the sonatinas. A majority of the sonata second movements (9) contain this meter, and along with $\frac{6}{8}$, it is the most used meter in the finales. As in the case of $\frac{2}{4}$,

Elementi II, p. 295, quoted in Allanbrook/METRIC, p. 95, termed it humble.

*Quantz/FLUTE, pp. 314-315, did not believe $\frac{2}{4}$ was suitable for concerto first movements.

$\frac{3}{4}$ occurs only infrequently in first movements.*

Benda's $\frac{3}{4}$ examples range from Largo and its modifications through Allegro. Their shortest note values include triplet eighths, sixteenths, triplet sixteenths, and thirty-seconds, with sixteenths being the most common. Therefore, Benda's $\frac{3}{4}$ examples support Kirnberger's description of $\frac{3}{4}$:

It's natural tempo is that of a minuet; and in this tempo it does not tolerate many sixteenth notes, even less thirty-second notes, in succession. However, since it assumes all degrees of tempo from the adjectives adagio, allegro, etc., all note values that fit this tempo can be used, depending on the rate of speed.⁴²

$\frac{3}{2}$

Benda's single use of $\frac{3}{2}$ appears in the Allegretto assai moderato Sonata 4i from the 1757 sonatas. The "emphatic and very serious" $\frac{3}{2}$ was traditionally used in church music, where the shortest notes were usually quarter notes and sometimes eighths. In these circumstances, it usually received a "ponderous and slow performance." In the works in chamber style, including this movement, sixteenth notes were also used.⁴³

*Quantz/FLUTE, p. 313, did not favor its usage in concerto first movements, although 3-4 was frequently employed in the chamber and theater styles in the 18th century.

6
8

$\frac{6}{8}$ is Benda's third most frequently employed meter and, along with $\frac{3}{4}$, the most common meter in finales. Seven of the ten examples are marked Presto, Allegro assai, or Allegro, supporting Alexander Malcolm's claim that $\frac{6}{8}$ was most often Allegro.⁴⁴ The other three indications are a modification of Allegro or Andante. Six of the $\frac{6}{8}$ movements employ sixteenths as the shortest value which, according to Kirnberger, was the most natural to $\frac{6}{8}$ meter.⁴⁵ Two movements contain little or no use of notes faster than eighths, and two others employ triplet sixteenths as the shortest values. While Mattheson termed $\frac{6}{8}$ the "most beautiful measure in modern composition," Benda's usage of this meter is closer to that described by Galeazzi: "for comic, ludicrous expressions, for pastorales, dances and the like."⁴⁶

3
8

Benda used $\frac{3}{8}$ in five sonatinas and one sonata first movement. These received designations ranging from Allegretto through Presto, which is not greatly different from Malcolm's designation of $\frac{3}{8}$ as "Allegro or Vivace."⁴⁷ Benda's $\frac{3}{8}$ movements include as the shortest note values sixteenths, triplet sixteenths and thirty-seconds. Widely used in non-church music, $\frac{3}{8}$ reflected the "lively tempo of a passepied" and contained "a liveliness that is somewhat

frolicsome." "Pleasure and happiness" are also words which 18th century writers used to describe this meter.⁴⁸

$\frac{12}{8}$

Both of Benda's uses of $\frac{12}{8}$ occurred in finales. They are marked Presto and Allegro, and sixteenth notes are the shortest values, as was common in this meter.⁴⁹ Although these movements do not bear any resemblance to Mattheson's conception of $\frac{12}{8}$ as representing "sad and touching affections," they do agree with Malcolm's statement that movements in $\frac{12}{8}$ were most often marked Allegro.⁵⁰

Footnotes

¹Türk/SCHOOL, pp. 89-94, who includes additional categories of classifications and sub-classifications in common use in his time; Quantz/FLUTE, pp. 64-65; Mozart/TREATISE, p. 31; Kirnberger/ART, pp. 385-386, 398-400. Koch's classification of meters is discussed in Baker/KOCH, pp. 24-28.

²J. J. Rousseau, Dictionnaire de Musique, "Mesure," in Saslov/TEMPOS, p. 19.

³Johann Georg Sulzer, Allgemeine Theorie der schönen Künste, 2nd ed., IV, p. 490, quoted in Allanbrook/METRIC, p. 95.

⁴Kirnberger/ART, pp. 377, 383-385, 399-400.

⁵Quantz/FLUTE, p. 165.

⁶Carlo Gervasoni, quoted in Allanbrook/METRIC, p. 96.

⁷Kramer/BEETHOVEN, pp. 73-75.

⁸Donington/TEMPO, p. 25. See also Donington/IEM, p. 419.

- ⁹Kirnberger/ART, p. 400.
- ¹⁰J. A. Hiller, ed., Wochentliche Nachrichten und Anmerkungen die Musik betreffend, IV, pp. 20-21, quoted in Allenbrook/METRIC, pp. 94-95.
- ¹¹In addition to pp. 387-391, see pp. 641-643 below.
- ¹²Johann Peter Sperling, Principia Musicae, p. 53, cited in Saslov/TEMPOS, p. 11.
- ¹³Türk/SCHOOL, pp. 93-94.
- ¹⁴Kirnberger/ART, pp. 388, 391. See also Kirnberger/ART, p. 397; pp. 381-403 contain his discussion of meter signatures.
- ¹⁵Johann Mattheson, quoted in Newman/BACH, p. 30.
- ¹⁶Bach/ESSAY, p. 151.
- ¹⁷Mozart/TREATISE, pp. 31-32.
- ¹⁸Türk/SCHOOL, p. 94.
- ¹⁹Quantz/FLUTE, p. 314.
- ²⁰Francesco Galeazzi, Elementi II, p. 295, quoted in Allanbrook/METRIC, p. 95; Wessel/AFFEKTENLEHRE, pp. 175-179 discusses the affect of various meters.
- ²¹Michel de Saint-Lambert, Les principes du clavecin, Chapter VIII, quoted in Bodky/BACH, p. 103.
- ²²Kirnberger/ART, pp. 390-391, 400.
- ²³Saslov/TEMPOS, pp. 25, 26, 20-22.
- ²⁴Saslov/TEMPOS, pp. 26-27.
- ²⁵Kirnberger/ART, pp. 386, 400; Quantz/FLUTE, p. 65; Mozart/TREATISE, p. 32. Saslov/TEMPOS, pp. 24-28, discusses various uses of ϕ in 18th century music.
- ²⁶Athanasius Kircher, Musurgia, p. 676, quoted in Donington/IEM, p. 409.
- ²⁷Donington/IEM, pp. 410-414, 420-424.
- ²⁸Manuscript by Johann Peter Kellner, one of J. S. Bach's students, entitled "Instructions and rules for the playing of a Thorough-Bass . . . by Master John Sebastien Bach" apparently taken at dictation from a lecture by J. S. Bach. Most of it is copied from F. E. Niedt's

Musicalische Handleitung (Hamburg, 1700), quoted in Donington/IEM, pp. 384-385, and in Donington/TEMPOS, p. 11.

²⁹ Etienne Loulié, Elements . . . de musique (1696), p. 69, quoted in Donington/IEM, p. 412.

³⁰ Michel de Montéclair, Petite Methode (1730), p. 48, quoted in Donington/IEM, p. 412.

³¹ Athanasius Kircher, Musurgia, p. 676, quoted in Donington/IEM, p. 409.

³² Donington/TEMPO, pp. 21-23.

³³ Quantz/FLUTE, pp. 64-66.

³⁴ Mozart/TREATISE, p. 32.

³⁵ Donington/IEM, pp. 410-414, lists quotations from several of these sources.

³⁶ Donington/TEMPO, pp. 23, 25. See also Donington/IEM, p. 419.

³⁷ Heinichen, General-Bass, cited in Donington/IEM, p. 423; Donington/IEM, pp. 420-424.

³⁸ See Newman/BACH, pp. 30-32.

³⁹ Donington/TEMPO, pp. 23-29. See also Donington/IEM, pp. 420-424.

⁴⁰ Newman/BACH, p. 29. See Saslov/TEMPOS, p. 17; Landon/SYMPHONIES, p. 131.

⁴¹ Quantz/FLUTE, p. 65.

⁴² Kirnberger/ART, p. 396. See also Alexander Malcolm, A Treatise of Musick (1731), p. 394, quoted in Donington/TEMPO, p. 30.

⁴³ Kirnberger/ART, pp. 394, 400.

⁴⁴ Alexander Malcolm, A Treatise of Musick (1731), p. 394, in Donington/TEMPOS, p. 30.

⁴⁵ Kirnberger/ART, p. 387.

⁴⁶ Johann Mattheson, quoted in Dorian/HISTORY, p. 143; Francesco Galeazzi, Elementi II, 295, quoted in Allanbrook/METRIC, p. 95.

⁴⁷ Alexander Malcolm, Treatise, p. 394, quoted in Donington/TEMPO, p. 30.

⁴⁸Kirnberger/ART, pp. 397, 400; Lang/EDITORIAL, p. 125.

⁴⁹Kirnberger/ART, p. 392.

⁵⁰Johann Mattheson, quoted in Lang/EDITORIAL, p. 125;
Alexander Malcolm, Treatise, p. 394, quoted in Donington/
TEMPO, p. 30.

CHAPTER XIX

TEMPO

Introduction

Many composers and writers have emphasized the importance of adopting the appropriate tempo:

When a work by Beethoven had been performed, his [Beethoven's] first question was always, 'How were the tempi?' Every other consideration seemed to be of secondary importance to him.¹

The whole duty of a conductor is comprised in his ability always to indicate the right tempo. His choice of tempi will show whether he understands the piece or not.²

Correct tempo contributes to expression to a very large degree. In order to be convinced of this, a well-known composition should be played in its proper tempo and then taken too slowly or too fast immediately afterward. If the tempo is taken too slowly then even the most excellent composition will become feeble or dull: if the tempo is taken too fast, the clarity and at the same time the intended effect are either completely lost or at least partly forfeited.

The most excellent composition has little or no effect, when it is performed in a noticeably wrong tempo.³

A small degree faster or slower can do much damage to the effect of a composition.⁴

There are substantial considerations, which are absolutely necessary and upon which everything else depends, namely:

First, the right tempo. . . . The whole character of the piece will be distorted by a false tempo.⁵

Most musicians agree that finding the right tempo is at least half the interpretation.⁶

Yet, the concept of one "correct tempo" for any given piece must always remain a subject of controversy, since many factors can affect a performer in his/her choice of tempo:⁷

1. the acoustical conditions
2. the specific instrument being employed for the performance (This applies not only as to whether a harpsichord, clavichord, fortepiano or modern piano is the medium, but also to what type of action is found on the modern piano, and what type of tone is produced by pianos with similar actions.)
3. the performer's ever-changing moods on different occasions
4. the performer's increasing age.

A performer should recognize and applaud the fact that other performers, with their differing temperaments, ages, and backgrounds will adopt tempi different from his/her own. A uniform tempo from every interpreter is as undesirable and impossible as dressing every individual in the same suit of clothes or expecting the same exact rate of blood pressure in every human being.*

Composers have frequently proven to be very open-minded on the subject of tempi in their works. DeMachy, in

*The comparison of tempo with blood pressure is well established in musical writings. Examples include: Mozart/TREATISE, p. 31; William Tans'ur, New Musical Grammar: or the Harmonical Spectator (1746), p. 43, quoted in Harding/ORIGINS, p. 17. See also Marin Mersenne's article on pulse and tactus in Harmonie Universelle (1636-1637), cited in Sachs/R AND T, pp. 272-273.

his Pièces de viole (1685) went so far as to write, "The preludes may be played as one wishes, slow or fast." Michel de Saint-Lambert in his Principes du clavecin of 1702 wrote:

The reader may exercise the privilege of the musician and give the pieces any tempo he pleases . . . provided he does not select a tempo directly opposed to the one indicated by the sign--a procedure that might detract from the grace of the piece.⁸

Robert Schauffler reported that Brahms'

ideas of the proper tempo varied violently from day to day, according to his mood. Sometimes these ideas were highly eccentric.⁹

Claudio Arrau recounts that some of the modern composers with whom he worked, "haven't known what tempos they actually wanted."¹⁰

Even when composers have had a clear idea of what tempo they wished, performers have sometimes discovered a more ideal tempo. For example, Hasse was known for his careful tempo indications, which utilized long descriptions. Yet, according to Türk, Hasse is supposed to have said that the Dresden concertmaster, Johann Georg Pisendel (1685-1755), established the tempi of Hasse's operas more correctly than he himself.¹¹

Therefore, the existence of one "correct" tempo for every work should be considered an impossibility as well as being undesirable. However, the present writer concurs with Claudio Arrau's answer to the question of choosing a proper tempo for a given piece: "There is a proper range, I think. A rather narrow range."*

*Horowitz/ARRAU, p. 123. See also Badura-Skoda/MOZART, p. 27. The present writer believes the range of

Searching for this narrow tempo range which best suits a given work does not imply that only one tempo is acceptable, since many tempi can successfully communicate a work. The important factors to remember in choosing tempi include:

1. A hypothetical "ideal" tempo exists only for each interpreter and is not necessarily intrinsic to the work. Such a tempo should not be imposed on others or used as a justification for failing to appreciate successful performances by others, who adopt differing tempi.
2. The performer should be flexible enough to adjust his ideal tempo to the immediate conditions, and also must continually re-examine his viewpoint so that new tempi are allowed to replace what previously seemed most appropriate.

With these precautions in mind, it does not seem wrong to search for an ideal tempo. Such a search is one of the most stimulating facets of a lifetime spent in musical study. Without such a goal, musical performance can become merely a vehicle for self-indulgence and the above two conditions can become a license for poor judgment and a lack of diligence in the study of a work. They take

tempo in which the harmonic rhythm, metric rhythm and articulation merge with a given performer's tone and technic of playing to produce the most satisfying result to be especially narrow in the case of works of the later 18th century and rather broad in 19th century works.

the emphasis off of the best interests of the music, and place too much emphasis on the performer's whim and fancy.

If tempo were a self-contained and isolated phenomenon, capriciousness would be desirable. However, tempo has a critical effect on the rhythm, the accentuation, the melodic inflection, the dynamics, the harmonic color, and even the form. If the tempo is altered, then most, if not all, of the other aspects of interpretation are affected. But the converse is also true. The above parameters, as well as other factors including the mood, the tonality, the meter, the shortest note values, the harmonic rhythm and the articulation, help to determine the tempo.

Quantz was referring to mood when he required that the affect be determined before selecting a particular tempo, since expression of the correct affect was the goal of all performance.¹² C. P. E. Bach's reference to the "general content" probably also referred to the affect.¹³

With regard to the tonality, Quantz wrote:

Slow movements in G minor, A minor, C minor, D-sharp major, [sic] and F minor must be played more mournfully, and therefore more slowly, than those in other major and minor keys.¹⁴

The Badura-Skoda's observation that many of Mozart's keyboard movements employing the most brilliance and greatest speed are in the key of D major¹⁵ is not irrelevant to Benda's keyboard works. Four of Benda's seven works marked Presto or Allegro assai are in D major, and six of his eight works in D major are Allegro or faster.

While the implications of the choice of beat unit

were enumerated in the above discussion of meter signatures (pages 387-404), it should be noted that the upper number of a meter signature also held important implications for the tempo of a work. One basic assumption was that triple meters were usually conceived of as being faster than duple.

James Grassineau wrote in 1740:

It is to be observed, the movements of the same name as Adagio, or Allegro, are swifter in triple than in common time.¹⁶

In 1770 John Holden stated:

Common time is naturally more grave and solemn; triple time, more chearful [sic] and airy. And for this reason, it is generally agreed, that every mood of triple time ought to be performed something quicker, than the correspondent mood of common time.¹⁷

Although this principle should not automatically be adopted, one can remember Donington's evaluation; "Though not reliable . . . it generally works."

How much faster the triple meter should usually be taken varies greatly. Donington has stated that "often a very much faster tempo is required."¹⁸ Anthony Newman quoted an unidentified source as suggesting that on the basis of the vocal "trillo technique" used in the Renaissance to produce a rapid series of notes, the tactus should be $\text{♩} = 60$ when the notes fall into groups of eight, and $\text{♩} = 80$ when the notes fall into groups of six.¹⁹ Konrad Wolff, in his chapter on Mozart, stated that

if a meter is 3-4, the tempo must be approximately $\frac{9}{8}$ faster in order to be felt as equally fast by the listener; that is, two measures of 4-4 equal three measures of 3-4.

As an example he showed that a $\frac{4}{4}$ movement at $\downarrow = 112$, produces the same tempo sensation as a $\frac{3}{4}$ movement at 126.²⁰

The shortest note values employed in a work were very critical factors in tempo selection. Kirnberger stressed this when he wrote:

How will the musician give the piece he performs the appropriate expression, which the composer conceived, if he cannot determine, with the help of the various kinds of notes that occur therein, exactly what sort of movement and what character are appropriate to each kind of measure?

Elsewhere, he provided more details:

These general characters [of meter signatures] are defined even more specifically by the particular note value that prevails. . . . The character of 3-4 meter is entirely different when quarter notes are used almost exclusively throughout than when many eighths and even smaller notes occur. . . .

Pieces involving sixteenth and thirty-second notes have a slower tempo than those that tolerate only eighth and at most sixteenth notes as the fastest note values in the same meter.

The young composer must pay particular attention to . . . the particular effect of each type of note value in every meter. Assuming he has a correct feeling for this, he will thereby obtain control over the means by which he incorporates into his melody exactly that type of motion which allows the mood of the chosen passion to be perceived most clearly.²¹

Beethoven was familiar with these statements of Kirnberger's and himself wrote:

The smaller note values determine the tempo; for example, sixteenths and thirty-seconds in 2-4 time make the tempo very slow.²²

C. P. E. Bach also emphasized the role of note values in the selection of a tempo:

The pace of a composition, which is usually indicated by several well-known Italian expressions, is based on its general content as well as on the fastest notes and passages contained in it.²³

The employment of these ideas guaranteed that the faster tempi did not become too rushed for the musical interpretation or the technical execution, and that the slower tempi did not drag. Kirnberger expressed this succinctly when he wrote: "What is too fast cannot be performed clearly, and what is too slow cannot be comprehended."²⁴

The role of harmonic rhythm in the determination of a tempo is of great significance. Ralph Kirkpatrick found it to be as important as the fastest notes of a piece and made several important observations relating to the role of the texture in tempo selection:

Nearly all tempi need to be thought of in terms of more than one rate of speed. The unit of pulse has little to do with the establishment and maintenance of a tempo in actual practice. Rather the pulse is created and maintained by the behavior of the note values around it. . . . By and large the determining factors of tempo do not lie on the surface of the note picture; they depend on the . . . player's penetration into the harmonic fabric and on his perception of the underlying rhythmic currents and his selection and emphasis of the most important. . . . Many a fast piece has a slower movement underlying it. . . . A tempo conceived too exclusively in terms of fast notes tends to lose all possibility of rhythmic freedom in the details, becomes stiff and driving where such a character may not be desirable. On the other hand a tempo conceived solely in terms of the relatively slow motion of harmony may slight the articulation of melodic passages and the declamation of upbeats. . . . Too often the solo player lacks the perception of orchestral rhythmic polyphony, of the combined sensations of individual players, each often confined to his own rates of movement. . . . Then he falls into the pitfall of the conductor who conducts with the beat only, and not with a sense of the amassing of a musical fabric out of rhythmic details contributed from each part of the orchestra.²⁵

The element of psychological tension should be added

to the above factors influencing the selection of tempo.

The Badura-Skodas discussed this with reference to

Fürtwangler:

More than anyone else he demonstrated that a feeling of absolute rightness depends less on the tempo itself than on the maintenance of tension and psychological interest.²⁶

Claudio Arrau has stated his position unequivocally:

It is a mistake to associate speed with passion. In music that should be played slowly, speed is the opposite of passion. The tension is completely lost.*

Eighteenth century theorists frequently warned against excessive speed. Quantz advised:

Your principal goal must always be the expression of the sentiment, not quick playing. With skill a musical machine could be constructed that would play certain pieces with a quickness and exactitude so remarkable that no human being could equal it either with his fingers or with his tongue. Indeed it would excite astonishment, but it would never move you; and having heard it several times, and understood its construction, you would even cease to be astonished. Accordingly, those who wish to maintain their superiority over the machine, and wish to touch people, must play each piece with its proper fire; but they must also avoid immoderate haste, if the piece is not to lose all its agreeableness.

Quantz's distinction between playing with "proper fire" and with "immoderate haste" is of much significance. As he pointed out, the latter is not only damaging to the

*Claudio Arrau, quoted in Horowitz/ARRAU, p. 151. Daniel Barenboim, quoted in Horowitz/ARRAU, p. 218, commented on the playing of Arrau:

If someone were to play his tempos without having that intensity of harmonic relationships, it would be disastrous. Much better that people who haven't got that capacity should play a little faster. Because when you play slowly, you must fill every note, you must fill

piece, but "everything that is hurriedly played causes your listeners anxiety rather than satisfaction."²⁷

C. P. E. Bach, while making a point of the fact that he did not "disparage speed, nor scorn its usefulness and indispensibility," also admonished the performer:

Finger velocity must never be misused. It should be reserved for the passages that call for it, without advancing the tempo of the piece as a whole.²⁸

W. A. Mozart frequently expressed his concern regarding excessively fast performance. Regarding Abbé Vogler's frantic, and consequently inaccurate, reading of one of Mozart's concerti, he wrote:

Nothing else is possible at that pace, for the eyes cannot see the music nor the hands perform it. . . . Besides, it is much easier to play a thing quickly than slowly: in difficult passages you can leave out a few notes without anyone noticing it. But is that beautiful?

Mozart stated shortly thereafter that he preferred to hear his works played by the inexperienced Aloysia Weber, rather than by Vogler, because she played "slowly but without missing a single note."²⁹ Johann Friedrich Rochlitz stated in 1798:

Nothing roused Mozart to livelier protest than did 'botching' of his compositions when performed in public, mainly through excessively fast tempi. 'They think that will add fire to it,' he would say, 'The fire has got to be in the piece itself-- it won't come from galloping away with it.'³⁰

Young performers are especially guilty of excessive

every space, and you must feel the tension of the harmonies. . . . To take the time to express that change of harmony, you must be able to bring great intensity to it.

haste, since, according to Quantz, they

possess neither ripe judgement nor a true feeling for how each piece ought to be played in the tempo and style appropriate to it. Such young people usually play everything they encounter, whether it is Presto, Allegro, or Allegretto, at the same speed. In doing this they even believe they are excelling others. Because of this excessive speed, however, they not only mar and destroy the most beautiful part of the composition-- I mean the intermixed cantabile ideas--but also, by precipitating the tempo, accustom themselves to executing the notes incorrectly and indistinctly. Those who do not soon correct this error, which is caused by youthful fire, will persist in it, if not forever, at least until far into their mature years.³¹

Ralph Kirkpatrick reminded his readers that "an Allegro or a Presto sounds much faster to the listener than to the performer," and urged musicians to reject tempi which result only in superficial excitement "applicable to almost the cheapest music."*

But neither should one perform quick movements too slowly. Especially those movements which are dependent on the communication of an effect of brilliance or virtuosity must be permitted sufficient tempo to achieve their effect. Even Türk, who took many opportunities to criticize overly fast performance, and whose taste tended toward slowish tempi, had harsh words for those who turned a Presto into an Allegro moderato.³²

Excessively slow tempi for slow movements were not exempt from disapproval either. Quantz often warned against such tempi, which he viewed as occurring because one loses

*Kirkpatrick/SCARLATTI, p. 294. It is interesting to note that according to Mach/LISZT, p. 12, "Liszt's own tempos in performance were moderate, never rushed or excited."

"himself so much in the sentiment that he forgets the tempo."³³

However, slow tempi should not be allowed to move too quickly either, as Türk warned.³⁴ Although written in the 19th century, Robert Schumann's dictum--"Dragging and hurrying are equally great faults"--is not inapplicable to 18th century music.³⁵

Tempo/Character Indications

Before 1600 written indications of tempo or character in a piece were almost non-existent, and they were not used regularly until the second half of the 18th century.³⁶ In the absence of verbal indications, the tempo was discerned from the meter and the note values. The earliest verbal indications were usually simple ones, such as "fast" or "slow," written in the native language of the composer.*

It has been a subject of controversy whether most early verbal indications refer primarily to tempo or to character. Certainly when one looks at the literal definitions of most of the words employed, it would appear that Donington was correct in stating that the primary function of most early verbal indications was to refer more to atmosphere than to tempo.³⁷ However, their role as tempo indicators should not be overlooked, since they were filling the void caused by the abandonment of proportional notation.

*Early examples of simple indications exist in works of Luis Milan (1757), Orlando Gibbons (d.1625), and Biagio Marini (1626). More detailed instructions exist in the works of Adriano Banchieri (1611, 1622). See Sachs/R AND T, p. 272.

They also served as instructions for the soloist, who was free to alter the prevailing tempo when playing alone.³⁸

In 18th century music some terms were primarily related to tempo and others to mood. For example, Quantz recognized four broad categories of tempo, each of which represented many terms. Of these latter terms he wrote:

Each of these titles, to be sure, has an individual meaning of its own, but it refers more to the expression of the dominant passions in each piece than to the tempo proper.³⁹

But it was these latter terms which usually appeared at the beginning of each piece. Quantz's recognition of them as mood indicators is supported by his statement that along with the key, the size of the intervals and the dissonances, "the fourth indication of the dominant sentiment is the word found at the beginning of each piece." He stated that "each of these words, if carefully prescribed, requires a particular execution in performance." It should be noted, however, that of the 18 terms he provides as examples, most are not usually terms which are associated with mood, but include basic terms such as Presto, Lento, etc.⁴⁰

Türk provided separate lists of terms, according to those which are primarily applicable to tempo and execution, and those which are primarily character indications. However, it is interesting that in his description of the tempo terms, he frequently referred to them according to character as well as tempo. He also stated that it was the more careful composers [who] are accustomed to

indicate the character of a composition as well as its tempo.⁴¹

C. P. E. Bach also differentiated between these two types of verbal indications:

Composers, therefore, act wisely who in notating their works include terms, in addition to tempo indications, which help to clarify the meaning of a piece. . . . I hope that I shall be forgiven for using a few unusual terms which, however, fitted the meaning that I wanted to express in the Lessons [Probestücke].⁴²

While the early usage of verbal indications may have been largely tempo oriented and while current usage may also be primarily dominated by tempo, it must be recognized that tempo and mood are closely interrelated, and that there is much wisdom in Donington's statement: "Tempo is a function of mood, rather than the other way about."⁴³

It also should be recognized that the mid- to late-18th century, in some quarters, was one of the high points of the significance of verbal instructions. Composers were exhorted to "indicate the tempo as exactly as possible," even if it meant making use of lengthy descriptions.⁴⁴ While Beethoven was perhaps among the most thorough in this regard, many other composers also followed this procedure.

Even though today some may wish to regard these as indications of tempo, their symbolism of mood and character to the 18th century musician, and the examples of 18th century musicians who viewed them this way, is too great to ignore.⁴⁵ Because of the overlap in function of verbal indications, the term tempo/character indication is used in

this study to describe all verbal instructions at the start of a piece.

It is possible, however, to overestimate the significance of tempo/character indications. Discrepancies as to the appropriate marking often exist in different copies of a work. Also, the terms often did not enjoy universal acceptance in any one period or location, and varied according to the style and purpose of the music to which they pertained. For example, Charles Avison stated that words such as "Andante, Presto and Allegro, etc., are apply'd differently," according to whether the music was intended "for the Church, the Theatre, or the Chamber."⁴⁶ In addition, the meaning of the words was in a state of continual evolution.

Often tempo/character indications have been over-emphasized as an indicator of actual tempo. For example, Mendelssohn marked three of the movements of Elijah at ♩ = 72 and yet, they are designated Andante, Andante con moto and Andantino.⁴⁷ Beethoven was another composer who frequently used many different words in conjunction with the same metronome figure. As Erich Leinsdorf has written:

Actual speed differences between neighboring expressions, such as andantino and allegretto or allegro assai and presto, are not great. These terms are often only expressive suggestions: the feeling of an allegretto is quite different from that of an andantino, though their speeds may be the same. . . . I maintain that words and numerals belong to separate categories, the former to expression and the latter to speed.⁴⁸

Sometimes a tempo/character instruction appears to

even contradict the music. Quantz explained what to do in these cases:

Since, however, the above epithets are often used by many composers more out of habit than to accurately characterize the matter itself, and to make the tempo clear to the performer, cases may occur in which they are not at all times binding, and the intention of the composer must be discovered instead from the content of the piece.⁴⁹

Even where the instructions did not contradict the music, J. G. Sulzer made an important point when he wrote, "Even though many words have been thought up for this purpose, they are nevertheless, not sufficient."⁵⁰

These last two statements pointing to the music itself as the ultimate source of the interpretation, and the insufficiency of verbal instructions are most important. In all aspects of music-making, the music itself must be allowed to dictate the interpretation. No written instructions, whether in musical notation or in words should be considered infallible or nearly adequate to provide all that is necessary in the interpretation of an aural art.

Mattheson and Leopold Mozart spoke about this with reference to tempo:

The true mouvement of a musical work . . . is beyond words. It is the ultimate perfection of music, accessible only through eminent experience and talent.⁵¹

One must also be able to divine from the piece itself whether it requires a slow or a somewhat quicker speed. It is true that at the beginning of every piece special words are written which are designed to characterize it. . . . But both slow and quick have their degrees and even if the composer endeavours to explain more clearly the speed required by using yet more adjectives and other words, it still remains impossible for him

to describe in an exact manner the speed he desires in the performing of the piece. So one has to deduce it from the piece itself and this it is by which the true worth of a musician can be recognized without fail. Every melodious piece has at least one phrase from which one can recognize quite surely what sort of speed the piece demands. Often, if other points be carefully observed, the phrase is formed into its natural speed. Remember this, but know also that for such perception long experience and good judgment are required. Who will contradict me if I count this among the chiefest perfections in the art of music?⁵²

Benda's Tempo/Character Indications

Introduction

Dividing tempo indications into groups was a common practice in the 18th century. Selected classifications included the following:

1. 2 categories--Fast
Slow⁵³
2. 3 categories--Fast.Prestissimo, Presto, Allegro
assai, Allegro, Allegretto,
etc.
Moderate.Andante, Andantino, etc.
Slow.Largo, Adagio, etc.⁵⁴
3. 4 categories--
Very fastPresto, Allegro assai, etc.
Moderately fastAllegro moderato, Allegretto,
etc.
Moderately slowUn poco larghetto, Poco
andante, Adagio, etc.
Very slowLargo, Adagio molto, etc.⁵⁵
4. 5 categories--
Same as #3 except with the addition of Allegro
between categories 1 and 2⁵⁶
5. 5 categories--Presto
Allegro
Andante
Adagio
Largo⁵⁷

6. 6 categories--Very rapid
 Fast
 Not so fast
 Not so slow
 Slow
 Very slow⁵⁸

The 83 movements in Benda's keyboard works can be divided into the following categories:

Group 1 (7 movts.)		
Very fast	Presto	(4)
	Allegro assai	(3)
Group 2 (19 movts.)		
Fast	Allegro	(19)
Group 3 (47 movts.)		
Moderate	Allegro	(12)
	with slower modifications	
	Allegretto	(11)
	and its modifications	
	Andante	(23)
	and its modifications	
	including Andantino	
	No tempo indication	(1)*
Group 4 (5 movts.)		
Slow	Largo	(4)
	and its modifications	
	including Larghetto	
	Un poco lento	(1)
Group 5 (5 movts.)		
Menuet	Menuet	(2)
	Tempo di Menuet	(3)

Although this grouping is not according to any specific 18th century classification, the first two categories match the first two categories of Quantz, Rousseau and Marpurg (Nos. 4-6 above). Therefore, the differences between this list and 18th century classifications occur

*Sonata 16i does not contain a tempo/character instruction in the original print. The MAB edition, not inappropriately, supplies Moderato.

in how the moderate and slow tempi are divided. In Benda's case, the distinction between many Allegretto derived movements and many Andante derived movements is blurred, partially because a large number of the Andante and Allegretto movements are modified both to the slower and the faster sides. Also, while not normally the case, some Andante derived movements sound best when played at approximately the same tempo as some Allegretto or Allegro moderato movements. Therefore, Benda's music supports Leopold Mozart's statement that Allegretto has "much in common with the Andante."⁵⁹

It should be noted that a few Allegretto movements are as fast as a few Allegro movements, and occasionally an Allegro movement actually sounds best at a speed which is faster than other movements marked Presto. Therefore, these first two tempo groups also should be viewed as generalities, and not as rigid distinctions.

Benda's five $\frac{3}{4}$ movements designated Menuet or Tempo di Menuet appear in a separate classification, since they represent a considerable range of tempi, and do not as a group coincide with Group 2 or Group 3.

One characteristic of Benda's keyboard works is the large number of movements which fall into Groups 2, 3 and 5. Only 12 movements (14%) fall outside of a range from Andante to Allegro, inclusive. Another significant feature is the absence of Adagio from the opening of any of Benda's 83 keyboard movements.*

*It is used once to signal a change of tempo within a

Although Benda's indications never approach the length of elaborateness of many of Beethoven's finely graded instructions,* Benda's are much more detailed than many of his contemporaries. Only 45 of his 82 indications (55%) are unmodified. If one eliminates the terms which in themselves are actually modifications (Larghetto, Andantino, Allegretto), the number of unmodified indications shrinks to 33 (40%) and is comprised of the following:

Presto	(4)
Allegro	(19)
Andante	(3)
Largo	(2)
Menuet or Tempo di menuetto	(5)

It should be noted that only three of Benda's indications include examples which appear in Türk's list of 83 terms which specifically define character: Sostenuto (in the Andante sostenuto Sonata 7ii); Arioso (present along with Andante con moto in Sonata 9ii); con Spirito (in the Allegretto con spirito of Sonatina 14).

Therefore, one can conclude that Benda was usually quite particular in identifying the exact tempo which he desired, but that he did not engage in the use of flowery

movement.

*One of the most unique of Beethoven's indications is Andante con moto assai vivace quasi allegretto ma non troppo, from the Kyrie of the Mass in C, cited by Deas/BEETHOVEN, p. 335. Rothschild/MOZART AND BEETHOVEN, pp. 10-14, lists many of Beethoven's tempo/character indications, as well as those in Haydn's string quartets and various works of Mozart.

or overly detailed character terms, which enjoyed usage among certain composers during all or some portion of their careers.*

Another evidence of Benda's concern for the most precise tempo/character indication is the fact that he continually altered his own indications in subsequent editions of his melodramas. Almost half of the musical sections in Ariadne auf Naxos had their tempo/character indications altered.⁶⁰

This careful attention to tempo/character indications was quite likely due to the tremendous importance which subtle tempo and mood changes enjoyed in melodramas. In the 40 minute, 592-measure Ariadne auf Naxos there are over 50 musical sections, each with a different tempo/character indication.⁶¹

In 10 sonata movements and one sonatina the MAB edition contains a different tempo/character indication from that of the original edition of Benda's works. Nine of these movements fall into the category of Allegro or its modified form. The fact that the terms in the MAB edition were in use in Benda's time, make it seem possible that manuscripts or other editions were the source of these indications.

*Examples of such usage include Hasse's tempo/character indications, as cited in Kirnberger/ART, p. 381, C. P. E. Bach's in his Probestücke (but not frequently in his other keyboard works), Mozart's in his Mannheim and Paris sonatas (K. 309-311 and 330-333), and those of Beethoven.

However, three factors make the disputed indications in the MAB edition suspect:

1. Each variation in Sonata 8iii is provided a different tempo/character indication, which was not a common practice in the 18th century.
2. Some of the original edition's indications seem more appropriate musically than those in the MAB, although none of those in the latter is enormously inappropriate.
3. In the MAB edition of Benda's Concerto in G Minor, editor Racek acknowledged having altered an original Allegro to Allegro non troppo.⁶²

Appendix M lists all the discrepancies between the tempo/character indications in the MAB and the original edition.

It is interesting that Benda employed German tempo/character instructions in his songs in the Sammlungen,* yet not in his keyboard works. This practice was mentioned by Türk:

Until now few German composers are in the habit of heading their larger works with German words, with the exception of some church compositions. Only in smaller works, for example, songs and vocal pieces, does this happen now and again.⁶³

Each tempo/character indication used by Benda in his keyboard sonatas and sonatinas is discussed below, as well as its relevance to the works with which it is employed.**

*Benda's German indications in his songs primarily use the following terms: Geschwind, Hurtig, Munter, Mässig, and Langsam. Frequently these are qualified.

**The tempo/character indications will be discussed in the order from fast to slow. This was the procedure

Presto

Presto heads two of Benda's sonata finales (Nos. 4 and 9) and two sonatinas (Nos. 17 and 34). Literally meaning quickly,⁶⁴ Presto has usually been used as the fastest tempo marking, other than Prestissimo, Presto assai, or Presto presto. Leopold Mozart defined it as "quick," and Türk as "rapidly."⁶⁵ It is significant that neither Quantz, Mozart, nor Türk termed Presto "very fast," as modern usage tends to do.

Previous to the very late 18th century, Presto was not usually taken particularly fast. Grassineau's description is especially interesting: "fast or quick, gayly, yet not with rapidity."⁶⁶ Ralph Kirkpatrick suggested interpreting Scarlatti's Presto as

lively and alert, capable of immediate response to nuances of wit or to lightning changes of expression. . . . Never does it Presto indicate a pseudo-virtuoso exhibition of mere dexterity.⁶⁷

Benda, as well as Mozart in his keyboard music, and Haydn in his keyboard music and string quartets,⁶⁸ never used Prestissimo or its synonyms. C. P. E. Bach and Beethoven did make use of Prestissimo in their keyboard music.

Allegro Movements

Introduction

As is the case in Mozart's keyboard works and those

employed by Leopold Mozart in Mozart/TREATISE, pp. 50-51, although it was not the usual procedure. Donington/IEM, p. 388.

of many 18th century composers, Allegro is Benda's most frequently used tempo marking. There are 19 instances where Allegro is used alone and 15 examples of a modified Allegro. This brings the total of Allegro derived movements to 34, 41% of all of Benda's movements. If Allegretto is considered a modification of Allegro, then 11 more examples may be added, bringing the total to 45. Adding the uses of Allegretto and a modifier would add nine more examples, and bring the total to 54, 66% of all Benda's movements. However, in this study Allegretto and its modifications will be considered separately from Allegro and its modifications.

It should be noted that the term Allegro was frequently used in the 18th century to describe somewhat fast and fast movements. For example, chapter 12 of Quantz's treatise is entitled "Of the Manner of Playing the Allegro."

Allegro

The 19 movements of Benda which employ an unmodified Allegro marking comprise four first movements (Nos. 6, 8, 9, 13), ten third movements (Nos. 1-3, 7, 11-16), and five sonatinas (Nos. 3, 16, 22, 25, 33).

Allegro literally means "cheerful, merry, gay."⁶⁹ This was also its original primary use in music--as an indication of expression and not as a tempo marking. J. S. Bach provided evidence of this when he entitled the last section of his Toccata in G Major, Allegro e presto.

However, its use to mean "swiftly that is, not quite as quickly as presto" as defined by Türk, eventually

supplanted the original use. As Türk pointed out, the literal translation was not appropriate to such terms as Allegro furioso.⁷⁰

A great many writers have warned against playing Allegro too quickly. For example, Grassineau described Allegro as "brisk, lively, gay and pleasant . . . yet without precipitation."⁷¹ Leopold Mozart's description was:

a cheerful, though not hurried tempo, especially when moderated by adjectives and adverbs.⁷²

Even when not modified, Allegro could describe more than one tempo, as Sébastien de Brossard wrote:

always GAY, and decidedly lively; very often quick and light; but also at times with a moderate speed, yet gay, and lively.⁷³

Modified Allegro

No tempo word has been modified as frequently as Allegro.⁷⁴

Benda did not use Allegro allegro in his keyboard works, which de Brossard defined as "an intensification of gaiety or of liveliness,"⁷⁵ or Molto allegro, which Leopold Mozart viewed as slightly slower than Allegro assai.⁷⁶ Allegro assai, which Leopold Mozart stated is "but little different" from Presto,⁷⁷ does appear in two of Benda's finales (Nos. 6 and 10) and in one sonatina (No. 8).

Nine of Benda's first movements and three sonatinas are modified to the slower side of Allegro, resulting in six different indications:

1. Allegro moderato

Sonatas 5i, 7i
Sonatina 7

2. Allegro assai moderato	Sonata 11i
3. Mezzo allegro	Sonata 10i Sonatina 4
4. Allegro non troppo	Sonatas 12i, 14i, 15i Sonatina 13
5. Allegro ma non tanto	Sonata 3i
6. Un poco allegro	Sonata 2i

Leopold Mozart cited Allegro moderato, Allegro ma non troppo and Allegro ma non tanto as examples of modifications indicating "that one is not to exaggerate the speed."⁷⁸

Benda viewed Mezzo allegro as "very moderately quick," as shown by the fact that he supplied both Mezzo allegro and Sehr massig geschwind in one of his arias, "Stolz auf Gott und sein Erbarmen," from Sammlung 2. Subsequent changes made by Benda in later editions of his stage works reveal Mezzo allegro to have been replaced by Allegro moderato and Moderato.

Allegretto

The word Allegretto appears in 20 of Benda's movements, 17 of which are sonatinas. In 11 of his movements it is the primary indication, with seven of these unmodified, and four which are modified:

1. Allegretto	Sonata 1i Sonatinas 5, 6, 10, 19, 29, 31
2. Allegretto con spirito	Sonatina 14
3. Allegretto moderato	Sonatina 21
4. Allegretto assai moderato	Sonata 4i
5. Un poco allegretto	Sonatina 27

In nine of Benda's movements Allegretto is itself employed as a modifying word to further clarify the tempo or describe the character:

- | | |
|---|-------------------------------|
| 1. Andantino quasi allegretto | Sonatina 12 |
| 2. Andantino quasi un poco allegretto | Sonatina 26 |
| 3. Andante quasi allegretto | Sonata 8ii
Sonatinas 9, 18 |
| 4. Andante un poco allegretto | Sonatinas 23, 30 |
| 5. Andante con moto, quasi mezzo allegretto | Sonatina 32 |
| 6. Andante con moto, quasi un poco allegretto | Sonatina 15 |

De Brossard described Allegretto as "RATHER GAILY, but with a gracious, pretty, blithe, gaiety."⁷⁹ Leopold Mozart defined it as:

rather slower than Allegro, usually having something pleasant, charming, neat, and playful, and much in common with the Andante. It must therefore be performed in a pleasing, amusing, and playful manner, which pleasantness and playfulness can be clearly described, in this tempo as in others, by the word *Gustoso*.*

Türk listed Allegretto under the diminutive indications, and stated simply that it was "somewhat fast."⁸⁰ Quantz included Allegretto among the terms which fall under the category of Allegro in its broad sense.⁸¹

*Mozart/TREATISE, p. 50. *Gustoso* is defined in MONDADORI as "tasty, palatable; amusing and funny."

Andante Movements

Andante

Andante appears in 16 of Benda's movements, three of which are unmodified and 13 of which are modified by other words, as was common in Benda's time. Half of the total 16 Andante movements are sonata slow movements and the other eight are sonatinas. Nearly all are modified to become faster rather than slower.

1. Andante	Sonatas 5ii, 15ii Sonatina 1
2. Andante un poco allegretto	Sonata 8ii Sonatinas 9, 18
3. Andante un poco allegretto	Sonatinas 23, 30
4. Andante un poco vivace	Sonata 16ii
5. Andante con moto	Sonatas 9ii, 14ii Sonatina 20
6. Andante con moto, quasi mezzo allegretto	Sonatina 32
7. Andante con moto, quasi un poco allegretto	Sonatina 15
8. Andante sostenuto	Sonata 7ii
9. Andante assai	Sonata 2ii

The derivation of the word Andante is from andare, "to go." Originally, musical usage preserved this meaning of motion, as can be seen in Handel's frequent employment of the term Andante allegro.⁸²

Throughout the 18th century, Andante preserved this connotation of motion, and Leopold Mozart defined it as

walking. The very word tells us that the piece must be allowed to take its own natural course; especially if Un poco allegretto be added.⁸³

Türk defined Andante as "essentially walking or walking in step and in music, a moderate tempo, which is neither slow nor fast."⁸⁴ Many other writers stated this same view of Andante as a middle tempo, neither fast nor slow.⁸⁵

W. A. Mozart perceived a significant distinction between Andante and Adagio. Referring to his piano concerti, K. 413-415, he wrote:

Please tell my sister that there is no adagio in any of these concertos--only andantes.⁸⁶

However, he apparently did not perceive a great distinction between Andante and Allegretto, which was in agreement with his father's view.⁸⁷

DeBrossard's definition of Andante indicates that it sometimes served as more than simply a tempo indication:

to stroll with even steps, means above all for Basso Continuos, that all the Notes must be made equal, and the sounds well separated.⁸⁸

Anthony Newman has stated that

sources generally agree that the term [Andante] refers to even, separate and equal eighth note motion in the bass especially. . . . [which] would therefore give the appearance of more accents, at least in the bass, and, or course, on the 'weak' beats or halves of subdivided beats of the measure.

In addition, Newman stated that Andante was used to contradict inequality of eighth notes.⁸⁹

Andantino

Andantino was used by Benda in seven works. These include three sonatinas, three 2nd movements, and the theme and variations finale. In three of these movements,

Andantino is modified--twice toward a faster tempo and once toward a slower one:

- | | |
|--|---------------------------------------|
| 1. Andantino | Sonatas 3ii, 13ii, 8iii
Sonatina 2 |
| 2. Andantino quasi allegretto | Sonatina 12 |
| 3. Andantino quasi un poco
allegretto | Sonatina 26 |
| 4. Andantino un poco larghetto | Sonata 11ii |

Andantino is an especially problematic term. The fact that neither deBrossard, J. G. Walther, Quantz, C. P. E. Bach or Leopold Mozart provided a definition points to the probability of its first having received common use only in the middle of the 18th century.⁹⁰ Many of the first important writers who discussed Andantino--Löhlein (1765, 1773). J. J. Rousseau (1768), E. W. Wolf (1783), and J. C. Bach--identified it as being slower than Andante.⁹¹ This definition made sense since Andante was considered "moving," and therefore "a little moving" implied less movement, or slower.

However, by late in the century, the opposite meaning of Andantino also came to be used. Türk observed in 1789: "In most instruction books, andantino is translated as somewhat faster than andante." However, Türk did not agree with this practice and supplied his own definition:

somewhat, and therefore not too much, of a walking tempo, that is, somewhat slower than andante.

His reasoning was as follows:

If one considers, however that for molto andante (a brisk walking tempo), a greater degree of speeds

is required than for an andante, then it may perhaps be found that my translation of andantino which indicates only a diminutive degree of walking speed--or of the tempo--is suitable in this connection.⁹²

While some writers, such as William Mason (1807) clung to the older view, examples of writers favoring the newer view of Andantino as faster than Andante included Galeazzi (1796), Koch (1802), and A. E. Mueller (1804). Koch even stated that Andantino is often found "in compositions which require a markedly faster tempo than the usual Andante."⁹³

Beethoven was confused as to what Andantino was supposed to indicate. He asked in a letter to George Thomson, the Scottish folksong collector and editor, to be informed

wherever a song is marked andantino, whether it should be slower or faster than andante; for the signification of this word like so many others in music is so uncertain, that andantino sometimes approaches allegro, and is sometimes played like adagio.⁹⁴

As the 19th century continued, Andantino as a faster than Andante tempo gained ascendance. This began to make sense as Andante came to be seen as a slower tempo. However, the view of Andantino as a slower tempo than Andante has never completely disappeared, preserving the confusion and uncertainty which have existed for the past two centuries. Ignaz Pleyel's advice given in 1801 is probably the best regarding Andantino:

It is up to the insight of the performer to clear up the indefiniteness of this word and one must determine the correct tempo from the nature of the piece as a whole.⁹⁵

It is interesting that Benda made rather frequent use of Andantino. The fact that one of his usages occurs in the 1757 sonatas points to his possibly having been one of the first keyboard composers to use the term.

C. P. E. Bach, in 40 of his most famous sonatas published between 1742 and 1784,* only used it seven times, with the earliest use among these works in 1763. Haydn, Mozart and Beethoven did not use the term at all in their keyboard sonatas, and Haydn only twice in his string quartets.⁹⁶

Mozart's 60 or so usages of Andantino in genres other than solo keyboard sonatas appear to call for a slower than Andante performance.⁹⁷

Largo Movements

Largo and its derivatives head four of Benda's sonata slow movements:

- | | |
|------------------|------------------|
| 1. Largo | Sonatas 4 and 10 |
| 2. Un poco largo | Sonata 12 |
| 3. Larghetto | Sonata 1 |

In addition, Sonata 11's 2nd movement is entitled Andantino un poco larghetto.

Four of these five movements are in $\frac{3}{4}$ meter, the same meter found most frequently in Largo sonata movements of C. P. E. Bach, Haydn and Beethoven. (Mozart did not use Largo in his keyboard sonatas.)

*These works include the "Prussian" sonatas, the "Württemberg" Sonatas, the Probestücke, the "Damen" Sonatas, and the Kenner und Liebhaber Sonatas, Books 1-5.

The word Largo literally means "broad, wide, extensive."⁹⁸ Therefore, it is not surprising that its use in music has usually been to imply a slow tempo with great breadth, expression and dignity. The latter characteristics often have more significance than that of the tempo.

In earlier times, Largo was frequently conceived in much faster terms than it is today. For example, two giges in manuscripts in the British Museum are marked Largo.⁹⁹ Purcell in 1683 termed Largo ("Presto largo, Poco largo or Largo by it Self") "a middle movement" in the heirarchy of tempi as opposed to Adagio and Grave, which were very slow movements.¹⁰⁰ This should be kept in mind when performing music of Purcell's period, since Largos of that time are today often performed much too slowly.

DeBrossard did describe Largo as "very slow," though today it is not known how slow "very slow" was.¹⁰¹ Although Walther defined Largo as "very slowly," he also included "comfortably" in his definition.¹⁰² Türk's meaning approaches the modern usage: "essentially with breadth, spacious, expansive and consequently slow."¹⁰³

Quantz placed Largo assai with Adagio assai, Pesante, Lento and Mesto, which he recognized as slow and melancholy pieces. However, he placed Largo and Larghetto in a faster category of tempo than the above mentioned Largo assai. This faster category also included Andante and Andantino.¹⁰⁴ Therefore, it is not surprising that Benda's movements marked Largo and Larghetto are not greatly different from

some of those movements marked Andante and Andantino.

Larghetto, the diminutive of Largo, was described by Türk as "somewhat slowly," and therefore faster than Largo.¹⁰⁵ How much faster is not certain. The Badura-Skodas stated that Larghetto is definitely not slower than Adagio, citing Chopin's usage of Larghetto and Adagio in the Nocturne, op. 27, no. 1.¹⁰⁶ C. P. E. Bach's use of Largo, Larghetto and Adagio in Kenner und Liebhaber, Vol. 4, Sonata 1 also shows Adagio to be the slowest. GROVE'S defines Larghetto as a pace roughly equivalent to today's Andante, though still retaining some of the expressive qualities of Largo.¹⁰⁷

Mozart and Beethoven did not employ Larghetto in their keyboard sonatas. Haydn made one use of the term in his keyboard sonatas and none in his string quartets.¹⁰⁸

Anthony Newman has theorized that Largo was a direction for accentuation of "the 'weak' positions of the measure in a 'slow tempo.'" This was based on a study of music marked Largo, some examples of which are cited in his text.¹⁰⁹

Lento

Benda's one use of the term Lento occurs in the Un poco lento Sonata 6ii. While Lento literally means simply "slow," there have been differing conceptions, both of what degree of slowness is appropriate to Lento and of how slow Lento was in relation to other slow tempo markings.

Saslov has stated that Quantz was apparently the only writer to have put Lento into the slowest category with the Adagio assai.¹¹⁰ DeBrossard described Lento as "SLOWLY, heavily, not at all lively or animated," but listed it faster than Adagio and Largo, as did Grassineau, Leopold Mozart, and Türk. Grassineau found Lento "much the same as largo," while Türk termed Lento "somewhat similar to adagio, but not quite as slow." Leopold Mozart considered Lento to be "quite leisurely."¹¹¹

Benda's use of Un poco lento appears to indicate a slower tempo than his four uses of Largo and Larghetto. Therefore, he followed Quantz and not the practice of the writers cited immediately above.

Neither C. P. E. Bach, in the 40 selected sonatas researched for this study, nor Haydn, Mozart, or Beethoven used Lento in their keyboard sonatas. Haydn indisputably used it only once in his string quartets.¹¹²

Adagio

Although Adagio was a commonly used tempo/character indication in the 18th century, Benda never used Adagio to head a movement of his keyboard works.* He did employ Adagio once within a movement (Sonata 8i).

The word Adagio literally means "slowly," "at ease," and "leisurely."¹¹³ Purcell, in 1683, stated: "Adagio and

*According to Kirkpatrick/SCARLATTI, p. 293, Domenico Scarlatti used Adagio only once in his 555 sonatas--in K. 109.

Grave . . . import nothing but a very slow movement."¹¹⁴

DeBrossard provided a somewhat fuller description:

comfortably, at your ease, without pressing on,
thus almost always slow and dragging the speed a
little.¹¹⁵

It is not surprising, therefore, that Adagio became a general term for a slow tempo in general, with a tender or melancholy mood.¹¹⁶ Quantz's having entitled Chapter 14 of his treatise "Of the Manner of Playing the Adagio," is illustrative of this practice, as is his and C. P. E. Bach's employment of Adagio throughout their treatises. Another example of this loose usage can be seen in the autograph of Haydn's Symphony No. 96 in D Major, where at the end of the 1st movement "segue adagio" is written, even though the next movement is labelled Andante.¹¹⁷

Adagio, however, could imply a specific tempo, although exactly what tempo was a subject of controversy. DeBrossard and Leopold Mozart called attention to an even slower version of Adagio than the plain Adagio. DeBrossard termed this "Adagio Adagio," by which he meant "very slow," and Leopold Mozart listed the term Adagio Pesante, which he defined as "a mournful Adagio which must be played somewhat more slowly, and with great tranquillity."¹¹⁸

One of the principal controversies involving Adagio was the correct order of slowness among the terms Adagio, Grave and Largo. Saslov has outlined three 18th and early 19th century views of this question:¹¹⁹

1. "the Franco-German, or continental" view, which held

that Largo represented a slower tempo than Adagio (Adherents of this view, according to Saslov, included DeBrossard, Walther, Leopold Mozart, Rousseau, Türk,* E. W. Wolf, Anonymous (1792) cited by Landon, J. B. Cartier, Koch, Löhlein,** Pleyel, J. T. Warner, Julius Schladebach. Some of these placed Largo slower than Grave and some viewed Grave as the slower of the two.)

2. the "British tradition," which held that Largo was faster than Adagio (Adherents to this view included Purcell, Malcolm, Grassineau, Clementi, Charles Mason, Porter, and J. W. Moore. Walther (1732), while endorsing the continental view himself, made references to others' holding this opposite view. Most, but not all, of the above writers considered Grave to be slower than Adagio.¹²⁰)
3. a lack of relative tempo differentiation between these terms, as seen in the writings of Quantz, C. P. E. Bach, Marpurg, Löhlein (in his earlier editions of 1765, 1773 and 1774), and J. A. Hamilton.

The continental view, with Largo perceived as slower than Adagio, eventually gained the priority which it still enjoys today. However, the fact that in the 19th century, this question was viewed as having "long been a matter of

*Türk/SCHOOL, p. 105, actually stated "almost slower," although his description of Largo ("usually more serious than adagio") reinforces its slower impression.

**Only in Löhlein's later editions of 1797 and 1804,

contention among musicians,"¹²¹ requires every musician to evaluate each composer individually with regard to this issue. W. A. Mozart followed his father on this question, and Largo was his slowest tempo/character indication.¹²² Haydn apparently also viewed Largo as slower than Adagio, or used them interchangeably.¹²³

It is unclear why Benda did not use Adagio at the head of any of his solo keyboard movements when he did employ it in his operas.¹²⁴

Modifying Terms

Vivace

Vivace appears once in Benda's keyboard works, in Sonata 16iii, its use being as a modifier (Andante un poco vivace).

Benda apparently viewed Vivace in a manner similar to Leopold Mozart, as being slower than Allegretto and faster than Moderato. Since Benda did not use Moderato in his keyboard works, this would place Vivace between Andante and Allegretto. Mozart defined Vivace as meaning "lively," and included it with Spiritoso and Animoso as "the mean between quick and slow."¹²⁵ This is a significant distinction from the more common 18th century view of Vivace as roughly equivalent to Allegro or Allegro moderato. Purcell was one who apparently equated Allegro and Vivace referring to each of them as "a very brisk, swift or fast movement."¹²⁶ (His

which according to Saslov/TEMPOS, p. 35, reflect the opinion of the editors Reichardt and A. E. Mueller.

tempi were, however, probably much slower than that of very fast movements today.)

Some writers held that Vivace was even faster than Allegro and approached Presto. J. B. Cartier (1798), for example, placed Vivace after Allegro assai and immediately before Presto.¹²⁷ This view, which parallels the common view of Vivace today as implying quickness, evoked the disapproval of Türk, who defined Vivace simply as vivaciously:

I have especially noted that compositions which are marked vivace are usually played too fast. Presumably this term which particularly specifies the kind of execution is incorrectly applied only to the tempo. . . . This is also frequently the case with compositions marked grave, maestro, marcia, etc.¹²⁸

Haydn never used Vivace in his string quartets before op. 33 (1781),¹²⁹ and only used it twice in his keyboard sonatas, both of which occur in works written after 1781. C. P. E. Bach's three uses of Vivace in his sonatas researched for this study only occur in the works written before 1744. Mozart made no use of Vivace in his keyboard sonatas, although Beethoven used it rather frequently.

Con spirito

Con spirito occurs once in Benda's keyboard works-- in the Allegretto con Spirito Sonatina 14. Benda probably intended it to be an equivalent to Leopold Mozart's use of Spiritoso: "to play with understanding and spirit. . . . [with Vivace and Animoso] the mean between quick and slow."¹³⁰ Türk, however, described Spiritoso and Con spirito as "fiery, heated."¹³¹ C. P. E. Bach made one use of Allegro con spirito

in his Probestücke, and Mozart used it twice in his keyboard sonatas.

Moderato

No Benda movements contain Moderato as a tempo/character marking by itself.* However, Moderato appears as a modifier in four different tempo/character indications appearing at the head of six movements:

- | | |
|------------------------------|------------------------------|
| 1. Allegro moderato | Sonatas 5i, 7i
Sonatina 7 |
| 2. Allegro assai moderato | Sonata 11i |
| 3. Allegretto moderato | Sonatina 21 |
| 4. Allegretto assai moderato | Sonata 4i |

Leopold Mozart defined Moderato as:

moderately, temperately: neither too fast nor too slow. This too is indicated by the piece itself, during the course of which we cannot but perceive its leisurely character.

He listed it as slower than Allegretto and Vivace, and faster than Andante.¹³² When used as a modifier, therefore, Moderato lessened the force of the main direction.

Con moto

Andante con moto appears over five of Benda's movements, although modified in two instances:

- | | |
|---|----------------------------------|
| 1. Andante con moto | Sonatas 9ii, 14ii
Sonatina 20 |
| 2. Andante con moto quasi
un poco allegretto | Sonatina 15 |

*The Moderato over Sonata 16i in the MAB edition is not contained in the original print.

3. Andante con moto quasi
mezzo allegretto

Sonatina 32

Türk defined con moto as:

with motion, for example andante con moto, walking tempo, with motion (that is, to hasten the step).¹³³

Arioso

Arioso appears along with Andante con moto in Sonata 9ii. Leopold Mozart defined Arioso as: "like an aria. It means the same thing as Cantabile." Cantabile he defined as

singingly. That is: we must endeavour to produce a singing style. This must of course not be too artificial but played so that the instrument, as far as possible, imitates the art of singing. And this is the greatest beauty in music.¹³⁴

Cantabile was also an indication in the 18th century for increased expressiveness or a heightened sense of legato.¹³⁵

When used as a tempo indication, it had the power to speed or slow the tempo.¹³⁶

Benda's use of Arioso is probably not intended as a tempo indication, since the Andante con moto is also present. The large number of slurs present in the movement also supports the other meanings.

Sostenuto

Benda used Sostenuto once in Sonata 7ii. This term was not normally used as a tempo modification, but implied that the notes were to be held for their full value, in contrast to the prevailing non legato touch and the occasional use of staccato. Quantz addressed keyboard accom-

panists: "In a sostenuto . . . the fingers must remain upon the keys right up to the following note."¹³⁷ Türk also viewed Sostenuto as an expressive marking and not a tempo one: "Grave, that is, with sustained (and not too short) duration of tones." He listed Sostenuto among those terms which head compositions

of an exalted, serious, solemn, pathetic, and similar character [which] must be given a heavy execution with fullness and force, strongly accented and the like.*

Leopold Mozart offered a rare opinion which supported a slowing of the tempo:

Sostenuto means drawn out, or rather held back, and the melody not exaggerated. We must therefore in such cases use a serious, long and sustained bowing, and keep the melody flowing smoothly.¹³⁸

Benda's example of Sostenuto appears to be governed by the non-tempo meanings.

Haydn rarely used the word sostenuto in his string quartets¹³⁹ and never in his keyboard sonatas. Beethoven and C. P. E. Bach used it rarely, and Mozart never, in their keyboard works.

Assai

Benda used the word assai in four tempo/character indications appearing in six movements:

- | | |
|------------------|------------------------------------|
| 1. Allegro assai | Sonatas. 6iii, 10iii
Sonatina 8 |
|------------------|------------------------------------|

*Türk/SCHOOL, pp. 112, 348. Saslov/TEMPOS, pp. 40-41, cites many other writers who supported this concept, as well as those who omitted the term from their tempo listings, implying the same. This latter group included J. J. Rousseau, Marpurg, Löhlein and E. W. Wolf.

- | | |
|------------------------------|------------|
| 2. Allegro assai moderato | Sonata 11i |
| 3. Allegretto assai moderato | Sonata 4i |
| 4. Andante assai | Sonata 2ii |

There are two possible musical uses of the word
assai:

1. Much
2. Enough

The former is the more standard today¹⁴⁰ and was endorsed
by Leopold Mozart:

Presto means quick, and Allegro assai is but
little different. Molto allegro is slightly
less than Allegro assai, but is quicker than
Allegro.¹⁴¹

His son Wolfgang followed in his footsteps in his use of
assai.¹⁴² Others who endorsed this practice included Quantz,
Grassineau, Rousseau, and J. C. Bach.¹⁴³ A literal transla-
tion of the Italian word ("very" or "much") confirms this
usage.¹⁴⁴

However, the literal definition of the word is not
always what musicians have been guided by. Some musicians
have used assai in the sense of the French word assez
(enough, sufficiently, rather, fairly, tolerably, passably).¹⁴⁵
DeBrossard, in 1703, listed both definitions:

ASSAI . . . which the Italians often join with
Allegro, Adagio, Presto, etc., means, according
to some, MUCH; and according to others that
neither the measure nor the tempo would be
carried to excess, but that a judicious mean of
slowness, and of rapidity should be preferred,
according to the different impressions it is
necessary to convey.*

*Sébastien deBrossard, Dictionnaire, quoted in

Benda's use of assai appears to be in accord with the traditional Italian usage "very." This is not surprising since Quantz represented the Berlin outlook, which was so influential on Benda. The music of each movement also clearly supports the definition of Benda's use of assai as "very." For example, the Allegro assai Sonata 6iii sounds best at the same tempo as the Presto of Sonata 4iii, and the other Allegro assai movements would not be most effective at a tempo only meaning "enough Allegro." The fact that Benda does not use Allegro molto also supports his use of assai as

2. The final sketches for the finale of the 9th symphony show the principal theme to have been marked Moderato, a very different conception from the usual interpretation of Allegro assai, which this movement was later marked.
3. The Più allegro at the conclusion of the 1st movement of the "Appassionata" Sonata, op. 57, makes more sense if the Allegro assai at the beginning is assumed to mean "fairly Allegro."
4. The fact that Beethoven apparently used "Allegro molto" for very fast movements nearly approximating a Presto is different from Leopold and Wolfgang Amadeus Mozart, who treated Allegro assai as faster than Molto allegro.
5. Beethoven did not have a conventional attitude with regard to tempo indications, any more than in other areas. He was continually attempting tempo nuances of increased subtlety, including frequent use of terms including "quasi," and long terms such as an example from the Kyrie of the Mass in C Major (see p. 427 above) in which, assai obviously means "rather."
6. Beethoven was often concerned over the correct use of Italian terms. According to GROVE'S I, p. 243, Beethoven's knowledge of Italian was weak, and resulted in loose and frequently incorrect usages.

Donald Tovey, when referring to the finale of op. 2, no. 3, and the scherzo of op. 14, no. 2, also urged the meaning of "enough," in interpreting assai. Another aspect of Beethoven's use of assai is the fact that the 1st movement of the Sonata, op. 106, was originally designated Allegro assai and Beethoven, when assigning the metronome marking wrote "Allegro only, the Assai must be deleted." Beethoven, Letter to Ries, April 16, 1819, quoted in Kolisch/TEMPO, p. 173.

"very" in the case of Benda's works.

Other Terms

Mezzo is used by Benda in two tempo/character indications appearing in three movements:

- | | |
|--|--------------------------|
| 1. Andante con moto, quasi
mezzo allegretto | Sonatina 32 |
| 2. Mezzo allegro | Sonata 10i
Sonatina 4 |

The literal meaning of the word is "middle, half."¹⁴⁷

Quasi appears in five different Benda tempo/character indications, in seven movements:

- | | |
|--|------------------------------|
| 1. Andante quasi Allegretto | Sonata 8ii
Sonatina 9, 18 |
| 2. Andante con moto, quasi
mezzo allegretto | Sonatina 32 |
| 3. Andante con moto, quasi
un poco allegretto | Sonatina 15 |
| 4. Andantino quasi allegretto | Sonatina 12 |
| 5. Andantino quasi un poco
allegretto | Sonatina 26 |

Literally the word means "almost, nearly, about, as if."¹⁴⁸

The following words were also used by Benda:

Un poco--a little (9 times); ma non tanto (1 time) and non troppo--not too much (4 times).¹⁴⁹ Their usages are as follows:

- | | |
|-------------------------|--------------------------------------|
| 1. Allegro ma non tanto | Sonata 3i |
| 2. Allegro non troppo | Sonatas 12i, 14i, 15i
Sonatina 13 |
| 3. Un poco allegro | Sonata 2i |
| 4. Un poco allegretto | Sonatina 27 |

5. Andante un poco vivace	Sonata 16ii
6. Andante un poco allegretto	Sonatinas 23, 30
7. Andante con moto, quasi un poco allegretto	Sonatina 15
8. Andantino quasi un poco allegretto	Sonatina 26
9. Andantino un poco larghetto	Sonata 11ii
10. Un poco largo	Sonata 12ii

Tempo Measurement

Introduction

It is part of the purpose of this chapter to ponder the appropriate tempi for Benda's keyboard works. While no definitive answers can be found, every interpreter owes it to the music he is to perform to be familiar with whatever evidence past musicians have left regarding absolute tempo. The following discussion explores some aspects of the subject of tempo in general, in order to establish a context for a discussion of absolute tempi in Benda's music in particular.

It should be understood that it is a mistake to generalize about tempo or any other compositional parameter of music. Tempo, like so many aspects of performance practice, has varied according to the chronological time period, the nationality or region, and the individual composer. There has not been one long steady, uninterrupted line of development in any single direction.

The widespread belief that tempi were slower in the 18th century than they are today is at least in part a misconception.¹⁵⁰ Many arguments could be advanced to

support the opposite thesis:

1. The lack of sonority in many past instruments favored a faster, drier tone than that for which today's instruments are best suited.
2. Tempo indications based on mechanical devices or the human pulse from the era before the invention of the metronome generally indicate very fast tempi.
3. Metronome indications by composers such as Beethoven, Schumann and Chopin often astound today's musicians, and are frequently neglected because of their requests for great speed. (Musicians today rarely disregard a composer's metronome marking because it is too slow.)
4. A listing by Harold Schonberg of timings of performances which took place between 1942 and 1977 reveals that tempi are increasingly slowing and today are "slower than they were a generation ago." He believes them to be "much slower than [those of] our forebears," and blames this on the pursuit of profundity which is all too often equated with "slowness and even lethargy," and the "effort to get away from anything that might be construed as 'virtuosity'--a dirty word."¹⁵¹
5. Curt Sachs's characterization of the 18th century would support its having employed faster tempi than are usually employed today:

It was the age of almost foamy decoration, of light, silvery colors, of pastels pale and frail, of a general dislike for anything ponderous.¹⁵²

The safest generalization, if one must generalize,

is that overall, tempi today are not enormously different from tempi in the past. This is supported by Nicholas Temperley's study of Sir George Smart's (1776-1867)* collection of programs in the British Museum which includes timings of some 140 works which Smart had conducted at the Philharmonic Society in London between 1819 and 1843. These timings revealed a similarity in length to today's performances of the same works. Temperley's conclusion, which he termed "more or less inescapable on the evidence" was that "there is no consistent tendency for Smart's speeds to be either slower or faster than modern ones."¹⁵³ William Newman has stated a similar view:

Contrary to the general supposition, neither a gradual speeding up nor any conspicuous alteration can be confirmed in the choice of Beethoven's tempos since his day.¹⁵⁴

Proof of the variety of tempi observed in different regions can be seen in observations emanating from Berlin in the mid-18th century. Quantz wrote of

almost all of the modern Italian violinists: The Adagio they play too boldly, the allegro too lethargically.¹⁵⁵

C. P. E. Bach wrote:

In certain other countries there is a marked tendency to play adagios too fast and allegros too slow.

Here [in Berlin] . . . adagio is far slower and allegro far faster than is customary elsewhere.¹⁵⁶

*Smart had played under Haydn at the Salomon concerts in 1794 and visited Beethoven in 1825, upon which occasion Beethoven discussed the performance of his own music with Smart.

The differences between German and Italian tempi were also noted by W. A. Mozart. In 1770, an audience in Naples was so amazed by the speed of Mozart's Presto that they attributed magic to a ring he was wearing at the time.¹⁵⁷ Mozart himself viewed Clementi as a charlatan partially because of Clementi's habit, influenced by the practices in his native Italy, of marking an alla breve movement presto or prestissimo and playing it in what Mozart, under German influences, viewed as $\frac{4}{4}$ Allegro time.¹⁵⁸

Sachs explained Germany's difference from other countries with regard to tempo as a result of its being

in general less classicistic than her neighbors, England, France and Italy. . . . Tempo has always been intimately connected with the degrees of classicistic or anti-classistic attitude within a given country, time or style. Classicism, it is true, appears in numberless shades. But all of them, whatever they are, share one leading quality--moderation. In terms of tempo, this means in the first place abstention from any extreme in speed and in slowness. Germany, less classicistic than her neighbors, would then have a wider range in tempo.¹⁵⁹

Yet, the Italians had not always favored more moderate tempi than the Germans. In 1701 Georg Muffat wrote:

In directing the measure or beat, one should for the most part follow the Italians, who are accustomed to proceed much more slowly than we [Germans] do at the directions adagio, grave, largo, etc., so slowly sometimes that one can surely wait for them, but at directions allegro, vivace, presto, più presto, and prestissimo much more rapidly and in a more lively manner.¹⁶⁰

Quantz confirmed the slowness of German tempi in the era previous to his own:

In former times most of the instrumental music of the Germans looked very confusing and hazardous on paper, since they wrote many notes with three, four or more crooks. But since they performed them at a very deliberate speed, their pieces still sounded flat and indolent rather than lively.

What in former times was considered to be quite fast would have been played almost twice as slow as in the present day. An Allegro assai, Presto, Furioso, etc., was then written, and would have been played, only a little faster than an Allegretto is written and performed today. The large number of quick notes in the instrumental pieces of the earlier German composers thus looked much more difficult and hazardous than they sounded. Contemporary French musicians have retained this style of moderate speed in lively pieces to a large extent.¹⁶¹

It is against this background that comments with respect to J. S. Bach's tempi should be evaluated. There is no doubt he favored what were perceived as fast tempi, since his obituary, written by C. P. E. Bach and J. F. Agricola stated:

In conducting he was very accurate, and of the tempo, which he generally took very lively, he was uncommonly sure.¹⁶²

Forkel further reported: "When he played his own music Bach usually adopted a brisk pace."¹⁶³ But it should be remembered that Bach's training began in the 17th century and much of the music which he heard then was that which Quantz stated was performed so slowly. Even if J. S. Bach was a believer in tempi considerably faster than the norm of his time, Türk's statements, occurring in the 1802 edition of his Klavierschule, which were written exactly 50 years after Quantz's treatise, should be kept in mind before adopting extremely fast tempi in J. S. Bach's works:

A far more moderate tempo is taken for granted for an Allegro composed fifty years or more ago than that employed for a more recent composition with the same superscription.¹⁶⁴

Therefore, according to the writings of Quantz and Türk, tempo supposedly doubled by 1750, and increased "far more" by 1800. Although the present writer cautions against taking these observations too literally, Quantz's statements do provide the basis for not allowing oneself to be misled by the small note values abundant in much early 18th century music,¹⁶⁵ and consequently adopt inappropriately fast tempi.

The prevalence of fast tempi around 1800 and in the early years of the 19th century is supported by the fact that there were writers such as Türk and Schindler who were very disturbed by the commonly accepted tempi. These fast tempi were partially a result of the taste of audiences, who wanted to be entertained by brilliant show pieces.

The young Beethoven was certainly an advocate of fast tempi. Franz Gerhard Wegeler reported in 1795 that Beethoven

played a presto which he had never seen before so rapidly that it must have been impossible to see the individual notes.¹⁶⁶

Reichardt stated that he heard Beethoven perform his Concerto in G Major in 1808 "in the fastest possible tempo."¹⁶⁷

While these accounts could be viewed as evidence only that these particular authors favored slow tempi, or that slow tempi were the norm which Beethoven exceeded, Beethoven's own metronome indications confirm without doubt

his love of fast tempi. Other metronome indications from the early 19th century show that Beethoven was not alone in this preference.*

While the tempi of fast works usually remained quite quick through most of the 19th century, tempi of slow works tended to become slower and slower. This was due partially to the influence of Wagner who wrote: "The true Adagio can hardly be played too slowly."**

*It should be noted that Beethoven's tempo preferences apparently slowed in his later years. According to Beethoven's Conversation Book of 1824, he took his Allegros slower than he had taken them 15-20 years earlier. A portion of Schindler's part of the conversation, which took place after one of the rehearsals for the famous concert of May 7, 1824, is quoted below (Beethoven's responses were, of course, spoken):

I would have liked to have embraced you in the rehearsal yesterday when you gave all of us the reasons why you conceive your works differently than 15-20 years ago. . . . It was also clearly recognizable already, and obvious to many, in the rehearsals in the Josephstadt, that you wanted all the Allegros slower than you had earlier. I noted the reason. . . . a huge difference! All that which came out in the middle voices was earlier completely lost and often muddy.

Marx, Anleitung zum Vortrag Beethovenscher Klavierwerke, p. 63, quoted in Drake/BEETHOVEN, p. 44. See also Köhler and Herre, Ludwig van Beethovens Konversationshefte, V, p. 217, cited in Newman/TEMPO II, p. 27. But Schindler may have later been involved in altering these statements. See Newman/TEMPO II, p. 30. Schindler/BEETHOVEN, pp. 431-441, criticised many musicians for excessively fast tempi. These included Mendelssohn, who apparently was responsible for the quickness of tempi in much 19th century music, Clara Schumann, Thalberg and others. Marx, writing in 1863, in Anleitung, 2nd edition, 1875, p. 62, quoted in Drake/BEETHOVEN, p. 43, argued against the continuing infatuation with fast tempi.

**Wagner, quoted in Sachs/R AND T, p. 324. Sachs/R AND T, p. 324, also cited the fact that the slang used by German musicians included the word vermotteln, meaning exaggeratedly slow, after the conductor Felix Mottl (1856-1911), who epitomized the Wagnerian tradition.

This increase in the frequency of use and the range of the extremes of tempi which the 19th century promoted, differs from the overall practice of music of centuries previous to the 19th. Donington has warned:

One of the commonest mistakes in the interpretation of early music . . . [is] taking slow movements too slow and fast movements too fast. Most baroque slow movements need to go faster and most baroque fast movements need to go slower than first thoughts may suggest.¹⁶⁸

This is supported by Temperley's conclusion that

on balance, Smart probably had a smaller range of tempo than modern conductors: that is, he tended to play slow movements faster and faster movements slower than we do.¹⁶⁹

Tactus and Other Measurements of Tempo Before the 18th Century

In music before 1600, the concept of a tactus was fundamental. The tactus was an unchanging, evenly flowing unit of time-measurement which regulated the rhythm and, around which other note values were related in strict proportion. It did not however, contain any obvious emphasis on beats or imply an accentual system with heavy and light beats. (The word tactus literally referred to the lowering and raising of the hand which marked the time.)¹⁷⁰

The specific speed of a tactus is impossible to determine today with certainty. However, theorists did leave some information with regard to this question and modern scholars, most notably Heinrich Bessler, Gustave Reese, and Willi Apel, have been able to piece together the

approximate development. One complicating factor was the increase in available note values which occurred as a result of the introduction of smaller and smaller values. The main unit of time became an increasingly smaller unit, and the older values became longer and longer until they were obsolete. For example, the principal unit of time around 1225 (the time of Perotin) was the long, around 1275 (the time of Petrus de Cruce) the breve, and around 1350 (the time of Machaut) the semibreve. According to Apel, each of these values at each of these times, was performed at approximately 80 beats per minute.* In between each of these eras the previous note value representing the tactus slowed, and the note value which would subsequently become the tactus assumed more importance, resulting in more than one tempo category as a possibility for the tactus.

Apel stated that

the proper tempo of the motets of Obrecht, Josquin and Palestrina can be expressed by the metronomic mark Semibreve = M.M. 60-70.

He also provided this figure as an approximation of the normal tactus.¹⁷¹ Other approximations of the speed of the Renaissance tactus include the following:

1. 60-80 (Gustave Reese and Alec Harman)¹⁷²
2. 60-80, with an average of 72 (Anthony Newman)¹⁷³

Harman extended this concept even beyond Renaissance music.

*Apel/NOTATION, p. 343. Heinrich Bessler, quoted in Reese/MIDDLE AGES, p.333, supplied 54 for the breve of Petrus de Cruce. Harman/MEDIEVAL, p. 116, listed 55.

There are good grounds for believing that the unit of time, no matter what its note value, has remained fairly constant right through history for what we might call standard pieces, and is roughly equal to the human heart-beat, i.e., between M.M. 70 and 80.¹⁷⁴

Much of the evidence for establishing the tempo for the tactus of the Renaissance is based on a statement by Franchino Gaforius (1451-1522), who equated the speed of the semibreve with the "pulse of a quietly breathing man."¹⁷⁵ He was not the only person to equate tempo with the human pulse. Gioseffe Zarlino (1517-1590) equated two minims with the human pulse rate¹⁷⁶ and Lodovico Zacconi, a Venetian monk, referred to a connection between tempo and the human pulse.¹⁷⁷ Marin Mersenne, in 1636-1637, equated the tactus with the pulse, but also suggested one semibreve per second.¹⁷⁸ The most famous system of tempo based on the pulse, that of Quantz, will be discussed on pages 468-475 below.

While these tempi somewhat approximate the pulse rate of some individuals, Sachs has made the important point that it should be understood that usually the human pulse does not cause tempi or a tactus to fall into the 60-80 range. The human pulse has simply been used to measure an approximate equivalent to the tactus or tempo. "The pulse can certainly measure music. But just as certainly it does not rule it." Sachs demonstrated this by explaining that his own pulse is usually in the 60's, or even below,* and yet his usual standard performance tempo

*The human pulse rate is most often considered to be

is approximately 80. This latter figure approximates the 76-80 which Sachs termed normal time or tempo giusto:

Men of today are generally unaware of the fact that there was, is, and must be, an average normal time--tempo giusto as the time of Handel called it. Without the concept of normalcy we would not be able to rate a tempo as fast or as slow.

He based this tempo figure on "the regular stride of a man walking leisurely," which he believed to be of great importance in matters of tempo.* This tempo, which was neither fast nor slow, was also frequently termed Tempo ordinario**

Therefore, Sachs supports Harman's thesis quoted above (page 462), although without the relationship to the pulse rate. It appears logical to the present writer that throughout history human beings should feel tempi similarly even if they notated it many different ways. The passage of time would not have greatly altered mankind's innate characteristics. For instance, it is interesting that one

about 70. Harman/MEDIEVAL, p. 228; Harman/LATE RENAISSANCE, p. 9; Reese/RENAISSANCE, p. 179.

*Sachs/R AND T, pp. 32-34, 272-273. Theorists from previous centuries also used walking as a basis for measuring tempo. Their statements include the following:

the time between two steps of a person walking at moderate speed;

the steps of a middle-sized man walking a league and a quarter in an hour;

Comparisons were also made with various march-steps of European regiments. Hans Buchner, Michel de St. Lambert, Pascal Boyer, cited in Kirkpatrick/METRONOME, p. 33.

**Keller/WTC, p. 39, suggested Tempo ordinario to be equivalent to Allegro molto moderato and corresponding to "the measured, controlled bearing of a man of position." See also OXFORD, p. 1018.

17th century theorist recommended measuring musical pulse by the "leisurely counting of one, two, three, four."* The present writer doubts that one would speak differently today than one would have spoken 300 years ago.

Yet, there is evidence that the normal musical pulse may be less than the 76-80 range. Many earlier writers suggested comparing a unit of pulse to a second of time (60).¹⁷⁹ On the other hand, in 1618 Michael Praetorius calculated how many measures could be played in a quarter of an hour at a moderate tempo. His result, according to Ralph Kirkpatrick works out to about M. M. 85.**

Therefore, it is perhaps safest to stick to the range of 60-80 as the usual speed for a tactus or basic tempo unit. Although many works fall outside this range, a surprising number, in actual aural sensation, do fall within it.

Early 18th Century French Dance Tempi

Early in the 18th century several French writers supplied tempo indications which were notated according to

*Christopher Simpson, quoted in Harding/ORIGINS, pp. 6-7, and cited in Kirkpatrick/METRONOME, p. 33. Purcell repeated this suggestion. Kirkpatrick/METRONOME, p. 33, stated this results in a pulse of 75.

**Praetorius, Syntagma, III, pp. 87-88, quoted in Kirkpatrick/METRONOME, p. 33. Time was also employed to measure tempo, through timing an entire performance and determining the tempo. J. G. Sulzer, quoted in Türk/SCHOOL, p. 110; J. A. Scheibe, Über die musikalische Composition, p. 299, cited in Türk/SCHOOL, p. 110; Czerny, Pianoforte-Schule, Vol. IV, p. 62, quoted in Drake/BEETHOVEN, pp. 32-33; Temperley/TEMPO.

various adjustable pendulum mechanisms antedating the Mälzel metronome of the early 19th century. The first such device which was actually serviceable was the chronometer, invented by Etienne Loulié.¹⁸⁰

In 1705 Michel L'Affillard published a description of a pendulum device he had made,¹⁸¹ and included numbers indicating the speeds of various compositions. (The composers of the works have never been identified.) His numbers were called tièrces, which have traditionally been thought to express sixtieths of a second, and therefore show how long a beat should be. The tièrces must then be converted into Mälzel metronome numbers, to indicate how many beats would occupy a minute.

An improved chronometer called a "métromètre" was invented by Louis-Léon Pajot, Chevalier Comte D'Ons-en-Bray, in 1732.¹⁸² As part of his description he provided tempi in tièrces for 23 identified pieces from French operas and ballets. Two other musicians who provided pendulum-based tempo numbers for French music in the first half of the 18th century were Jacques-Alexandre La Chapelle and Henri-Louis Choquel.¹⁸³ A chart showing the tempo measurements provided by L'Affillard, D'Ons-en-Bray, La Chapelle and Choquel for selected dances is found in Appendix N. The tempi suggested by these four individuals all seem very fast and have often been dismissed as impractical.

In 1982 a fascinating demonstration took place as part of a paper presented by musicologist Rebecca Harris-Warrick

at the 4th annual Dance History Scholars' Conference held at Harvard University. Margaret Daniels, a dancer with the Cambridge Court Dancers and Les Fêtes Galantes danced the dances accompanied by the music for which the French writers provided chronometer readings, at the tempi the writers prescribed. Daniels described dancing at the chronometer speeds as "weird rather than comfortable," and her performance of a "careening" passepied was described by others as "positively frantic at these speeds, and making her look like a wind-up mouse." However, Daniels pointed out that

the nobility of Louis XIV's court was not accustomed to ease, and took a lot of dancing lessons.¹⁸⁴

When one recalls the virtuosity that was required of singers and trumpet players in the 17th and 18th centuries, one might conjecture that highly specialized virtuosity could have extended to dancers as well. Another piece of evidence which might support extremely fast tempi is an illustration of a Rameau opera showing a woman dancing the minuet with her hair ribbons flying. "Maybe she's going a little faster than we think," Daniels commented. "We tend to think that people in the past are old fogies. . . . They were lively people."¹⁸⁵

While some doubt of these early tempo markings has been based on subjective prejudice, and can be discounted, there are solid scholarly grounds for suspecting the accuracy of the metronome equivalencies which have been worked out by modern scholars.

Erich Schwandt has called attention to a passage in

L'Affilard's description of his procedure, which would indicate that all modern translations of L'Affilard's tempo indications are exactly twice too fast.¹⁸⁶ If true, this would eliminate many of the apparent discrepancies between verbal instructions in the music (or in writings about the music) and the presumed fast tempi. There would also be no doubt that dancers would have had ample time to execute all the steps and movements of the dances. This is an important aspect since even a slightly poor choice of tempo for the music can make a dancer uncomfortable, whether it be too fast or too slow.* Schwandt's theory, if true, would also support the positions of scholars such as Neal Zaslaw, who believe moderate tempi to have been according to the French taste.¹⁸⁷

Quantz's Views on Tempi

The most famous system of measuring tempi was that of Quantz. Although many of his contemporaries found fault with some aspects, Quantz's system was so well known and influential that it seems very likely that Benda, with his Berlin connections, would have been familiar with it. It is summarized in the following pages for this reason, as well as the fact that no one performing 18th century music should be unfamiliar with it.¹⁸⁸

*Quantz/FLUTE, pp. 289-290, addresses this subject; Little/DANCE, p. 118, cites dancer-scholar, Wendy Hilton as usually advocating slower tempi for expert dancers than for those less experienced. The amount of bend in the plié (the gentle bending of both knees) is the point of contention between dancers.

Quantz initially recognized four main categories of tempo,

from which the others can be derived. . . . If the . . . four principal categories are clearly grasped, the tempos of the others can be learned more easily, since the differences are slight.

These four main categories are listed below along with the character terms which are closely related to the principal tempi:

- | | |
|---------------------|--|
| 1. Allegro assai | Allegro di molto
Presto |
| 2. Allegretto | Allegro ma non tanto
Allegro non troppo
Allegro non presto
Allegro moderato |
| 3. Adagio cantabile | Cantabile
Arioso
Larghetto
Soave
Dolce
Poco andante
Affetuoso
Pomposo
Maestoso
Alla siciliana
Adagio spiritoso |
| 4. Adagio assai | Adagio pesante
Lento
Largo assai
Mesto
Grave |






Quantz also recognized a category which was the mean between the Allegro assai and the Allegretto. This he referred to as "a kind of moderate Allegro." He viewed it as including mainly the plain Allegro, but also Poco allegro and Vivace, and stated that it occurred most often in $\frac{4}{4}$, in vocal pieces, and in pieces for instruments not suited to great speed in passagework.

Therefore, although Quantz himself and those after him usually considered his system to have four categories, there actually were five:

1. Allegro assai
2. Allegro
3. Allegretto
4. Adagio cantabile
5. Adagio assai

Quantz believed each of the four main categories (Nos. 1, 3, 4 and 5) to be approximately twice as fast as the next slowest, and the moderate Allegro category to be approximately midway between Allegro assai and Allegretto.

To determine the approximate absolute value of each category Quantz employed the human pulse, at a rate of 80 beats per minute which he considered standard for a healthy person. Using the shortest notes appearing in the movement, and based on the fact that eight was the maximum number of notes which could be executed within one human pulse beat, he then determined that one pulse occurred for each of the following values in $\frac{4}{4}$ in each tempo category:

- | | |
|---------------------|--|
| 1. Allegro assai |  |
| 2. Allegro |  |
| 3. Allegretto |  |
| 4. Adagio cantabile |  |
| 5. Adagio assai |  |

This translates into the following present day metronome markings:







- | | |
|---------------------|------------------|
| 1. Allegro assai | $\text{♩} = 160$ |
| 2. Allegro | $\text{♩} = 120$ |
| 3. Allegretto | $\text{♩} = 80$ |
| 4. Adagio cantabile | $\text{♩} = 40$ |
| 5. Adagio assai | $\text{♩} = 20$ |

If the meter was ϕ , Quantz stated that the note values were performed twice as fast as in c. For example, in Allegro assai he stated that the passagework in eighths in ϕ is performed in the same tempo as the passagework in sixteenths in c. This would result in the following metronome equivalents for ϕ :

- | | |
|---------------------|------------------|
| 1. Allegro assai | $\text{♩} = 160$ |
| 2. Allegro | $\text{♩} = 120$ |
| 3. Allegretto | $\text{♩} = 80$ |
| 4. Adagio cantabile | $\text{♩} = 40$ |
| 5. Adagio assai | $\text{♩} = 20$ |

Quantz termed ϕ a fast duple category of tempo and c a moderate duple category, and also viewed other meters as having fast and moderate categories of tempi. He provided examples, shown in Table 28, citing the shortest note values employed.

TABLE 28
SHORTEST NOTE VALUES IN QUANTZ'S SYSTEM

<u>Meter</u>	<u>Moderate</u>	<u>Fast</u>
3 4		
3 8		
6 8' 8		

The pieces in the moderate tempo category were to be played twice as slowly as works in the fast tempo. Quantz also discussed specific instances where the tempi differed from the usual.

If a piece was fast and contained eighth note triplets as the fastest passagework, it could be taken a little quicker. This was especially true if the piece was in fast $\frac{6}{8}$ or $\frac{12}{8}$.

Quantz answered objections which he anticipated and acknowledged ahead of time were not without some merit--that a person's pulse is not constant throughout the day, or equivalent to the pulse of other individuals. Since he believed an individual's pulse is slowest in the morning, faster in the afternoon, and still faster at night, he suggested taking an afternoon pulse* as the norm. As to whose pulse should be used as a basis, he proposed a

jovial and high-spirited and yet rather fiery and volatile person, or, . . . a person of choleric-sanguine temperament.

The more low-spirited person was therefore expected to perform at a pace faster than his/her own pulse. Quantz also made clear the fact that slight deviations from his somewhat arbitrary pulse of 80 beats a minute were inconsequential. He cited five pulse beats more or less than 80 as

*This phenomenon is confirmed by the finding of the radio station R.I.A.S. in Berlin that consistently over a number of years "all conductors adopted slower tempi in morning concerts than in the evening, so that the same programme would be several minutes shorter in the evening than when broadcast before lunch." Badura-Skoda/MOZART, p. 37.

imperceptible. Table 29 lists what each of Quantz's tempo categories would be in $\frac{4}{4}$ if 75 or 85 was used as the standard pulse.

TABLE 29
METRONOME EQUIVALENCIES IN QUANTZ'S SYSTEM

	<u>pulse = 75</u>	<u>pulse = 85</u>
Allegro assai	♩ = 150	♩ = 170
Allegro	♩ = 112	♩ = 128
Allegretto	♩ = 75	♩ = 85
Adagio cantabile	♩ = 38	♩ = 42
Adagio assai	♩ = 19	♩ = 21

Quantz stated that his instructions were most applicable to instrumental pieces such as concerti, trios and solos. In most arias, the tempi would be slower, and the meaning of the words, and the given quality and facility of the individual singer's voice, would have to be taken into account, as well as the fastest note values. In church music, the tempo would be still slower than in the operatic style.

Quantz claimed to have tested out his method on his own compositions as well as on those of others, and believed that if one followed his system he/she could not depart too far from the true tempo, and could avoid the common error of making a Presto an Allegretto or an Adagio an Andante.*

*The present writer applied Quantz's method to several of Quantz's own compositions and found that it resulted in appropriate tempi in most cases.

This latter point should be kept in mind when studying Quantz's approach to tempo. If his suggestions are taken as precise indications, then he is indeed open to great question, and he was frequently criticized for his tempo system during the 18th century and after.¹⁸⁹ (The most common criticism was that of encouraging too great speed in fast movements and not enough motion in slow movements.)

But one should remember that C. P. E. Bach, among others, stated the fact that in Berlin fast tempi were far faster than elsewhere, and slow tempi were far slower.¹⁹⁰ Therefore, Quantz's tempi probably reflect his environment, and probably are not merely his own idiosyncratic notions. Of course, it was he who was undoubtedly highly influential in establishing the tempo practices of the Berlin environment.

C. P. E. Bach's statement also acts as evidence that Quantz's tempi may not be very applicable to music not having been influenced by, or having much in common with, music of Berlin. In addition, it cannot be assumed that his views apply to music from before his time or after it.

Another criticism of Quantz's system was his having assigned speeds to four or five categories, when composers employed an infinite gradation of tempi. But this criticism overlooks a fact which Quantz himself acknowledged--that there were so many various categories of tempo that "it would be impossible to fix them all."

What Quantz offered was a general guideline.

Therefore, musicians today should view his system as a general guide and not as a strict, detailed law. If one does this, it can be seen that in spite of its fallibility, Quantz's system has much to offer.

Türk's Views on Tempi

Türk presented a balanced commentary on Quantz's approach to tempo.¹⁹¹ After mentioning the implications of the fastest note values, and the factor of whether or not the work was in the church,* the theater, or the chamber style, he presented the outlines of Quantz's approach. His own commentary then followed, which mentioned the existence of the drawbacks of Quantz's approach, including the extremes of tempi it produces, and the fact that it is by no means universally applicable. While endorsing Quantz's approach, he also went on to recommend a similar but different system--one which employed the ticks of a pocket watch. His suggestions result in the following tempi:**

*Kirnberger/ART, p. 395, stated: "In the church style, . . . ponderous and emphatic execution is generally combined with a subdued and slow tempo."

**Türk recommended using a watch with a moderately fast tick, or which has a tick of approximately 260-270 ticks per minute. His suggestion of two ticks for a quarter note in Allegro assai yields a range of 130-135, with 132.5 as the median. Allegretto would have a range of 65-67.5 and a median of 66.25. However, he stated that because of the large number of ticks, which he then stated as 260, "a difference of 5 to 10 ticks will not make much difference." Therefore, 250 ticks apparently still falls within his range, which would yield:

Allegro assai	125
Allegretto	62.5

Whatever figures are adopted, it should be remembered that

wrote a keyboard manual, while Quantz, on the other hand, was not primarily a keyboardist, his manual was not primarily oriented to the keyboardist, and his tempi were not arrived at with the solo keyboard principally in mind. In addition, the publication of Türk's manual in 1789 was much closer to the dates of composition of much of the keyboard music of Haydn, Mozart and Beethoven than was the publication of Quantz's volume 37 years before.

Other Views on Tempo from the 18th Century

Other 18th century musicians left tempo suggestions which are of some interest. William Tans'ur in 1746 suggested a pendulum measurement equivalent to 69 to the quarter note.¹⁹² While he did not specify what tempo marking this was to be equivalent to, one assumes that it was Moderato. Its resemblance to the supposed speed of the standard tactus is most interesting.

Thomas Wright in 1795, left tempo indications in a Concerto for Harpsichord or Pianoforte. These instructions were given in pendulum lengths, measured according to the width of numbers of piano keys. Assuming the modern piano to have keys of the same width as Wright's keyboard, his indications result in $d = 70$ for one allegro movement and $d = 69$ for a movement without a known tempo indication. If

Saslov/TEMPOS, pp. 50-51, which includes implied marks for additional tempi, based on the proportion between various tempo/character words, as suggested by various 18th century writers.

his instrument's keys were narrower than those today, which is very possible, the tempo would have been a bit faster.¹⁹³

Charles Mason in 1807 provided a full list of tempo indications, although it is necessary to convert them from pendulum lengths to metronome markings.¹⁹⁴ William Crotch also provided pendulum indications in 1800 and from 1807 to 1822, which can be converted into metronome indications.¹⁹⁵ The Mälzel metronome dating from around 1812 eventually provided a means for standardized setting of tempi with precision.¹⁹⁶

Another bit of evidence which can be used in order to learn more regarding tempi in the 18th century involves the "flute-clock" and other musical clocks. Haydn worked with a clockmaker to set 30 of his pieces to three such clocks. However, the relevance and conclusions drawn from studying Haydn's works on these clocks is disappointing. Among Saslov's conclusions are the following:

1. The mechanics of the clocks can result in different tempi, a factor which has caused some scholars to be skeptical of the information derived from them.
2. Different scholars have analyzed the same clocks and reported different conclusions as to what they heard.
3. Sometimes the pieces are marked with a faster tempo indication in the manuscript for the clock performance than they were for living musicians.
4. The tempi are generally quite fast.¹⁹⁷

Tempo Measurement in Benda's Works

Introduction

One approach to the question of tempo measurement in Benda's music would be to attempt to make the music of each movement fit the metronome equivalencies of Quantz, Türk, or other 18th century musicians. But this procedure would prove little, and runs counter to the fundamental principle of analysis, which requires that all analysis proceed from the music itself, rather than the music being made to fit a preconceived mold.

Therefore, in order to gain insight into the tempi of Benda's works, the present writer determined his own probable performance speeds for each movement, measured according to the metronome. Tempo/character markings were not ignored, but were not particularly dwelt upon, as this author believed that these metronome indications should primarily represent only the evidence presented by the music, which would have been the situation early in the 18th century, and before Benda placed a tempo/character indication on his works. The metronome markings were then assembled and matched with the various tempo/character indications, which made it possible to compare the tempi appropriate to each tempo/character indication.

Several factors should be kept in mind:

1. A 1905 Chickering grand piano was the instrument upon which the speeds were ascertained. In the case of many movements, different metronome markings seemed appropriate

when the works were played on a Conover spinet. The fact that different tempi were appropriate on two types of modern pianos, should serve as a warning that these tempi cannot necessarily be assumed to be appropriate for an 18th century clavichord, harpsichord or fortepiano.

2. The present writer has not performed most of these works. Therefore, most of the metronome indications are not the result of living with the music in performance settings. However, considerable time was spent in evaluating the tempo of each movement.
3. All metronome markings are by nature open to question. Performers frequently have found fault with metronome markings of composers, as the Badura-Skodas have discussed:

Recordings and live performances by present-day composers have shown us . . . that in performing their own works they often choose slower tempi than those they have indicated by their metronome markings. This is mainly explained by the fact that all sound has to be realized, and is bound to move more easily in the composer's mind than when played or sung, with all the various factors of inertia (mechanical and acoustical) that are involved.¹⁹⁸

Composers themselves have frequently doubted the usefulness of metronome markings. Beethoven, whose attitude vacillated on this issue, at one point said:

No more metronome! Anyone who can feel the music right does not need it, and for anyone who can't, nothing is of any use.¹⁹⁹

Wagner used them in his early works, but omitted them in his later ones after he criticized a conductor who responded that he was following Wagner's own metronome

markings.²⁰⁰ Chopin supplied them only in his early works.

Although Brahms employed metronome marks in many of his works, he wrote in 1880:

The metronome is of no value. As far as my experience goes, everybody has, sooner or later, withdrawn his metronome marks.²⁰¹

Reger "admitted to a friend that 'most' of his own metronomizations were wrong--being generally too fast."²⁰²

4. The proposed metronome speeds for Benda's works are admittedly open to debate, since they are merely the result of one interpreter's taste. They were not intended to be conjectures as to how Benda or his colleagues would have played the works. Nor were they meant to be prescriptions for other musicians to follow. In order to lessen the aspect of arbitrariness or personal whim of these indications, the present writer engaged the services of a highly trained musician,* who independently studied the works and provided a second set of metronome indications. These two sets of markings appear in Appendix O.
5. Works with the same or similar meter signatures and tempo/character indications will often have a greatly different metronome marking if the shortest note values in each work are different. Without consideration of this factor, one might be content to state that Benda's

*Susan Dersnah Fee, B.M., M.A., Ph.D., the writer's wife.

Presto and Allegro assai $\frac{6}{8}$ movements range from $\text{♩} = 71$ to $\text{♩} = 156$ --a musically misleading statement. Works with the same tempo/character indications and note values are also often unsuitable for direct comparison when the meter signatures are different.

Therefore, the metronome marks for Benda's movements will be discussed with due consideration given to the meter signatures and shortest note values, as well as to the tempo/character indications.

6. A benefit of the procedure of looking at tempi in Benda's works is that not only can the works be compared to the tempo views of 18th century musicians, but also the views of those 18th century musicians may be examined in the light of music from their own day. Benda's works are especially well-suited to such a study since his early sonatas appeared in print only five years after Quantz's views on tempi were published and Benda's last keyboard works appeared only three years before Türk's views were published.

The absolute speed of the various tempi will now be discussed, based on tempo categories originally introduced on pages 425-426 above. Appendix P, Table 1 lists the range and average of each tempo category, according to meter and shortest note value, as determined by the present writer. The results of the same study by the writer's associate are found in Appendix P, Table 2.

Category 1:
Presto and Allegro Assai Movements

Benda's fastest movements, those marked Presto and Allegro assai, are seven in number. They only occur in conjunction with the compound meters of $\frac{6}{8}$, $\frac{3}{8}$, and $\frac{12}{8}$, and they may be divided into two types according to their shortest note values (♪ , or ♪ , ♪). Of the five examples employing sixteenths or triplet sixteenths as the shortest values, the three with sixteenths in $\frac{6}{8}$ or $\frac{12}{8}$ each sound best at the identical speed of $\text{♪} = 88$. The $\frac{3}{8}$ example with sixteenths functions better at $\text{♪} = 100$. (This is not surprising since Kirnberger wrote that works in $\frac{3}{8}$ were usually taken a bit faster than those in $\frac{6}{8}$.²⁰³) The $\frac{3}{8}$ movement employing triplet sixteenths is slower than the preceding four movements, due to the presence of the triplet sixteenths ($\text{♪} = 71$).

Movements like those above, with sixteenths as the shortest values, were considered by Quantz to be "moderate" $\frac{6}{8}$ movements. Quantz's suggestion of $\text{♪} = 80$ for "moderate" $\frac{6}{8}$ movements is actually a bit slower than the best tempo for Benda's three movements in this category ($\text{♪} = 88$). Quantz's suggestion of approximately $\text{♪} = 107$ for Presto $\frac{3}{8}$ is close to the $\text{♪} = 100$ recommended for Benda's $\frac{3}{8}$ movement with sixteenths. However, Benda's $\text{♪} = 71$ example with triplet sixteenths actually comes closer to matching Quantz's $\text{♪} = 80$ tempo for $\frac{3}{8}$ with sixteenths than Quantz's $\text{♪} = 40$ tempo for triplet sixteenths and thirty-seconds.

$\frac{6}{8}$ movements with eighth notes as the shortest value Quantz termed "fast" $\frac{6}{8}$ movements, and recommended performance

at approximately twice the speed of the "moderate" $\frac{6}{8}$ movements. Benda's two movements which would fit Quantz's "fast" description of $\frac{6}{8}$ do not sound appropriate at twice the speed of Benda's "moderate" $\frac{6}{8}$ movements. However, they follow the spirit of Quantz's suggestion in sounding well at a tempo 59% and 77% faster, respectively, than the "moderate" $\frac{6}{8}$ movements. The suggested tempi for Benda's two "fast" $\frac{6}{8}$ movements ($\text{♩} = 140$ and $\text{♩} = 156$), are only somewhat slower than Quantz's suggestion of approximately $\text{♩} = 160$ for "fast" $\frac{6}{8}$ movements.

It is interesting in view of the criticism given Quantz's system, that six of Benda's seven Presto or Allegro assai movements sound at their best rather close to Quantz's guidelines. All of these movements by Benda sound best played faster than Türk's suggestion for Allegro assai movements.

When Benda's three Allegro assai movements are compared with his four Presto movements, great differences are not observed, supporting Leopold Mozart's statement that Allegro assai is "but little different from Presto."²⁰⁴ The $\frac{6}{8}$ Allegro assai movement with sixteenths is identical in tempo to the $\frac{6}{8}$ and $\frac{12}{8}$ Presto movements with sixteenths. Of the two $\frac{6}{8}$ movements with eighths, the Presto example is faster than the Allegro assai movement. The fact that the $\frac{3}{8}$ Presto movement is significantly faster than the $\frac{3}{8}$ Allegro assai movement is due partially to the fact that the Allegro assai movement contains a large number of triplet sixteenths.

Category 2:
Allegro Movements

Of Benda's 19 movements marked Allegro, thirteen are in simple meter and six in compound. The movements in simple meter include six examples of $\frac{2}{4}$, five examples of $\frac{3}{4}$ and two examples of ϕ . No examples of c or $\frac{3}{2}$ occur in movements marked Allegro. The movements in compound meter include three examples of $\frac{6}{8}$, two of $\frac{3}{8}$ and one of $\frac{12}{8}$. With one exception, all 19 movements marked Allegro employ sixteenth notes as the shortest note value.

All of the five $\frac{3}{4}$ movements and three of the six $\frac{2}{4}$ movements sound best within the rather narrow tempo range of $\downarrow = 120-132$. The other three Allegro movements in these meters range from $\downarrow = 138-152$. The two ϕ movements $\downarrow = 69$ and $\downarrow = 70$, when equated to $\downarrow = 138$ and $\downarrow = 140$, fall into this same range. Therefore, the 13 Allegro movements in simple meter comprise a range of $\downarrow = 120-152$, and an average and a mean of $\downarrow = 132$.

The five examples of Allegro movements in compound meter and with sixteenth notes as the shortest note value fall within a range of $\downarrow = 72-102$, with an average of $\downarrow = 90$ and a mean of $\downarrow = 96$. The one Allegro movement not employing sixteenth notes as the shortest note value, utilizes thirty-second notes, and therefore at $\downarrow = 46$, according to Quantz's principles is approximately twice as slow as those using sixteenths.

Benda's Allegro movements in simple meter are, therefore, usually somewhat faster than Quantz's suggestion

of ♩ = 120, although not frequently by a great amount. Benda's movements in compound meter are quite a bit faster than Quantz's suggestion of ♩ = 60 for the movements with sixteenths as shortest value and ♩ = 30 for the movement with thirty-seconds as shortest value. However, it should be remembered that Quantz's Allegro category was not one of his four principal categories, but was simply a mean between Allegretto and Allegro assai. Furthermore, the fact that Quantz viewed the Allegro category as suitable for vocal pieces and "compositions for instruments unsuited for great speed in passagework," makes it not surprising that Benda's Allegro movements are generally faster than Quantz's suggestions. Benda's Allegro movements are more similar in tempo to the movements of many other 18th century composers such as Mozart, than to Quantz's guidelines.

It is interesting that the average and mean of Benda's Allegro movements is identical to Türk's suggested tempo for Allegro assai movements. (See pages 475-477 above.)

Categories 3 and 4: An Overview

It is with reference to tempo markings slower than Allegro that musicians have tended to view music as falling into various differing numbers of tempo categories.*

*Quantz/FLUTE, p. 284, recognized three such categories: Allegretto, Adagio cantabile, and Adagio assai. J. J. Rousseau, quoted in Saslov/TEMPOS, p. 30, termed similar categories Andante, Adagio and Largo. Landon/

While an overlap exists between such groups when the individual movements are assigned specific tempi, the significant point is the recognition of three types of tempi slower than Allegro: a moderate variety and two varieties of slow tempi-- a faster and a slower type.**

Quantz's recommended tempi of ♩ = 80, ♩ = 40, and ♩ = 20, for these three categories of tempo show that the 18th century musician recognized significant distinctions among these categories. However, even in Quantz's time, many musicians believed his slowest category to be far too slow for practical use. With the Allegretto category often viewed as being slower today than it was in the 18th century, today's musicians often tend, therefore, to perceive these three categories as being closer together than would have been the case in the past.

It does appear that Benda perceived a rather close relationship between Allegretto and Andante. Therefore, these two categories have been combined into one category-- Category 3--for the purpose of discussing Benda's tempi. Also included in Category 3 are the movements which are modifications of Allegro, which Quantz included in the same

SYMPHONIES, p. 129, found three basic categories to be present in the slow movements of Haydn's symphonies, and termed them Allegretto, Andante and Adagio. See p. 424 above.

**Quantz/FLUTE, pp. 164-165, 168, referred to these latter two categories as cantabile Adagio, and melancholy or pathetic Adagio. In the former, he included Cantabile, Arioso, Affetuoso, Andante, Andantino, Largo and Larghetto. This former category can be viewed as representing the Andante of the galant, and the latter as the Adagio of the church sonata. See Bücken, Music des Rokoko und der Klassik, p. 50, quoted in Saslov/TEMPOS, p. 41.

category as Allegretto. The tempi of these modified Allegro movements of Benda support Quantz's viewpoint. Also discussed in Category 3 is the sonata first movement for which Benda did not supply a tempo/character indication.

A study of the various tempo/character indications which Benda used in his melodramas Ariadne auf Naxos, Medea, and Pygmalion, in editions or manuscript copies subsequent to the first, furnishes further evidence of the relationship of the tempo/character indications included in Category 3. Some examples are listed in Table 30.²⁰⁵

TABLE 30
TEMPO CHANGES OF CATEGORY 3
TEMPO/CHARACTER INDICATIONS IN BENDA'S MELODRAMAS

<u>Earlier Version</u>	<u>Later Version</u>
Andante	Allegretto
Allegretto	Allegro moderato
Andante moderato	Andantino
Andantino	Andante moderato
Andante con moto	Mezzo allegro
Un poco moderato	Andante assai moderato
Allegro moderato	Andante quasi allegretto
Andante sostenuto	Andante moderato
Andante	Andante quasi allegretto
Allegretto	Andante con moto
Moderato	Andante moderato
Andante	Andantino
Andantino	Andante

Category 4 is reserved for Benda's movements marked Largo, a derivative of Largo, or Un poco Lento. None of Benda's movements bear any of the specific tempo/character indications which Quantz listed for his slowest category, Adagio assai: "Adagio pesante, Lento, Largo assai, Mesto, Grave, etc." The closest Benda came is Un poco

lento.* None of Benda's movements can be successfully performed anywhere near the tempo Quantz suggested for this category ($\downarrow = 20$).²⁰⁶

Category 3:
Movements in Moderate Tempi

Allegro with slower modifications

Benda made 12 uses of six different modified forms of Allegro other than Allegretto:

1. Allegro moderato (3)
2. Mezzo allegro (2)
3. Allegro non troppo (4)
4. Allegro assai moderato (1)
5. Allegro ma non tanto (1)
6. Un poco allegro (1)

These movements show several similarities. Five are in c or $\frac{2}{4}$ and use thirty-second notes as the shortest note value, and five are in ϕ and employ sixteenth notes as the shortest value. The beat unit of all 10 of these movements (\downarrow in ϕ and \downarrow in c or $\frac{2}{4}$) ranges from M.M. 63 to 69 and averages 67. The modified Allegro movement in $\frac{3}{4}$, which employs triplet sixteenths, is faster, at $\downarrow = 76$. This is not surprising, since triple meters were frequently performed faster than duple meters. The one modified Allegro movement in compound meter ($\frac{6}{8}$) sounds best at a tempo of $\downarrow = 86$.

*According to Murphy/BENDA, p. 198, Franz Benda in the slow movements of his violin concerti also never used any of the indications which comprised Quantz's slowest category.

The one movement with no tempo/character indication fits most appropriately into this modified Allegro category of Benda's works, with its beat unit equivalent to M.M. 66.

Allegretto and its modifications

Benda marked seven of his movements simply Allegretto. It is interesting that the four of these which employ triplet sixteenths or thirty-second notes as their shortest note values each sound best at a tempo where the beat unit is between M.M. 63 and 69. These four Allegretto works bear the following meter signatures: $\frac{4}{4}$, $\frac{2}{4}$ and $\frac{3}{8}$. The three works which contain sixteenth notes as the shortest value represent a range of $\text{♩} = 116-126$, and employ $\frac{3}{4}$ and $\frac{2}{4}$ meter signatures.

As would be expected, the one example of an Allegretto which is modified to the faster side (Allegretto con spirito) sounds best at $\text{♩} = 72$ --faster than any pure Allegretto which contains triplet sixteenths or thirty-seconds.

The three examples of Allegretto movements which are modified to the slower side (Allegretto moderato, Un poco allegretto and Allegretto assai moderato) range from M.M. 66-72 to the beat unit, and therefore are not slower than the movements marked simply Allegretto. Their meter signatures are $\frac{2}{4}$, $\frac{3}{8}$ and $\frac{3}{2}$, with the $\frac{2}{4}$ example containing thirty-seconds and the other two containing sixteenths as the shortest note values.

It is extremely interesting that Benda's 10

modified Allegro movements in c , ϕ or $\frac{2}{4}$, employ the same average (67) and range (63-69) of tempi as do Benda's four movements which are marked Allegretto and contain triplet sixteenths or thirty-second notes.

This range and average correspond to several tempo guidelines:

1. Türk's suggestion of 66 for Allegretto (see pages 475-477 above).
2. the tempo suggestions of Tans'ur and Wright (see pages 477-478 above.)
3. the normal speed of the human pulse, the means which Quantz used to measure tempo. The fact that Quantz's suggestion of 80 for modified Allegro and Allegretto movements is too fast for such movements by Benda is due to Quantz's selection of 80 as representative of the human pulse, not the fact that the human pulse was used as the equivalency for modified Allegro and Allegretto movements.

It is interesting that Benda's Allegretto movements which are modified to the faster or slower sides do not differ greatly from the 63-69 Allegretto range.

Andante and its modifications

Only three of Benda's movements are marked simply Andante. These movements contain triplet sixteenths or thirty-second notes as the shortest note values and are in $\frac{3}{4}$ and $\frac{2}{4}$ meter. They sound best at $\text{♩} = 52$, $\text{♩} = 56$, and $\text{♩} = 66$.

Benda's 13 movements in which Andante is modified

include the use of six different indications which imply a faster tempo than Andante and two which imply a slower tempo.

The six faster indications include:

1. Andante quasi allegretto (3)
2. Andante un poco vivace (1)
3. Andante un poco allegretto (2)
4. Andante con moto, quasi mezzo allegretto (2)
5. Andante con moto, quasi un poco allegretto (1)
6. Andante con moto (2)

These 11 movements range from M.M. 52-84 to the beat unit, with the mean and the average being 63. Seven are in $\frac{2}{4}$, two in $\frac{3}{4}$, and one each in $\frac{4}{4}$ and $\frac{6}{8}$.

Eight have triplet sixteenths or thirty-second notes as the shortest notes and three only have sixteenths.

The two slower indications are Andante sostenuto and Andante assai, both of which employ thirty-second notes and are in $\frac{3}{4}$. M.M. 58 for the quarter note is appropriate to the Andante sostenuto movement and $\text{♩} = 52$ to the Andante assai movement.

Andantino

Benda marked four movements simply Andantino. The tempi of the three which are in simple meter ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) are M.M. 48, 63 and 66. The movement in compound meter ($\frac{6}{8}$) works best at a tempo of $\text{♩} = 35$. However, such a slow tempo is actually perceived in a sub-divided $\text{♩} = 105$.

In addition to the four movements simply marked Andantino, two movements call for Andantino to be modified

to the faster side and one to the slower. The markings to the faster side are Andantino quasi allegretto and Andantino quasi un poco allegretto. Both of these movements are in $\frac{2}{4}$ and sound best at $\text{♩} = 58$ and $\text{♩} = 66$ respectively.

The movement modified to the slower side is marked Andantino un poco larghetto, is in $\frac{3}{4}$ meter, and sounds best at $\text{♩} = 55$.

It is difficult to ascertain whether Andantino was faster or slower than Andante to Benda. No conclusive evidence can be found when the four unmodified Andantinos are compared to the three unmodified Andantes. The fact that Andantino itself is modified both with quasi allegretto and un poco larghetto further confuses the issue. In addition, the modifications to the faster side of Andantino, quasi allegretto and un poco allegretto, also occur in conjunction with Andante, and result in similar tempo measurements. Andante, like Andantino, is also modified to the slower side, although the small number of examples of these modifications make it difficult to ascertain from them whether Andante or Andantino is slower.

On the basis of Benda's use of Andante and Andantino in his solo keyboard works, one is forced to conclude that Benda must have viewed the tempo of Andantino as very similar to Andante, rather than as a clear-cut modification.

Category 4:
Slow Movements

Largo and its derivatives

Two of Benda's movements are designated Largo, one Larghetto, and one Un poco largo. Three of these four movements are in $\frac{3}{4}$ and the other is in $\frac{4}{4}$. All four movements use either triplet sixteenths or thirty-second notes as the shortest note values. Three of the four movements fall into a tempo range of $\text{♩} = 44-48$. However, the fourth movement sounds best at M.M. 60, which raises the average of a Largo movement to M.M. 50 and the mean to M.M. 46-48. A peculiarity is that this faster movement is marked Largo and no Larghetto.

Un Poco lento

Benda's one Un poco lento movement is in $\frac{4}{4}$, employs thirty-second notes as the shortest value, and sounds best at a tempo slightly slower than any Largo movement-- $\text{♩} = 36$.

Summary of Andante and Andantino movements

If the 23 Andante and Andantino movements are combined, the tempo of the beat unit is found to range from M.M. 35-84. However, 21 of the 23 movements fall within a M.M. 48-69 range, and 17 of these 21 movements fall between M.M. 55 and 66. The mean is 58 and the average is 59 among all 23 of the Andante and Andantino movements.

Twelve of these 23 movements are in $\frac{2}{4}$ meter, seven in $\frac{3}{4}$, two in $\frac{4}{4}$ and two in $\frac{6}{8}$. Sixteen of these 23 movements contain thirty-second notes as the shortest note value. In three instances triplet sixteenths are the shortest

second key area of the ϕ Sonata 8i, sounds best at $\downarrow = 56$. Therefore, it appears that Benda supported the "continental view" of Largo as slower than Adagio.²⁰⁸ The tempo of this particular movement is similar to most of Benda's movements marked Andante, Andante con moto, Andante sostenuto and Andante assai. This is unusual, since many 18th century musicians made a significant distinction between Adagio and Andante movements, and sometimes recognized Adagio to be twice as slow as Andante.*

However, the fact that Benda, in subsequent editions of his operas, changed more than one of his Andante moderato indications to Adagio is additional evidence that he envisioned a closer relationship between Adagio and Andante than did many musicians.

The relationship between the $\downarrow = 56$ Adagio and the tempo of the rest of the Allegro of Sonata 8i $\downarrow = 69$ ($\downarrow = 138$), does not illustrate Quantz's suggestion of the 1:3 proportion between an Adagio cantabile and Allegro ($\downarrow = 40$ and $\downarrow = 120$) or the 1:4 proportion proposed by E. W. Wolf.²⁰⁹

Category 5:

Menuet or Tempo di Menuet Movements

The Menuet or Tempo di Menuetto movements of Category 5 are discussed on pages 582-589 below.

*E. W. Wolf, Musikalischer Unterricht, pp. 24-25, cited in Saslov/TEMPOS, pp. 31-32, and Anonymous in Landon/SYMPHONIES, p. 130. Wolff/MASTERS, p. 94, suggests that the Adagio slow movements in Mozart's sonatas be taken one-third slower than the Andante movements, e.g., Adagio at $\downarrow = 40$, Andante at $\downarrow = 60$.

Footnotes

- ¹ Schindler/BEETHOVEN, p. 423.
- ² Wagner/CONDUCTING, p. 20. See also Wagner/
CONDUCTING, p. 34.
- ³ Türk/SCHOOL, pp. 353, 109. See also Quantz/
FLUTE, p. 28.
- ⁴ J. G. Sulzer, cited in Türk/SCHOOL, p. 110.
- ⁵ Czerny, Vollständige theoretisch-practische
Pianoforte Schule, op. 500, pp. 72, 120, quoted in Drake/
BEETHOVEN, p. 28.
- ⁶ Leinsdorf/ADVOCATE, p. 101. Leinsdorf devoted
nearly one-third of his 211-page volume to the question of
"Knowing the Right Tempo."
- ⁷ Sources discussing these factors include:
Badura-Skoda/MOZART, pp. 27-38; Blume/CLASSIC, pp. 36-37;
Donington/TEMPO, pp. 11-18; Kirkpatrick/METRONOME, pp. 30-31,
46-48; Newman/TEMPO, especially Part 2, pp. 22-30.
- ⁸ Demachy, Pièces de viole, and Michel de Saint-Lambert,
Principes du Clavecin, quoted in Pincherle/RIGHTS, p. 153.
Saint-Lambert is quoted more extensively in Kirkpatrick/
METRONOME, pp. 47-48.
- ⁹ Schauffler/BRAHMS, p. 181. More details relating
to Brahms' views of tempi appear here.
- ¹⁰ Horowitz/ARRAU, p. 123.
- ¹¹ Türk/SCHOOL, p. 109; Kirnberger/ART, p. 112,
quoted in Haggh/TÜRK, p. 452.
- ¹² Quantz/FLUTE, pp. 133-134, 164, 231.
- ¹³ Bach/ESSAY, p. 151.
- ¹⁴ Quantz/FLUTE, p. 165.
- ¹⁵ Badura-Skoda/MOZART, p. 33.
- ¹⁶ J. Grassineau, Musical Dictionary, quoted in
Donington/IEM, p. 416. This is similar to A. Malcolm,
Treatise of Musick, p. 394, quoted in Donington/IEM, p. 417.
- ¹⁷ John Holden, "An Essay towards a Rational System
of Music," p. 35, quoted in Allanbrook/METRIC, p. 97.
Allanbrook/METRIC, p. 97, also refers to similar comments
by other 18th and 19th century writers.

- ¹⁸Donington/IEM, pp. 414, 419.
- ¹⁹Unidentified source, quoted in Newman/BACH, p. 33.
See pp. 461-465 above.
- ²⁰Wolff/MASTERS, pp. 93-94. Wolff did not cite the source of his 9/8 formula, although on p. 90 he stated that he is indebted to the conductor Fritz Busch for his knowledge of tempo in Mozart.
- ²¹Kirnberger, Recueil, in Powell/BEETHOVEN, p. 67; Kirnberger/ART, pp. 400, 377, 380.
- ²²Beethoven, quoted in Kramer/BEETHOVEN, p. 75.
- ²³Bach/ESSAY, p. 151.
- ²⁴Kirnberger/ART, p. 380. See also Quantz/FLUTE, pp. 130, 111; Mozart/TREATISE, p. 35.
- ²⁵Kirkpatrick/SCARLATTI, pp. 294-295. See also Horowitz/ARRAU, p. 218.
- ²⁶Badura-Skoda/MOZART, p. 38.
- ²⁷Quantz/FLUTE, p. 131.
- ²⁸Bach/ESSAY, pp. 147-148.
- ²⁹W. A. Mozart, letters of January 17, 1778, and February 4, 1778, quoted in Badura-Skoda/MOZART, p. 29. Badura-Skoda/MOZART, pp. 28-29, quotes several other comments by Mozart regarding the appropriate tempi for his works.
- ³⁰J. F. Rochlitz, in Allgemeine Musikalische Zeitung, December, 1798, quoted in Badura-Skoda/MOZART, p. 30.
- ³¹Quantz/FLUTE, p. 199. See also Quantz/FLUTE, p. 126.
- ³²Türk/SCHOOL, p. 109.
- ³³Quantz/FLUTE, p. 279. See also Quantz/FLUTE, pp. 130, 278; Bach/ESSAY, p. 152.
- ³⁴Türk/SCHOOL, p. 109.
- ³⁵Schumann/ON MUSIC, p. 31.
- ³⁶GROVE'S, II, p. 985; Bodky/BACH, p. 103. Bodky/BACH, pp. 100-102, lists the few instances of tempo/character indications in J. S. Bach's solo keyboard music and lists the number of occurrences of such indications in many of the other genres of works by Bach.

- ³⁷Donington/TEMPO, p. 30. See also HARVARD, p. 28; Donington/IEM, pp. 386-388.
- ³⁸Sachs/R AND T, pp. 271-272; Apel/NOTATION, p. 190; Donington/TEMPO, p. 30.
- ³⁹Quantz/FLUTE, p. 284.
- ⁴⁰Quantz/FLUTE, pp. 125-126.
- ⁴¹Türk/SCHOOL, pp. 105-106, 111-112.
- ⁴²Bach/ESSAY, pp. 153-154.
- ⁴³Donington/IEM, p. 386. Wessel/AFFEKTENLEHRE, pp. 169-175, 184-192, discusses the affect of tempo/character indications.
- ⁴⁴Türk/SCHOOL, p. 110. See also Kirnberger/ART, p. 381.
- ⁴⁵Donington/IEM, pp. 386-387, 391, provides examples. See also Kirkpatrick/SCARLATTI, p. 293, where Kirkpatrick stated "Scarlatti's directions seem to have little bearing on the actual speed at which a piece is to be taken; rather they serve as indicators of rhythmic character;" G. S. Löhlein, quoted in Lang/MWC, p. 587; Bodky/BACH, p. 102.
- ⁴⁶Charles Avison, quoted in Dart/INTERPRETATION, pp. 77-78.
- ⁴⁷GROVE'S, I, p. 146.
- ⁴⁸Leinsdorf/ADVOCATE, pp. 125, 143.
- ⁴⁹Quantz/FLUTE, p. 129.
- ⁵⁰J. G. Sulzer, quoted in Türk/SCHOOL, p. 110.
- ⁵¹Johann Mattheson, Der vollkommene Capellmeister, p. 173, quoted in Sachs/R AND T, p. 321.
- ⁵²Mozart/TREATISE, p. 33. See also A. Malcolm, Treatise of Musick, quoted in Donington/IEM, p. 386. See also Quantz/FLUTE, p. 288 and Türk/SCHOOL, pp. 109, 110, regarding the long experience requisite to the selection of appropriate tempi.
- ⁵³Cited in Türk/SCHOOL, p. 107. Proponent unidentified.
- ⁵⁴The Fast, Moderate and Slow designations are those of Kirnberger in J. G. Sulzer's Allgemeine Theorie,

Vol. 1, p. 386, cited in Haggh/TÜRK, p. 518. The terms are from Türk/SCHOOL, p. 107, who uses these, citing an unidentified source, to describe Fast, Moderate and Slow.

⁵⁵ Obviously Quantz, though not specifically identified, as cited in Türk/SCHOOL, p. 107.

⁵⁶ Quantz/FLUTE, pp. 284-286.

⁵⁷ J. J. Rousseau, "Mouvement," Dictionnaire, quoted in Saslov/TEMPOS, p. 30; Bach/METHODE, p. 3. Koch and others endorsed this grouping. William Newman also believes in five tempo categories: very fast, fast, moderate, slow, very slow. Newman/STYLES, pp. 67-68, and Newman/PIANISTS, pp. 88-89.

⁵⁸ Marpurg, Anleitung zum Clavierspielen, pp. 15ff, cited in Saslov/TEMPOS, p. 30.

⁵⁹ Mozart/TREATISE, p. 50. See also p. 434 above.

⁶⁰ Winsor/BENDA, pp. 36-38, lists all the tempo/character indications in the full score and the keyboard reduction of Ariadne. On pages 50-52 he does the same for Medea. The MAB edition of Medea includes indications from several other sources. Information regarding the tempi of other stage works by Benda is found in Winsor/BENDA, pp. 76-77, 94-96, 134-135, 148-150, 159-165, 171-173, 177-178, 183-185, 188, 193-194.

⁶¹ Winsor/BENDA, pp. 36, 50. See also Winsor/BENDA, p. 76.

⁶² Concerto in G Minor, MAB, Vol. 10.

⁶³ Türk/SCHOOL, pp. 106-107.

⁶⁴ MONDADORI.

⁶⁵ Mozart/TREATISE, p. 51; Türk/SCHOOL, p. 105.

⁶⁶ J. Grassineau, Musical Dictionary, quoted in Donington/IEM, p. 389.

⁶⁷ Kirkpatrick/SCARLATTI, p. 293.

⁶⁸ Saslov/TEMPOS, p. 77.

⁶⁹ MONDADORI

⁷⁰ Türk/SCHOOL, pp. 105, 449.

⁷¹ J. Grassineau, Musical Dictionary, quoted in Donington/IEM, p. 389.

⁷²Mozart/TREATISE, p. 50. On p. 33 he termed it "merry."

⁷³Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 388. See also Badura-Skoda/MOZART, p. 30.

⁷⁴GROVE'S I, p. 116.

⁷⁵Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 388.

⁷⁶Mozart/TREATISE, p. 50. See pp. 449-453 above for a discussion of assai.

⁷⁷Mozart/TREATISE, p. 50.

⁷⁸Mozart/TREATISE, p. 50.

⁷⁹Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 388.

⁸⁰Türk/SCHOOL, p. 106.

⁸¹Quantz/FLUTE, p. 129.

⁸²GROVE'S, I, p. 146.

⁸³Mozart/TREATISE, p. 51.

⁸⁴Türk/SCHOOL, p. 105.

⁸⁵According to Saslov/TEMPOS, p. 42, these included de Brossard, J. G. Walther, J. J. Rousseau, Löhlein, E. W. Wolf, and Koch. Marpurg was apparently unusual in stressing the slower aspect.

⁸⁶W. A. Mozart, Letter to his father, June 9, 1784, quoted in Badura-Skoda/MOZART, p. 30.

⁸⁷Badura-Skoda/MOZART, p. 30. See pp. 426 and 434 above.

⁸⁸Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 388.

⁸⁹Newman/BACH, p. 55. See also McKean/PERFORMING, p. 18.

⁹⁰Regarding de Brossard and Walther, see Saslov/TEMPOS, p. 44. Quantz/FLUTE, does refer to Andantino on p. 168, and to Poco andante on p. 231. The latter term, according to Löhlein, quoted in Saslov/TEMPOS, p. 44,

referred to Andantino. The Andantino in Bach's Chromatic Fantasy and Fugue, m. 60, is not authentic, despite its presence in the Bischoff edition. Wolff/BACH, p. 43.

⁹¹Saslov/TEMPOS, p. 44; Haggh/TÜRK, pp. 450-451; Bach/MÉTHODE, p. 3.

⁹²Türk/SCHOOL, pp. 106, 450.

⁹³H. C. Koch, Musikalisches Lexicon, "Tempos," p. 143, quoted in Haggh/TÜRK, p. 451; Saslov/TEMPOS, p. 45; Churgin/GALEAZZI, p. 183; Sachs/R AND T, p. 320.

⁹⁴Beethoven, Letter to George Thompson, February 14, 1813, quoted in Dorian/HISTORY, p. 199 (also in Haggh/TÜRK, p. 451, and Saslov/TEMPOS, p. 45).

⁹⁵Ignaz Pleyel, Klavierschule, p. 40, quoted in Saslov/TEMPOS, p. 45. Saslov/TEMPOS, pp. 46, 160, provides additional information on the Andantino question.

⁹⁶op. 3, no. liii and op. 74, no. lii. Saslov/TEMPOS, pp. 147, 151.

⁹⁷Rudolf/BEITRAG, p. 216.

⁹⁸MONDADORI.

⁹⁹GROVE'S, V, p. 55.

¹⁰⁰Purcell, Preface to Sonnata's of III Parts, quoted in Donington/IEM, p. 388, and Dart/INTERPRETATION, p. 124.

¹⁰¹Sébastien de Brossard, Dictionaire, quoted in Donington/IEM, p. 388.

¹⁰²J. G. Walther, Musikalisches Lexicon, quoted in Haggh/TÜRK, pp. 449-450.

¹⁰³Türk/SCHOOL, p. 105.

¹⁰⁴Quantz/FLUTE, pp. 231, 168, 284.

¹⁰⁵Türk/SCHOOL, p. 106.

¹⁰⁶Badura/Skoda/MOZART, pp. 34-35.

¹⁰⁷GROVE'S, V, p. 54.

¹⁰⁸Saslov/TEMPOS, p. 160.

¹⁰⁹Newman/BACH, pp. 55-56. See also Sébastien de Brossard, Dictionaire, p. 1703, quoted in Donington/IEM, p. 388; McKean/PERFORMING, p. 18.

¹¹⁰Saslov/TEMPOS, pp. 46-47; Quantz/FLUTE, pp. 231, 165.

¹¹¹Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 388; J. Grassineau, Musical Dictionary, quoted in Donington/IEM, p. 389; Türk/SCHOOL, p. 105; Mozart/TREATISE, p. 51. Eleven other writers who discussed Lento are cited in Saslov/TEMPOS, p. 47.

¹¹²In the 6th movement of Die Sieben Worte, op. 51. Saslov/TEMPOS, pp. 57-58, 89-90, 131.

¹¹³MONDADORI; HARVARD, p. 837; GROVE'S, I, p. 47; Mozart/TREATISE, p. 51; Türk/SCHOOL, p. 105.

¹¹⁴Purcell, Preface to Sonatas of III Parts, quoted in Donington/IEM, p. 388, and Dart/INTERPRETATION, p. 124.

¹¹⁵Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 388.

¹¹⁶Quantz/FLUTE, p. 129.

¹¹⁷GROVE'S, I, p. 47.

¹¹⁸Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 388; Mozart/TREATISE, p. 51.

¹¹⁹Saslov/TEMPOS, pp. 33-37, which forms the principal source of the following discussion.

¹²⁰Clementi, according to GROVE'S, I, p. 46. The other writers, according to Saslov/TEMPOS, pp. 33-37.

¹²¹J. T. Warner, cited in Saslov/TEMPOS, p. 36.

¹²²Badura-Skoda/MOZART, p. 34.

¹²³Saslov/TEMPOS, pp. 36-37, and Chapters 5 and 6. But for a differing opinion regarding Haydn, see Landon/SYMPHONIES, p. 129.

¹²⁴Ariadne, Medea, and Pygmalion, cited in Winsor/BENDA, pp. 36-37, 50-51, 76-77.

¹²⁵Mozart/TREATISE, p. 50.

¹²⁶Purcell, "Preface" to Trio Sonatas (1683), cited in Dart/INTERPRETATION, p. 124.

¹²⁷Saslov/TEMPOS, p. 38, which also lists others who held this view.

- 128 Türk/SCHOOL, pp. 105, 353.
- 129 Saslov/TEMPOS, p. 38. See also Saslov/TEMPOS,
p. 160.
- 130 Mozart/TREATISE, p. 50.
- 131 Türk/SCHOOL, p. 112.
- 132 Mozart/TREATISE, pp. 50-51.
- 133 Türk/SCHOOL, p. 106.
- 134 Mozart/TREATISE, p. 51. See also Türk/SCHOOL,
p. 111, regarding cantabile; Saslov/TEMPOS, p. 39.
- 135 GROVE'S, II, pp. 44-45.
- 136 Saslov/TEMPOS, pp. 39, 160.
- 137 Quantz/FLUTE, p. 264. See also Quantz/FLUTE,
p. 231.
- 138 Mozart/TREATISE, p. 50. Saslov/TEMPOS, pp. 40-41,
is the source saying that this opinion is rare.
- 139 See Saslov/TEMPOS, pp. 40, 85-88, 160.
- 140 HARVARD, p. 61; GROVE'S, I, p. 243.
- 141 Mozart/TREATISE, p. 50.
- 142 Deas/BEETHOVEN, p. 335.
- 143 J. Grassineau, A Musical Dictionary, quoted in
Haggh/TÜRK, p. 451; Quantz/FLUTE, p. 274 passim; J. J. Rousseau,
Dictionnaire, quoted in Deas/BEETHOVEN, p. 336; Bach/METHODE,
p. 3.
- 144 MONDADORI.
- 145 HARRAP.
- 146 Nathaniel Baily Dictionary "New Edition" by
Joseph Nicol Scott (1764), quoted in Deas/BEETHOVEN, p. 336.
- 147 MONDADORI; Mozart/TREATISE, p. 52; Quantz/FLUTE,
p. 274.
- 148 MONDADORI, Türk/SCHOOL, p. 106.
- 149 Türk/SCHOOL, p. 106; Quantz/FLUTE, p. 274.

- 150 This point is concurred with by Sachs/R AND T, pp. 316-317; Dorian/HISTORY, p. 182; Badura-Skoda/MOZART, pp. 27-28.
- 151 Schonberg/FACING, pp. 52, 32, 93.
- 152 Sachs/R AND T, p. 317.
- 153 Temperley/TEMPO, pp. 328, 336.
- 154 Newman/TEMPO, pp. 29-30.
- 155 Quantz/FLUTE, pp. 325-326.
- 156 Bach/ESSAY, pp. 148, 414.
- 157 Sachs/R AND T, p. 321; Dorian/HISTORY, p. 184.
- 158 W. A. Mozart, Letter to his father, Vienna, June 7, 1783, in Blom/MOZART, p. 211. Mozart's comments on the slow tempi of Italian minuets appear on pp. 584-586 below.
- 159 Sachs/R AND T, p. 321. See also Sachs/R AND T, pp. 317, 322-323.
- 160 Georg Muffat, Auserlesene Instrumental-Music 1701, quoted from Strunk, Source Readings in Music History, p. 451, quoted in Sachs/R AND T, p. 322.
- 161 Quantz/FLUTE, pp. 337, 285.
- 162 C. P. E. Bach and J. F. Agricola, "Obituary of Bach," in Mizler, Musikalische Bibliothek, 1754, in David/BACH, p. 222.
- 163 Forkel/BACH, p. 60.
- 164 Türk/KLAVIERSCHULE, quoted in Rothschild/MOZART AND BEETHOVEN, p. 8.
- 165 A. Schering, cited in Reilly/QUANTZ, p. 337, identified J. J. Walther (1650- ?) as a composer whom Quantz had in mind in this regard.
- 166 F. G. Wegeler, quoted in Sonneck/BEETHOVEN, quoted in Sachs/R AND T, p. 325.
- 167 J. F. Reichardt, Briefe geschrieben auf einer Reise nach Wien, p. 18, quoted in Sachs/R AND T, p. 325.
- 168 Donington/IEM, p. 387.
- 169 Temperley/TEMPO, p. 335.

- 170 The concept of tactus, as well as attempts at assigning metronome equivalents for its length, are discussed in: Apel/NOTATION, pp. 97-98, 145-147, 188-195, 324, 341-343; Reese/MIDDLE AGES, p. 333; Reese/RENAISSANCE, pp. 179-180; Harman/MEDIEVAL, pp. 116, 228-230; Harman/LATE RENAISSANCE, pp. 5, 9; Dart/INTERPRETATION, pp. 152-153; Blume/RENAISSANCE, p. 130; Bukofzer/BAROQUE, pp. 12-13; HARVARD, p. 832; Newman/BACH, pp. 33-34.
- 171 HARVARD, p. 832.
- 172 Reese/RENAISSANCE, pp. 179-180; Harman/MEDIEVAL, p. 116.
- 173 Newman/BACH, p. 33.
- 174 Harman/MEDIEVAL, p. 116.
- 175 Franchico Gafurius, Practica musicae, 1496, Liber III, cap. IV, quoted in Kirkpatrick/METRONOME, p. 34 (also in Reese/RENAISSANCE, p. 179, and Harman/MEDIEVAL, p. 228).
- 176 Gioseffo Zarlino, quoted in Harman/LATE RENAISSANCE, p. 9; Harman/MEDIEVAL, p. 228.
- 177 Lodovico Zacconi, Prattica di Musica, 1592, Libro Primo, cap. XXXII, folio 20a, cited in Kirkpatrick/METRONOME, p. 34.
- 178 Marin Mersenne, Harmonie Universelle, cited in Sachs/R AND T, pp. 272-273.
- 179 Demoz de la Salle, Pascal Boyer and William Tans'ur, cited in Kirkpatrick/METRONOME, p. 34, and Marin Mersenne, Harmonie Universelle, 1636-1637, cited in Sachs/R AND T, pp. 272-273.
- 180 Loulié described the chronometer in Eléments ou Principes de Musique, mis dans un nouvel ordre. A facsimile with a description and pictures appears in Harding/ORIGINS, Plates 1-8 and pp. 8-9. See also Harich-Schneider/HARPSICHORD, p. 46, and Haggh/TÜRK, pp. 518-519.
- 181 Michel L'Affillard, Principes très-faciles pour bien apprendre la musique. A facsimile of his description appears in Harding/ORIGINS, Plate 10.
- 182 Louis-Léon Pajot, Comte d'Ons-en-Bray, "Description et usage d'un metrometre ou machine pour battre les mesures et les temps de toutes sourtes d'airs," in Histoire de l'Academie Royale des Sciences, Année 1732, Paris, 1735, pp. 182-195. A portion of this is translated by Harding/ORIGINS, pp. 12-17, and illustrations of his device and reproductions of his text appear in Plates 11-13.

¹⁸³Jacques-Alexandre La Chapelle, Les vrais principes de la musique, l. II, Paris, 1737, and Henri-Louis Choquel, La musique rendue sensible par la mécanique, Paris, 1759. A facsimile of a page of the text of the latter appears on Plate 15 of Harding/ORIGINS.

¹⁸⁴Margaret Daniels, quoted in Lewis/MENUET.

¹⁸⁵Margaret Daniels, quoted in Lewis/MENUET.

¹⁸⁶Schwandt/L'AFFILLARD.

¹⁸⁷Neal Zaslaw, "Materials for the Life and Works of Jean-Marie Leclair l'aîné," cited in Donington/IEM, p. 404.

¹⁸⁸Quantz/FLUTE, pp. 283-289, forms the basis of this discussion.

¹⁸⁹Türk/SCHOOL, pp. 107-108; Saslov/TEMPOS, p. 49, citing criticisms by Wolfgang and Leopold Mozart; Bodky/BACH, pp. 106-107; Dart/INTERPRETATION, p. 98; Donington/TEMPO, p. 31; Donington/IEM, p. 391; Dorian/HISTORY, pp. 115-116; Sachs/R AND T, pp. 34, 318-319.

¹⁹⁰Bach/ESSAY, p. 414. See p. 456 above.

¹⁹¹Türk/SCHOOL, pp. 107-108, 451-452, forms the basis for this discussion.

¹⁹²Saslov/TEMPOS, p. 52; Dorian/HISTORY, p. 196; Harding/ORIGINS, pp. 17-18.

¹⁹³Saslov/TEMPOS, pp. 53-54; Harding/ORIGINS, p. 19.

¹⁹⁴Sachs/R AND T, pp. 319-320; Saslov/TEMPOS, pp. 54-55.

¹⁹⁵Saslov/TEMPOS, pp. 55-58; Ratner/CLASSIC, p. 184.

¹⁹⁶Harding/ORIGINS, pp. 22-31; Dorian/HISTORY, pp. 194-198.

¹⁹⁷See Saslov/TEMPOS, pp. 58-63. See also Sachs/R AND T, p. 317.

¹⁹⁸Badura-Skoda/MOZART, p. 32. See also Temperley/TEMPO, p. 323.

¹⁹⁹Schindler/BEETHOVEN, pp. 425-426.

²⁰⁰Dorian/HISTORY, p. 180.

²⁰¹Brahms, in a letter to George Henschel, quoted in Leinsdorf/ADVOCATE, p. 129.

²⁰² OXFORD, pp. 1017-1018.

²⁰³ Kirnberger/ART, p. 377.

²⁰⁴ See p. 432 above.

²⁰⁵ Medea, MAB edition, Series II, No. 8; Winsor/
BENDA, pp. 36-37, 50-51, 76-77.

²⁰⁶ Quantz/FLUTE, pp. 284-287.

²⁰⁷ Landon/SYMPHONIES, p. 129; Wolff/MASTERS, p. 94;
Saslov/TEMPOS, pp. 33, 48.

²⁰⁸ See pp. 443-445 above.

²⁰⁹ E. W. Wolf, Musikalischer Unterricht, pp. 24-25,
quoted in Saslov/TEMPOS, pp. 31-32.

CHAPTER XX

FLEXIBILITY OF TEMPO

Rubato in the 18th Century

Rubato in the 18th century did not involve disruption of the steadiness of the pulse, which was clearly preserved in the bass.* Instead, the word rubato was applied to three types of situations, each of which is discussed below:

1. The most common use of rubato involved the displacement of melody notes through anticipation and/or retardation, resulting in certain notes being shortened or lengthened. Usually the notes on the unaccented parts of the measure became prolonged, and the bass was unaffected. The difference between this rubato and a normal syncopation was that:

The latter is felt as a contradiction of the prevailing beat, whereas, [in rubato] . . . one must if possible be aware of two simultaneous systems of beats, which run alongside each other, unconnected and therefore not contradictory.¹

*Donington, in GROVE'S, II, p. 986, differentiates between ornamental and fundamental fluctuations, the former referring to "irregularities of tempo which occur wholly or mainly within the metrical unit or bar, and thus do not disturb the basic rhythm set by the bass" and the latter referring to "irregularities which override the unit and involve the basic rhythm."

This rubato had to be applied "with great care, because errors in the harmony could result."² It was originally a type of vocal improvisation, and later became a compositional technic as well as remaining a technic of instrumental improvisation. It is important to remember that such rubato was executed very subtly, and represented displacements which could not be indicated by exact notation. The notation is "only a cue for the use of this effect."³

This type of rubato had been in use long before the 18th century and continued to be employed in the 19th century. Although Pierfrancesco Tosi was apparently the first to use the term rubato,⁴ notation specifying this practice can be found as early as the 14th century. That it occurred earlier, even if it was not notated, is highly likely.⁵

Tosi's description of rubato emphasized that the bass must remain steady and that one must make "Restitution with Ingenuity." He went so far as to state that:

Whoever does not know how to steal the Time in singing . . . is destitute of the best taste and greatest knowledge.⁶

Leopold Mozart and Quantz supported Tosi's concepts of rubato when they urged accompanists not to deviate from a strict tempo, so as not to destroy rubato by the soloists.⁷ Wolfgang Mozart also referred to this use of rubato in his letter of October 23-24, 1777:

What these people cannot grasp is that in tempo rubato in an Adagio, the left hand should go on

playing in strict time. With them the left hand always follows suit.*

2. C. P. E. Bach described a type of rubato which took place when a bar, part of a bar, or several bars contained more or fewer melody notes than would normally be expected (e.g., groups of 5, 7 or 11 notes). Bach specified that all the notes receive exactly the same duration, in contrast to the older practice of distributing the notes unequally over the bass. The hand which accompanied the melody, usually the left, remained strictly in tempo, and the hands rarely coincided until the end of the rubato passage. Bach believed that "proper execution of this tempo demands great critical faculties and a high order

*W. A. Mozart, Letter to his father of October 23-24, 1777, in Blom/MOZART, pp. 56-58.

Chopin was influenced by this type of rubato, and apparently told Mikuli:

While the singing hand, either irresolutely lingering or as in passionate speech eagerly anticipating with a certain impatient vehemence, freed the truth of the musical expression from all rhythmical fetters, the other, the accompanying hand, continued to play strictly in time. Gerig/PIANISTS, p. 161.

Another eyewitness, Elise Peruzzi, quoted in Gerig/PIANISTS, pp. 161-162, reported that Chopin called

his left hand his maître de chapelle and [allowed] his right hand to wander about ad libitum.

According to Robert/CHOPIN, Chopin's viewpoint on rubato was probably a result of the fact that

the Italian singing tradition, as represented by a certain Carlos Soliva, was very much alive in the Warsaw Conservatory during Chopin's youth,

and therefore the concepts of rubato advocated by Tosi were transmitted. For other information on Chopin's rubato see Higgins/CHOPIN, and Strauss/PUZZLE. (Some of the deductions in the latter may be flawed.) But see also HARVARD, p. 742, where Apel suggests that Chopin may have meant the type of rubato described in #3 on p. 512 below when he prescribed rubato.

of sensibility," adding that:

Practice alone will be of no help here, for without a fitting sensitivity, no amount of pains will succeed in contriving a correct rubato.

He suggested that this rubato was best applied to "slow notes and caressing or sad melodies," and that "dissonant chords are better than consonant ones." He also observed that "most keyboard pieces contain rubato passages."*

3. Especially near the end of the 18th century the term rubato was used to describe passages where

the accent that should fall on the strong notes is placed on the weak ones, or in other words, when the notes which fall on the weak beats are played louder than those which fall on the strong beats.

Related to this use of rubato are situations where the composer has displaced the normal accents when setting a text.⁸

18th Century Rubato in Benda's Music

Benda's sonatas and sonatinas contain a considerable number of instances of written out rubati in the 18th century style. Obvious textbook cases of rubato in Benda's sonatas which resemble the examples provided by Türk include:

Sonata 8i	mm. 5-8
Sonata 9i	mm. 7-8
Sonata 10i	mm. 12-13

*Bach/ESSAY, pp. 161-162. Hagg/TÜRK, p. 522, points out that this last statement from Mitchell's translation does not agree with the facsimile edition of Hoffman-Erbrecht which states, "In my clavichord [clavier] pieces many examples of this tempo are found."

Sonata 4ii	m. 8
Sonata 5ii	m. 11
Sonata 7ii	m. 18
Sonata 9ii	mm. 5-6
Sonata 12ii	mm. 25-27
Sonata 15ii	m. 11

However, there are quite a few additional examples of what could be interpreted as written-out rubati. (The exact number is difficult to determine since the distinction between syncopation and rubato is not clear-cut.) Most of these additional examples appear in 2nd movements. The 3rd movements do not contain any examples of this rubato, and the sonatinas contain only isolated examples. That the 1st movements contain clear-cut examples of rubato is unusual, since use of rubato was usually limited to slow movements.

Whether Benda intended this type of rubato to be applied to his works where it is not notated is debatable. The fact that he notated rubato somewhat frequently is evidence that he favored its use. According to the Badura-Skodas, composers only rarely wrote out their rubati, partly because its "complicated rhythmic notation took a great deal of time."⁹

However, the fact that Benda did notate rubato could also be interpreted to mean that he expected it to be used only where it was specified. Sach's statement that this highly improvisatory form had frozen into a notated mannerism by the mid-century seems to support this argument.¹⁰

But, the Badura-Skodas believe that although Mozart in his early works "hardly ever wrote out a rubato,"

he "certainly often made one in performance."¹¹ The fact that Türk advocated the employment of this kind of rubato after Benda's works had been published, and that Chopin was still prescribing its use 50-60 years after the publication of the last of Benda's keyboard works is also very convincing. Therefore, the present writer believes that Benda probably intended extensive use of rubato in his slow works.

Whether one should make extensive use, or indeed any use, of this type of rubato today is also debatable. Performance with 18th century rubato is a lost art, and most attempts by well-meaning performers could be clumsy due to lack of familiarity with the tradition. In addition, the modern piano and modern performance practices provide the performer with alternative means of expression which make 18th century rubato less necessary. Yet it can be argued that one should make the attempt, as Thomas Higgins suggested with regard to Chopin's rubato:

What is the ideal, really?--that we be slaves to the fashion of this generation and the past one-- or participate in a restoration of Chopin?¹²

One should at least remain alert in all 18th century music for the

many examples of metric construction in two-, four-, or eight-bar periods, which strike us as all too simple, or even naive, and which only take on life when one uses rubato, loosening the symmetry while not destroying it. . . . The disappearance of this gift is to be regretted, since it was one of the most important elements in lively and expressive performance of early classical works.*

*Badura-Skoda/MOZART, p. 43. The Badura-Skodas lay

Rubato of the Entire Texture

While the term rubato was applied to tempo fluctuation of the entire texture only in the 19th century, tempo fluctuation was certainly not new. As Walter Robert has written:

Suppleness of tempo is not confined to any period of music. . . . Rubato is as old as music itself. It could not be otherwise: nothing in nature, nothing in life is metronomically even. . . . Rubato is the musical equivalent of inhaling and exhaling, of systole and diastole, of ebb and flow, of tension and release, or morning and evening, of youth and decline.¹³

This type of rubato was probably what caused musical writers to make a distinction between time or measure, and movement. Jean Rousseau wrote in 1687:

There are people who imagine that imparting the movement is to follow and keep time: but these are very different matters, for it is possible to keep time without entering into the movement, since time depends on the music, but the movement depends on genius and fine taste.¹⁴

François Couperin, in 1717, echoed this thought:

I find we confuse tune, or measure, with what is called cadence or movement. Measure defines the number and time-value of beats; cadence is properly the spirit, the soul that must be added to it.¹⁵

One problem regarding this type of tempo fluctuation is that the appropriate amount of freedom is impossible to specify. Liszt, in 1870, expressed his frustration with this fact, while editing works by Schubert and Weber:

The rubato may be left to the taste and momentary feeling of gifted players. A metronomical

some of the blame on current pedagogy which stresses absolute simultaneity of the hands at the expense of the independence of the hands.

performance is certainly tiresome and nonsensical; time and accent must be adapted to and identified with the melody, the harmony, the accent and the poetry. . . . But how indicate all this? I shudder at the thought of it.¹⁶

Another problem is that inevitably some interpreters have gone beyond a commonly accepted appropriate boundary. This has caused others to advocate little or no flexibility, which is actually more of a plea for the avoidance of extreme fluctuation, rather than a plea for metronomic evenness. A further problem is the fact that in music of different eras and in different locations, more fluctuation of tempo was desirable than in others.

Absolute metronomic evenness was not the goal in 18th century music, or in most music of previous centuries. Evidence of this can be found in the accentuation and articulation practices, which were an attempt to avoid the "sewing-machine" sameness¹⁷ with which music could otherwise have been played on the harpsichord and organ, as well as in numerous written references advocating tempo flexibility.

One of the most famous is that of Girolamo Frescobaldi, in the Preface to his 1st book of Toccate e partite (1615):

This kind of playing, just as in modern madrigal practice, should not stress the beat. Although those madrigals are difficult, they will be made easier by taking the beat sometimes slowly, sometimes quickly, or even pausing, depending on the expression or the sense of the words. . . . The tempo should be strongly retarded on the cadences, although written in small note values, and equally, when the conclusion is near, the passage or cadence should be played slower. . . . If either hand has to play a trill and the other

a passage at the same time, one should not play note against note, but only endeavor to play the trill quickly but the passage slower and with expression. . . . When passages in quavers and semi-quavers occur simultaneously in both hands, they should not be played too quickly. . . . Before two passages in semi-quavers are played together with both hands, the preceding note should be held on, even if it is a black note.¹⁸

Thomas Mace, in 1676, wrote the following:

When we come to be Masters, so that we can command all manner of Time, at our Pleasures; we then take Liberty . . . to Break Time; sometimes Faster and sometimes Slower, as we perceive the Nature of the Thing Requires, which often adds, much grace, and Luster, to the Performance.¹⁹

It is significant that Tosi, who is so identified with the standard 18th century rubato, also mentioned fluctuation of the entire texture:

'Risvegliato' (awakened), after having sung languishingly or dreamily, one should suddenly revive the measure . . . making it more lively and gay; . . . 'stretto serre,' 'pressed together' . . . very fast . . . 'Tempo Regiato' . . . pausing on expressive notes.²⁰

Donington continually emphasized that some flexibility of tempo

which every good musician makes in following his natural feeling was accepted as part of normal expression . . . all through the Baroque period.

This was most evident at cadences, the majority of which only demand slight acknowledgment, while others necessitate an actual ritardando. Because the final cadence of a movement is the most important, Donington stated that:

No baroque performer and no informed modern performer, would dream of arriving at it without a more or less conspicuous ritardando. Doubtless there are exceptions, but they are extremely rare

and in the nature of special effects. The normal procedure is to slow down as soon as the cadential harmony begins strongly to demand it--not too soon, of course, but also not with that sudden jamming on of the brakes at the last possible moment which disfigures some performances.²¹

However, before applying this advice to all Baroque music, including that of J. S. Bach, the warning of Georg Muffat, written in 1698, should be remembered:

One must take care not to dwell longer or less on cadences than the notes imply.

Muffat also insisted on maintaining a uniform tempo throughout a piece.²²

While Muffat's viewpoint could be attributed to his own individual outlook, Sachs viewed the difference between Muffat and the others previously mentioned as an example of the "eternal dualism, classicistic-anticlassicistic or static-dynamic," as well as an indication of the change of musical style between the early 17th and the late 17th century. In the former, monody and highly subjective, emotional writing was frequent, and in the latter, Da Capo arias, fugues, later examples of recitativo secco, and classical French influences were dominant.

Sachs believed that J. S. Bach's music should be viewed as being closer to that of Muffat than of Frescobaldi and stated:

The deflation ritardandi of final cadences that the naive performer takes for granted are entirely against the architectural spirit of Bach.*

*Sachs/R AND T, pp. 277-280. Sachs disagreed with Donington when he, Sachs, viewed tempo changes within a short piece such as the C Minor Prelude of WTC I as "sudden not

C. P. E. Bach, in his "Accompaniment" chapter, appears to support Sachs:

Some closing trills must be played strictly in tempo due to either the brilliant or the reflective character of a passage. . . . The accompanist does not hold back when the trill appears over a moving bass [unless the last bass note is the dominant]. . . . If a piece ends without a closing trill, it should be played in tempo without holding back.²³

The present writer sees no reason why this would not also be applicable to solo playing.

Ralph Kirkpatrick issued a warning which complements that of Sachs:

In most Bach movements, all harmonic and melodic detail is arranged in such a symmetrical relation to the whole phrase or movement that the musical structure can often be distorted by rhythmical fluctuations, like an elaborate Baroque facade mirrored in troubled water,--or, as one is inclined to say in reminiscence of some performances, thrown helter skelter by a series of earthquakes!²⁴

One source of confusion regarding tempo fluctuation concerns the question of whether one should compensate for time taken. In the 18th century rubato described by Tosi and the Mozarts, the melody has to compensate for the rubato in order to coincide with the bass. However, in the type of so-called rubato where the tempo of the entire texture fluctuates, there is no need to believe that "robbed" time must be "paid back within the bar," or within the phrase, or indeed at all.²⁵


Another factor regarding the use of rubato was

gradual." Donington/TEMPO, pp. 36-37, viewed the Presto as "more a hint to unbutton than a sharp change of tempo," and the Adagio and Allegro as poco meno mosso and a tempo.

addressed by Ralph Kirkpatrick:

One of the greatest dangers in tempo rubato is that slight rhythmic fluctuations which were originally sincere and inspired by perfect taste, in the course of successive imitations which a professional performer is likely to make of his first good conception and performance become mannered and exaggerated, having lost some of their original significance, resembling the affected movements of a bad dancer.²⁶

C. P. E. Bach's discussion of tempo fluctuation was devoted to ritards. He cited the ritard and accelerando as being important aspects of performance and stated that "certain purposeful violations of the beat are often exceptionally beautiful." He further provided examples "in which certain notes and rests should be extended beyond their written length, for affective reasons," and referred readers to his "Württemberg" Sonata No. 6 in B minor, movements 1 and 2, for additional examples. For one particular passage, mm. 44-52 of the Adagio non molto 2nd movement of this work, he recommended "gradually and gently accelerating and immediately thereafter retarding" the octaves which make up the melody.²⁷

Türk also addressed the issue of tempo fluctuation, advocating the use of the signs  to indicate whether a passage should be played faster or slower.* This had an advantage over verbal indications since the meaning could not be ambiguous and the exact notes

*Georg Friedrich Wolf, in Kürzer aber deutlicher Unterricht im Klavierspielen (1783), also used such signs, according to Dorian/HISTORY, p. 144.

to be affected could be clearly shown. In addition to discussing where to quicken and hesitate, he listed "playing without keeping steady time" as a special case "for which the expression can be heightened by extraordinary means."

This practice was appropriate to the following locations:

1. recitativo passages
2. free fantasies²⁸
3. cadenzas
4. "fermatas and the like"
5. "embellishments and transitions notated in small notes or designated senza tempo"
6. introductory passages "to important parts of the composition"
7. when the indication con discrezione is found.*

Specific situations for increased or decreased motion according to C. P. E. Bach and Türk are discussed below. Ritardandi were much more common than accelerandi because, as Czerny was to later remark,

the former is less likely to disfigure the character of the piece than the too frequent hurrying on in the speed of movement.²⁹

Ritards were much more appropriate in slow or very

*Türk/SCHOOL, pp. 359-363; Haggh/TÜRK, p. 520. Con discrezione implied slowing the tempo slightly for some passages and hurrying it for others. Other meanings for con discrezione enumerated by Türk include the following: performance exhibiting refined taste, insight and judgment; carefully following another while accompanying. See Hässler/LEBENSLAUF, p. 67, for an example of this last usage.

moderate tempi than in faster ones.³⁰ Within slower tempi, ritards could be employed in the following situations:

1. when entering a fermata, especially if it was "expressive of languidness, tenderness, or sadness"³¹
2. in caesurae and at some cadences, especially if there were closing trills³²
3. in a passage near the end of a composition or section which is marked diminuendo, diluendo, smorzando, etc.³³
4. in the repetition of a languid thought³⁴ or when a major passage is repeated in minor³⁵
5. "extraordinarily tender, longing, or melancholy passages, in which the emotion, as it were, is concentrated in one point"
6. a tender passage between two "lively and fiery thoughts" (However, in this situation Türk recommended not a gradual slowing, but an immediately slower tempo. He added the warning "however, only a little.")
7. compositions in which two characters of opposite types are represented.³⁶

It should be noted that although a ritard could be employed in these situations, it did not have to be. In some of these instances, a ritard could prove to be very detrimental. For example, in some situations a ritard before a fermata or sudden silence could give away the surprise represented by the fermata or the silence.³⁷

An accelerando was appropriate to the following situations:

1. the most forceful passages in compositions whose character is "vehemence, anger, rage, fury and the like"
2. "certain thoughts which are repeated in a more intensified manner (generally higher)"
3. when a lively passage interrupts a gentle one
4. where an unexpected vehement affect occurs.³⁸

Bach and Türk included several precautions regarding tempo fluctuation:

1. It should be used "sparingly and at the right time."³⁹
2. "In affectuoso playing, the performer must avoid frequent and excessive retards, which tend to make the tempo drag. The affect itself readily leads to this fault. Hence every effort must be made despite the beauty of detail to keep the tempo at the end of a piece exactly the same as at the beginning, an extremely difficult assignment. There are many excellent musicians; but only a few of whom it can be said truthfully that in the narrowest sense they end a piece as they began it."⁴⁰
3. "Slightly," and "somewhat" are continually used to describe the amount of fluctuation.
4. Only solo performers, those instrumentalists with an especially attentive accompanist, and very small ensembles could employ fluctuations of the basic tempo.⁴¹

Therefore, while some tempo fluctuation was an important ingredient of performance, it was to be exercised with caution.

Some late 18th century sources evidence a skeptical attitude toward tempo fluctuation. Wolfgang Amadeus Mozart wrote with reference to his rubato: "Everyone is amazed that I can always keep strict time."⁴² Leopold Mozart, in a January 29, 1778, response to his son's letter stated:

Both however, have Beck's fault of retardation, in that they retard the whole orchestra with a wink of their eyes and with their movements, and later again continue in the previous tempo.⁴³

There are no known comments of Haydn favoring tempo flexibility, except for the few editorial markings which are mainly cadential ritards.⁴⁴ Robbins Landon has written:

It is perhaps superfluous to remark that Haydn's tempi are inflexible, except where otherwise noted (*più moderato*, *più presto*, etc.), and Robert Sondheimer's [1881- ?] theory that a new tempo should be introduced every few bars is, of course, contrary to the classical tradition. The whole effect of Haydn's terse, compact style would be destroyed if the subsidiary themes were taken at a slower tempo than the rest of the movement.*

Beethoven usually occupies a central position in discussions of tempo fluctuation during the first quarter of the 19th century. Apparently only in the later years of his career was tempo fluctuation a significant aspect of his playing. Several factors support this position:

1. The statement by Ries, Beethoven's student from 1801-1804:

In general he [Beethoven] played his own compositions very whimsically; nevertheless he usually kept a steady beat and only occasionally pushed the tempo and even then seldom.⁴⁵

2. Schindler's statement that

His [Beethoven's] older friends, who had followed his every development with the closest attention, claim that he adopted this manner of interpretation only in the first years of his third period, and that it was quite different from his former, less colourful one.⁴⁶

3. William Newman has noted that

*Landon/SYMPHONIES, pp. 132-133. Newman/TEMPO, p. 26, does believe that "flexibility is implied by the capriciousness that often infuses his [Haydn's] music."

in the earlier sonatas the editorial terms indicating flexibility are not only less numerous, but less varied. Moreover, in the earlier sonatas they largely are confined to retards and to focal points in the structure, whereas in the later ones they include accelerations and freer passages at other points.*

Much of the information regarding tempo fluctuation in Beethoven's playing is based on accounts by Schindler.** Schindler believed that the correct tradition of Beethoven interpretation (he termed it the tradition of the classical period) had been lost, due to the "new directions in composition and piano playing introduced by Hummel and his disciples."⁴⁷ (He faulted Czerny for, among other things, a "metronomic-like rhythmic regularity.***)

*Newman/TEMPO II, p. 28. According to Newman/TEMPO, pp. 27-28, there are about two dozen terms used by Beethoven which signify local tempo changes. In addition, there are the following types of passages and instructions which, according to Drake/BEETHOVEN, pp. 45-48, necessitate a free performance:

1. rhetorical pauses indicated by a fermata
2. recitative passages
3. cadenzas
4. subito pianos after a crescendo
5. written out ornamentation which would be crowded by a rigidly metronomic performance.

**Although Schindler's reliability has been questioned, his accounts furnish a very important body of information. He knew Beethoven very well, and studied "many--or most, or all--of the piano sonatas under Beethoven himself." (Donald MacArdle in Schindler/BEETHOVEN, p. 446). However, he knew Beethoven only late in Beethoven's life, and he let his own views, prejudices and esthetics color his writing even to the probability of intentional misrepresentation. (See William Newman's evaluation of Schindler in Newman/BEETHOVEN, p. 30.) But even if some details are not accurate, his overall viewpoint is probably not without much truth.

***Schindler/BEETHOVEN, p. 415. A statement by Beethoven in Beethoven's Conversation Books of 1824 would seem to support Schindler on this, at least with regard to the Sonata, op. 13.

Schindler emphatically summarized Beethoven's playing as being "free of all constraint in respect to the beat," stating that

Beethoven himself said that the pace of this rich movement [op. 10, no. 3ii] must be changed fully ten times, though only so as to be perceptible to the most sensitive ear. The principal theme is always to be repeated in the tempo of its first statement; all the rest is subject to variation in the tempo, each phrase according to its own meaning.*

Schindler's model and, according to him, early example of the true Beethoven tradition was the playing of Dorothea von Ertmann:

She knew how to give each phrase the motion of its particular spirit, how to move artistically from one phrase to the next. . . . The colouring, too, she would treat according to her own feelings, which were sometimes contrary to the printed indications. . . . Every passage became a picture. . . . She would play the recurring main theme of this movement (op. 90ii) differently each time, sometimes flatteringly and caressingly, sometimes in a melancholy vein. . . . Her gifts were not solely the result of her own sensitivity; they were based largely on Beethoven's own style of playing his works and had much to do with the instruction inherent within his compositions, which no one had at that time assimilated better than this

However, according to Newman/TEMPO II, pp. 27, 30, Schindler may have altered this statement.

*Schindler/BEETHOVEN, pp. 412 and 421. Czerny also wrote that "the effectiveness of this Largo will be increased by a well-calculated ritardano and accelerando," and he gave examples of specific passages. These can also be found in Schindler/BEETHOVEN, p. 421.

Schindler, in Schindler/BEETHOVEN, provided examples of what he meant by "free performance" throughout his chapter entitled "Musical Section" and on pp. 497-501 of the Supplement. The first edition, but not later editions, also included a detailed description of Beethoven's performance of each of the sonatas of op. 14. (This last material is quoted in the Appendix to Rothschild/MOZART AND BEETHOVEN, pp. 110-117, along with descriptions of the 2nd Symphony and in part in Schonberg/PIANISTS, pp. 79-84). Some of these suggestions have seemed extreme to many musicians.

lady. . . . Beethoven . . . [revered] her as a priestess of musical art and [called] her his Dorothea-Cecilia.*

But for all his love of tempo fluctuation, Schindler did not advocate unrestrained license:

As a general rule we may say of free performance of piano music in the musical period just past that it was usually limited to a modified, more tranquil motion in the cantabile sections of allegro movements, though the secondary theme and the conclusion were almost always regular throughout.⁴⁸

He also did not advocate significant tempo fluctuation in all of the later Beethoven sonatas:

Some of the later [sonatas], however, should be played strictly in time, for they permit few if any deviations and certainly do not demand them. I refer to those sonatas which require the so-called bravura-technique, as for instance op. 106, op. 111; also op. 57 and some others.⁴⁹

Beethoven expressed himself in writing regarding this subject in his later years. In 1817 he wrote on the autograph of his song "Nord oder Süd" (WoO 148):

100 according to Maelzel, but this is only valid for the first measures, since feeling also has its beat, which however cannot be expressed completely by this tempo.⁵⁰

But in 1818 he recommended that students use the metronome so that they will not "arbitrarily sing or play out of time."⁵¹

*Schindler/BEETHOVEN, pp. 210-211, 409. Mendelssohn heard Dorothea von Ertmann play in 1831 and his comments are intriguing:

She plays Beethoven's works admirably, though it is so long since she studied them, she sometimes rather exaggerates the expression, dwelling too long on one passage, and then hurrying the next; but there are many parts that she plays splendidly, and I think I have learned something from her. Felix Mendelssohn, Letter of July 14, 1831, quoted in Marek/BEETHOVEN, pp. 289-290.

It is interesting that very early in the 19th century tempo fluctuation was apparently very widespread. This often took the form of extreme fluctuation, which no true musician could approve of. Louis Adam wrote around 1804:

Some persons have wished to start a vogue of not playing in time any more, and of performing every type of music like a fantasy, prelude or caprice.⁵²

In 1816 Jan Vaclav Tomášek cited Hummel's "never losing strict tempo, a virtue that is not practiced much in these times."⁵³

Czerny and Hummel sought to find a way to combine the virtues of a strict and free performance. Both recognized the importance and necessity of tempo fluctuation, with Czerny calling it "the most important consideration in performance." Yet both were vehemently opposed to any modification which was obvious. Czerny wrote:

Before everything else, we must consider it a rule, always to play each piece of music, from beginning to end, without the least deviation or uncertainty, in the time prescribed by the Author, and first fixed upon by the Player. But without injury to this maxim, there occurs almost in every line some notes or passages, where a small and often almost imperceptible relaxation or acceleration of the movement is necessary to embellish the expression and increase the interest.⁵⁴

He also stated:

There is a positive manner of playing melodic passages more peacefully and yet not noticeably slower, so that everything seems to flow in one and the same tempo and that a person would notice the difference at most only if he were using a metronome. One must not permit oneself an obvious change of tempo, except in such a place where the composer has expressly indicated it with a *più lento*, *ritardando*, etc.⁵⁵

Rubato of the Entire Texture in Benda's Music

Benda twice made use of the indication senza tempo (Sonatinas 1 and 20). (According to Türk, senza tempo was equivalent to ad libitum and implied "without a beat, or freely; indicating that a passage is not to be played strictly in time."⁵⁶) In three other sonatinas (Nos. 18, 26, 32) passages occur which closely resemble the ones which were actually labelled senza tempo. However, no free fantasy writing or obvious recitative passages occur in Benda's keyboard works.

Several factors support the employment of subtle ritardandi and accelerandi in Benda's works:

1. The instructions of C. P. E. Bach, and to a large extent Türk, mentioned on pages 520-523 above are appropriate to Benda's music.
2. Nearly all music requires some subtle fluctuation.
3. The temperament and disposition of the composer is significant. This factor has received too little attention in discussions of tempo fluctuation, an exception being William Newman's discussion of tempo freedom in Schubert's music.*

*Schubert's disposition, according to Schindler, quoted in Newman/FREEDOM, p. 537, was unruffled, like the surface of a mirror, and could only with difficulty be disturbed by external things. Schubert's performances, according to Leopold von Sonnleithner, his close friend, quoted in Newman/FREEDOM, pp. 541, 537, "never allowed violent expression," but were instead "clear, neat and fluent." Therefore tempo fluctuation was not a usual or appropriate ingredient, and his dramatic moments were achieved by other means. Sonnleithner, quoted in Newman/FREEDOM, pp. 529-530, was unequivocal on this point: I heard him [Schubert] accompany and rehearse his songs more than a hundred times. Above all he

But, however persuasive the above arguments for tempo modification appear, the performer should place them all in their proper context and perspective. Despite the fact that even "Baroque" music was not meant to be scientifically, metronomically even it was clearly intended to be performed in a very steady manner. Benda's music, like that of most music of the mid-18th century, is probably more clearly related to "Baroque music" than to "Romantic music." While many of Benda's keyboard works were probably written in the late 1770's and early 1780's, he was not in the vanguard of change. In many respects, it is still mid-century music.

Benda's music will still be successful under the influence of a 19th century performance viewpoint. The treatment given music of J. S. Bach over the past century is proof that music can still communicate despite improper performance traditions. But today's performer should seek out the best interpretation. To achieve this in Benda's music, the unity of the structure must be maintained and a discipline must be imposed. Tempo fluctuation in Benda's music can be approached in the same manner as in the music

always kept the most strict and even time except in the few cases where he expressly indicated in writing a ritardando, morendo, accelerando, etc. . . . Schubert always indicated exactly where he wanted or permitted . . . any kind of freer delivery. But where he did not indicate this, he would not tolerate the slightest arbitrariness or the least deviation in tempo.

Newman/FREEDOM, p. 544, showed that there is no reason to support any differing viewpoint with regard to Schubert's instrumental music, and viewed Schubert therefore "as a successor of Mozart, a complement of Beethoven, and a predecessor of both Bruckner and Brahms." See also Wolff/MASTERS, pp. 177-184, for a discussion of tempi in Schubert's music.

of Haydn and Mozart. While they probably deviated slightly from a totally metronomically even tempo, it was also doubtlessly so subtle that it was the result of true natural musicianship and not from amateurish, emotional self-indulgence.

Schindler wrote:

Only cultivated musical taste will determine the degree of holding back and acceleration, and even then only after repeated experiments. Emotion alone is not reliable.⁵⁷

This is a key point. A true musician subtly responds to the natural flow of the music. It is the unnatural musician who indiscriminantly tampers with the music--who inserts uncalled-for ritards, or who is simply careless with regard to the steadiness. Such actions do far more to disturb the music than to communicate it. It was such playing which caused Schumann to plead:

Play in time! The playing of some virtuosos resembles the walk of a drunken man. Do not make them your models.⁵⁸

The best advice can be found in Artur Schnabel's answer to the question, "Do you play in time or with feeling?"--"Why should I not feel in time?"⁵⁹

If there is a fluctuation in the tempo, one should be certain to continue counting throughout. As Walter Robert stated, "All rubato should be countable."⁶⁰ Also, the metronome and tape recorder should be used to be certain that more time is not being taken than is truly desirable, and that il filo--the line--is not broken.

The final arbiter on the subject of tempo fluctuation in music including that of Benda should be one's own taste,

as developed through experience. As Tosi wrote regarding 18th century rubato: "Experience and Taste must teach it."⁶¹ This is not unrelated to Anton Bemetzrieder's comment in 1771: "Taste is the true mentronome."⁶²

Footnotes

¹Badura-Skoda/MOZART, p. 44.

²Türk/SCHOOL, pp. 363-365.

³Badura-Skoda/MOZART, p. 46. Examples of written-out rubati appear in Badura-Skoda/MOZART, pp. 44-46. They are accompanied by representations of how the passages would be written without rubato.

⁴Haggh/TÜRK, pp. 520-521, citing Lucian Kamienski; Dorian/HISTORY, p. 190.

⁵Sachs/R AND T, pp. 307-308, cites several examples of pre-18th century usage.

⁶Pierfrancesco Tosi, Opinioni de' cantori antichi e modern, 1723, quoted in Sachs/R AND T, p. 308. It also appears in Haggh/TÜRK, pp. 520-521, and Ratner/CLASSIC, p. 185. (All three are from the 1742 English translation of Observation on the florid song, translated by Galliard.)

⁷Mozart/TREATISE, pp. 223-224; Quantz/FLUTE, pp. 252-253, 280.

⁸Türk/SCHOOL, pp. 364-365. See also Haggh/TÜRK, pp. 522-523.

⁹Badura-Skoda/MOZART, p. 46.

¹⁰Sachs/R AND T, p. 309.

¹¹Badura-Skoda/MOZART, p. 46.

¹²Higgins/CHOPIN, p. 41.

¹³Robert/CHOPIN, p. 42.

¹⁴Jean Rousseau, Traité de la Virole, p. 60, quoted in Donington/IEM, p. 425.

¹⁵ François Couperin, L'Art de toucher le Clavecin, p. 38, quoted in Donington/IEM, p. 425. Other quotations of a similar nature may be found here and in Donington/TEMPO.

¹⁶ Franz Liszt, Letter to Sigmund Lebert, January 10, 1780, quoted in Newman/FREEDOM, p. 545.

¹⁷ This term is Donington's in Donington/IEM, pp. 429, 433. See pp. 635-649 below. As Powell/KIRNBERGER, p. 73, points out, a motoric concept is actually more appropriate to the 20th century.

¹⁸ G. Frescobaldi, Toccate e Partite, trans. Pierre Pidoux, Barenreiter, 1948. A slightly different translation appears in Apel/HISTORY, pp. 456-457, who terms this Preface "one of the most important documents on the presentation of old keyboard music."

¹⁹ Thomas Mace, Musick's monument, p. 81, quoted in Sachs/R AND T, p. 279 (also appears in Donington/IEM, p. 432).

²⁰ Pierfrancesco Tosi, Opinioni, quoted in Newman/BACH, p. 98.

²¹ Donington/TEMPO, pp. 33-37. See also Donington/IEM, pp. 433-434.

²² Muffat, Florilegium Secundum, 1698, reprinted in Denkmaler der Tonkunst in Oesterrich, Jahrgang II 2, Vienna, 1895, p. 21, cited in Sachs/R AND T, p. 279, 323.

²³ Bach/ESSAY, pp. 375-376.

²⁴ Kirkpatrick/BACH, p. xxiii.

²⁵ HARVARD, p. 742; GROVE'S VII, p. 290; Donington/IEM, p. 429, makes a distinction between "borrowing time" and "stealing it."

²⁶ Kirkpatrick/BACH, p. xxiii.

²⁷ Bach/ESSAY, pp. 148, 150, 160-161.

²⁸ Türk/SCHOOL, p. 388, and Bach/ESSAY, pp. 152-153. Since the fantasy was a special genre of composition, its features are not directly pertinent to most other genres of composition. The fantasy is also discussed in Barford/BACH, pp. 26-44; Ratner/CLASSIC, pp. 233, 308-314, 357; Mitchell/BACH, pp. 21-22; Wolff/MASTERS, pp. 96-97; Fee/BACH, pp. 26-27.

²⁹ Czerny, Complete Theoretical and Practical Piano Forte School, Vol. III, pp. 33-34, quoted in Drake/BEETHOVEN, p. 56. This is not unrelated to the observation of Newman/BEETHOVEN II, p. 26, that "a peculiarity too little mentioned

in tempo flexibility is the tendency of its give-and-take to occur more on the slow than the fast side."

³⁰Bach/ESSAY, p. 160; Türk/SCHOOL, p. 361. See also Bach/ESSAY, pp. 375, 385.

³¹Bach/ESSAY, p. 161. See also Bach/ESSAY, pp. 150, 107; Türk/SCHOOL, pp. 360, 293.

³²Bach/ESSAY, p. 161. See also Bach/ESSAY, pp. 150, 107, 375-376. This last citation explains where closing trills should and should not be extended.

³³Türk/SCHOOL, p. 360.

³⁴Türk/SCHOOL, p. 361.

³⁵Bach/ESSAY, p. 161.

³⁶Türk/SCHOOL, pp. 360-361.

³⁷Kirkpatrick/SCARLATTI, p. 298, discusses this with reference to Scarlatti's works.

³⁸Türk/SCHOOL, p. 360.

³⁹Türk/SCHOOL, p. 359. This also applied to "playing without keeping steady time" and to 18th century rubato. See pp. 509-511 and 520-523 above. See also Türk/SCHOOL, p. 360.

⁴⁰Bach/ESSAY, p. 161.

⁴¹Bach/ESSAY, pp. 150-151; Türk/SCHOOL, p. 360.

⁴²W. A. Mozart, Letter to his father, October 23-24, 1777, in Blom/MOZART, p. 58.

⁴³Leopold Mozart, Letter to his son, January 29, 1778, quoted in Dorian/HISTORY, pp. 188-189.

⁴⁴Newman/TEMPO II, p. 26.

⁴⁵Ferdinand Ries, in F. G. Wegeler and F. Ries, Biographische Notizen über Ludwig van Beethoven, p. 106, in Drake/BEETHOVEN, p. 54 (also in Schonberg/PIANISTS, p. 79, and Newman/TEMPO II, p. 27).

⁴⁶Schindler/BEETHOVEN, 1st edition, p. 228, quoted in Rothschild/MOZART AND BEETHOVEN, p. 112.

⁴⁷Schindler/BEETHOVEN, pp. 211, 397, 409.

⁴⁸Schindler/BEETHOVEN, p. 412.

⁴⁹ Schindler/BEETHOVEN, 1st edition, p. 228, quoted in Rothschild/MOZART AND BEETHOVEN, p. 112.

⁵⁰ Quoted in A. B. Marx, Anleitung, p. 69, quoted in Drake/BEETHOVEN, p. 45 (also in Newman/TEMPO II, p. 27).

⁵¹ Letter of Beethoven, in Anderson, Letters of Beethoven, pp. 1441-1442, quoted by Newman/TEMPO II, p. 27.

⁵² Louis Adam, Méthode de piano, p. 105, quoted in Schenkman/BEYOND, p. 149.

⁵³ Jan Vaclav Tomášek, quoted in Schonberg/PIANISTS, quoted in Schenkman/BEYOND, p. 149.

⁵⁴ Carl Czerny, Complete Theoretical and Practical Piano Forte School, op. 500, (1839), Vol. III, p. 31, quoted in Drake/BEETHOVEN, p. 56 (also in Newman/FREEDOM, p. 544).

⁵⁵ Czerny, Complete Theoretical and Practical Piano Forte School, Vol. VI, p. 95, quoted in Drake/BEETHOVEN, p. 55. Czerny repeatedly warned against dragging of tempi in the performance of Beethoven's works. Czerny's advice regarding ritardandi and accelerandi is cited in Drake/BEETHOVEN, pp. 48-72. Some of this information also appears in Dorian/HISTORY, p. 206, and Sachs/R AND T, pp. 327-328. Hummel's advice was similar to Czerny's. See Hummel, A Complete Theoretical and Practical Course of Instruction in the Art of Playing the Piano Forte (1827), pp. 41, 47, quoted in Drake/BEETHOVEN, p. 53, and Newman/FREEDOM, p. 544. See also Schenkman/BEYOND, which is devoted entirely to Hummel's views on tempo fluctuation. Matthey/INTERPRETATION, pp. 60-106, contains much valuable advice on rubato.

⁵⁶ Türk/SCHOOL, p. 124.

⁵⁷ Schindler/BEETHOVEN, p. 499.

⁵⁸ Schumann/ON MUSIC, p. 30. See also Badura-Skoda/MOZART, p. 167.

⁵⁹ Artur Schnabel, quoted in Badura-Skoda/MOZART, p. 42. Badura-Skoda/MOZART, pp. 38-46, discusses this issue.

⁶⁰ Robert/CHOPIN, p. 44.

⁶¹ Pierfrancesco Tosi, Observations on the Florid Song, 1723, English translation by Galliard, 1742, Ch. viii, p. 128, quoted in Robert/CHOPIN, p. 44.

⁶² Anton Bemetzrieder, Leçons de Clavecin, Paris, 1771, quoted in Donington/TEMPO, p. 33.

CHAPTER XXI

RHYTHM

Rhythm in Benda's Music

Rhythm in music of the mid-18th century furnishes an interesting study, since it combines features of the preceding era with some of those which were to follow. It is also an important area to consider since:

It is far too often ignored that rhythm is an even more expressive element than dynamics in 18th century music.¹

It should be noted that the rhythmic interest in most mid-18th century music lies almost exclusively in the uppermost voice. The bass was usually merely a beat marker and an indicator of the underlying harmony, without having a distinct individuality. Although it could imitate a melodic figure from the soprano, outline a harmony, or ornament a structural pitch, it rarely displayed a counter-rhythm to the soprano or its own motive. The middle voices, if they existed at all usually reinforced the bass.²

Benda employed a wide range of note values--from whole notes to sixty-fourth notes--and created many combinations from these, including various triplet and dotted figures. These figures are frequently employed in close

proximity, resulting in a nervous, excitable effect. This manner of using rhythm is one of the factors which makes Benda's music distinctive.*

Benda sometimes used declamatory chords for emphasis. These are often set off on one or both sides by rests, giving the impression of a sudden interruption of the line. In some instances the chords seem to ask a question by ending with a deceptive cadence or diminished seventh chord (e.g., Sonatinas 3, 43-47; 33,60; Sonatas 6i, 14-16; 12iii,29). Other chords are surrounded by faster note values which again sets them off and interrupts the flow of the phrase (Sonatinas 4,17; 28,1-8; 30,12-14; 31,4-6; Sonatas 8iii,var.3,2; 12ii,13; 15i,18-20).

Fifty-six (68%) of Benda's movements contain no upbeat preparation.** The 26 movements which open with an upbeat include 16 sonatinas, seven 2nd movements, three 1st movements, and no 3rd movements. Upbeats are more frequent at the

*The statement of Heuschneider/GERMANY, p. 68, "The regular rhythmical pulsation typical of other pre-classical composers is no longer found in Benda's sonatas," contains some truth, but is somewhat misleading. When Benda is compared with Italian pre-classic composers and those still writing in a motoric style, it is true. However, other disciples of C. P. E. Bach, as well as Emanuel Bach himself, also employed these capriciously changing rhythms.

Stilz/BERLINER, p. 52, after having studied many of the Berlin composers, believed Benda's use of dramatically contrasting note values was a characteristic unique to him. Stilz may be a bit overly enthusiastic, although the attention given to this aspect is not unwarranted. Kirkpatrick/SCARLATTI, p. 295, discussed Scarlatti's use of similar changes. It should be remembered that since Benda's music evidences much variety, the rhythmic interest and style varies considerably from work to work.


**However, in 21 of these movements the left hand begins

beginnings of phrases within movements than at the outset of a work (e.g., Sonata 1i). The fact that so many of Benda's phrases start on downbeats may be attributable to the influence of Czech folk music, which frequently begins on the downbeat.*

Syncopation is a basic ingredient in Benda's writing, and is responsible for much of the excitement and energy in his music. While occurring throughout his keyboard output, it is especially prominent in the 1757 sonatas. It occurs at the level of the beat unit, as well as at the sub-division of the beat unit. Examples of the former include the emphases on the second beat of the $\frac{2}{4}$ measure (Sonatina 1,12-14), and on the second half of the $\frac{6}{8}$ bar (Sonata 9iii,11-26). The emphasis on the second beat of the $\frac{3}{4}$ measure (Sonata 7i,18-21), while not technically a syncopation, provides an effect similar to a syncopation at the beat level.

alone on the first downbeat creating the impression of an upbeat in the right hand.

*Thurmond/NOTE GROUPING, p. 108, has theorized that: The more intellectual of the great composers--Bach, Brahms, Wagner, etc.--seem to have written mostly themes beginning with an anacrusis; while the more natural, folk song oriented composers--Beethoven, Schubert, Schumann, Smetena, to name a few--seem to have preferred many times starting on the downbeat (thesis). See pp. 575-576 below. Sachs/R AND T, pp. 266-267, discusses passages which begin after a rest or empty beat, considering this type of writing, common in the Baroque, to be a symptom of the Baroque "urge for reaching out into the infinite," which can also be seen in Baroque art and architecture. He believed such writing creates an impression that the music has already been going on, that "at least at one end such music is unbounded," and that this can create "a very strong driving quality, a vigorous tendency to reach the nearest downbeat, a tension and dynamis that no downbeat could achieve."

More common are the syncopations involving subdivisions of the beat. A typical syncopation figure of this type is ♪♪♪, which was referred to in the 18th century as alla zoppa.* The 1st movement of Benda's first sonata from the 1757 collection begins with such a figure. Sometimes, as in this example, the long note is a repetition of the previous note and in other cases it is approached by leap (Sonatina 3,5). In some cases the pattern is repeated, so that ties across the barline result and the pattern is extended (Sonata 4i,5-7). Syncopations at this level occur also in compound meter  (Sonata 4 iii,2 and 12).**

Embellishments sometimes serve to accentuate an offbeat note or the unaccented part of a beat and produce an effect of syncopation (Sonatina 4,1). More common in Benda's works is the use of 2-note slurs to effect a syncopation, with the first and more prominent note of the slur occurring on a weak beat or part of a beat (Sonatas 8i,26; 5i,34; 11i,4; and 12i,28; Sonatina 21,11). In some instances a syncopation is preceded by a note, and in others by a rest.

The fact that Czech folk songs frequently employ syncopation may have been an influence on Benda. The theme of the finale of Sonata 8, which seems to be folk-like in many

*Zoppa is the Italian word for halting, limping, or lame. Ratner/CLASSIC, p. 74, GROVE'S, IX, p. 426; OXFORD, p. 1128; HARVARD, pp. 243, 933.

**A practice related to syncopation is the notation of 18th century rubato, discussed on pp. 509-514 above.

respects, employs a great deal of syncopation, as do Sonatas 9i,6-19 and 13i,43-49. Benda never clearly used the related technique of hemiola.*

Triplets are frequently employed in Benda's music, with only two of his sonatas not utilizing any (Nos. 13 and 15).** Almost half of Benda's total number of sonatas movements employ triplets (23 of 48), and with the inclusion of the $\frac{12}{8}$ and $\frac{6}{8}$ movements, 31 of the 48 movements provide the impression of triplets.

On some occasions triplets appear only briefly, occupying only half of one beat. On other occasions, triplets occupy a large portion of the movement. (Forty-four of the 88 measures of Sonata 2i contain triplets.) Overall, Benda's frequent employment of triplets is normal for his period which, as evidenced by a comment of C. P. E. Bach, made increased use of them.³

Benda employed sixteenth note triplets somewhat more often than eighth note triplets. Sixteenth note triplets usually appear in the following meters, listed in order of frequency of occurrence: $\frac{2}{4}$, c, $\frac{3}{4}$, $\frac{3}{8}$. Eighth note triplets are most often found in $\frac{3}{4}$, c, $\frac{2}{4}$, and in one instance in $\frac{3}{2}$. Quarter note triplets also appear in the $\frac{3}{2}$ movement.

In almost every instance, the triplets occur in the

*Sonatina 24 does hint at hemiola. Badura-Skoda/MOZART, pp. 50-52, contains a discussion of hemiola in Mozart.

**These sonatas do contain finales in 6-8 and 12-8 respectively, which give an aural impression of triplets.

melodic line where they provide increased rhythmic activity.

The only exceptions are:


1. when the accompaniment imitates the figuration from the melody or initiates figuration which the melody will subsequently imitate (Sonatas 1i, 2i, 3i, 5i, 7i, 7iii, 8iii)
2. when broken chord passages use alternation of the hands for the expression of excitement (Sonatas 5i and 7i)
3. when Alberti bass figuration is employed (Sonata 10ii and Sonatina 10 are the only examples).

Although triplets sometimes appear at the outset of a movement as part of the opening theme (Sonatina 10), they are more often used as a technic or variation. (Sonata 8iii contains a variation in which the texture is composed almost entirely of broken chords in triplet sixteenth notes.)


Examples of varied restatements of phrases where triplets form an integral part of the variation are provided in Sonatas 4i, 21-22; 9i, 8-10; Sonatinas 9, 6-7; and 29, 25-26). Most often triplets are used simply as connecting links between important structural pitches (Sonata 1i, 7-10).

Dotted rhythms appear in the overwhelming majority of Benda's movements, and are particularly plentiful in the 1757 sonatas. Slow movements contain by far the most examples, and the finales the least. Sonata 6ii contains the highest percentage of instances with 20 of its 24 measures containing dotted figures. (If tied notes are counted along with dotted

rhythms, every half measure except two would be included.) Other movements containing much use of dotted rhythms include: Sonatas li, lii, 2ii, 3i, 5i, 6i, 8ii.




The most commonly used dotted figures in Benda's keyboard music include the following, listed in order of frequency: 

These are also among the dotted figures most frequently found in the works of C. P. E. Bach.⁴

Benda did not write dotted figures such as , which have been termed examples of "Lombardic," "Scotch snaps," or "inverted dottings." Their lack of use in Benda's music is quite significant in view of their vogue in at least the earlier part of his lifetime, and the fact that according to Ernest Eugene Helm, they were "a fairly common trait of eighteenth-century German composers."*

However, before completely dismissing the presence of Lombardic rhythms from Benda's works, it should be noted

*Helm/FREDERICK, pp. 59-60. Despite the claim of Quantz/FLUTE, pp. 323-324, that Lombardic rhythms were first used in German music at the turn of the 18th century and widely used thereafter in Italy in works of Vivaldi and Tartini, they were commonly used in Italy and England as early as the 17th century. According to Harding/ORIGINS, pp. 43-44, their popularity in Europe in the 18th century was due to the vogue of Scottish music, which was widely imitated. She quoted Burney who complained of its overuse in England in the late 1740's, and in the works of Neapolitan composers such as Jommelli and David Perez. Sammartini, J. C. Bach and Mozart were also noted for their use of Lombardic rhythms. Helm/FREDERICK, pp. 59-60, 167, 169, lists several examples of their use in works of Frederick the Great and Quantz. According to Bodky/BACH, p. 186, Bach made only relatively rare use of such rhythms. See also Sachs/R AND T, pp. 301-303; HARVARD, p. 243. Regarding the performance of Lombardic rhythms see Bach/ESSAY, pp. 157-159; Quantz/FLUTE, pp. 68-69, 133-134; Mozart/TREATISE, p. 130; Türk/SCHOOL, p. 351.

that the short appoggiatura with a quarter note,  produces the effect of a Lombardic rhythm. Viewed this way, Benda must be said to have made considerable use of them. The most prominent location of such usage is where two such figures appear consecutively, in Sonata 14i,19. The MAB has usually notated these appoggiaturas as , giving the impression of much use of Lombardic rhythms. The 71 usages of  in Sonatina 7 would also fall into this broad category of Lombardic rhythms.

Aspects of Rhythm in Performance

Introduction

Hans von Bülow's statement, "In the beginning was rhythm,"⁵ cannot be overemphasized in the understanding of music. Rhythm is the primary ingredient in any performance, and the lack of a keen responsiveness to rhythm cannot be compensated for by any other skills.

Both Wolfgang and Leopold Mozart stressed this fact, with Wolfgang having termed rhythm "the most essential, the most difficult and the chief requisite in music,"⁶ and his father having written:

Time makes melody, therefore time is the soul of music. It does not only animate the same, but retains all the component parts thereof in their proper order. Time . . . is often that which is lacking in many who otherwise have advanced fairly far in music. . . . Everything depends on musical time-measure.⁷

Eighteenth century theorists, including Türk, emphasized the importance of students mastering rhythm from

the outset of their study.

The first teacher is usually at fault, for if counting is neglected in the beginning, it will be more difficult, after some facility in playing has been achieved, to become secure in it. From the beginning, therefore, one must insist on holding fast to the beat, and if one has to choose between the two, facility in playing--which can in time be won through much practice--should be neglected in favor of the other.⁸

Eighteenth century musicians were very disturbed by a performer's sudden rushing or dragging, or ending a piece in a different tempo than it was begun.* Quantz, Leopold Mozart and Türk offered several suggestions for eliminating the tendency to rush or drag:

1. Learn the principles of counting, including actually conducting the beat patterns, before actually playing an instrument.
2. Practice slowly and systematically.
3. Avoid playing pieces which are too difficult.
4. Avoid playing exclusively by ear.
5. Play ensemble music and accompany frequently.
6. Tap the tip of the foot along with the principal notes: the quarter note in fast pieces and the eighth note in slow pieces.
7. Have the student count while the teacher plays.
8. Have the teacher tap the student on the shoulder.
9. Have the teacher play in unison with the student on

*This latter point is addressed in Quantz/FLUTE, p. 279; Bach/ESSAY, p. 161; Mozart/TREATISE, p. 35. Quantz believed it was a greater error to end slower than one began, although Mozart cited the opposite as being especially common.

- another instrument or at a higher octave of the keyboard.
10. Keep the tempo in mind at each quarter note and not only at the beginning and end of the bar.
 11. Stress and hold slightly the first note of quick figures. (While this practice was primarily employed on interpretive grounds, to bring out the principal notes and the principal beats, it also helped to guard against rushing.)
 12. Be careful not to rush the notes at the end of a group, such as the last sixteenths of a group of four. (Without this precaution one could sometimes find him/herself, after several measures, as much as a quarter note ahead of the beat.)
 13. Give special care to "slow and singing notes interspersed in the passagework," and to rests, which "cause a great deal of trouble, particularly short ones."
 14. Listen primarily to the bass voice.
 15. "Modify and improve one's temperament." If one tended to be rash and impulsive, and was aware of this tendency, he/she could control the resulting tendency to rush. Similarly, the melancholy individual who tended to drag could guard against it. Specific repertoire could be selected to combat such tendencies:

The hot-head can be held back with slow pieces, and his spirit by degrees tempered; while the slow, sleepy player can be enlivened by cheerful pieces, and at last in due time be turned from half-dead into a living person.⁹

An aspect pertaining to rushing and dragging which should be avoided is the tendency to accompany a crescendo

with an accelerando, and a ritardando with a diminuendo. This tendency is possibly more prevalent today, as a result of performing 19th century music, than it was in the 18th century.¹⁰

Truly rhythmic playing is a rare quality, as the Badura-Skodas have written:

Rhythmically exact playing, the alpha and omega of all good interpretation, costs much labour; even pianists with a natural feeling for rhythm must work very hard at the outset if they are to achieve absolute rhythmic steadiness which is a superlative musical quality.¹¹

But truly rhythmic playing implies many other factors than steadiness of the basic pulse.

One is a sharp rhythmic sense, which C. P. E. Bach cited as an especially important quality for the keyboardist, since

idiomatic keyboard music comprises more syncopations, short rests, and rapid dotted rhythms than any other type of composition.

In these the player must enunciate "its smallest fraction of time with exactness."¹² Ralph Kirkpatrick has pointed out how rhythmic precision is especially necessary when performing at the harpsichord, where nuance cannot compensate for any inexactitude.¹³

It should be remembered that "exactness" in rhythm does not always imply mathematical exactness, but rather a musically satisfying performance. Kirkpatrick drew an interesting parallel:

As visual impressions constantly have to be corrected to ensure their desired effect on the

eye, straight lines altered into slight curves in order to appear straight, so aural impressions, constantly qualified by varying musical elements and by acoustical effects, frequently need adjustment to meet the terms of the ear.

He called attention to the true source of rhythm--the human body:

In all cases the human body, not the machine, is the judge of rhythm. Defective rhythm is genuinely corrigible only by a heightened coordination of the body and its sensibilities, not by the imposition of a mechanical standard.¹⁴

Above all, one must view rhythm in terms of movement. Indeed, it is movement which is at the basis of rhythm, as James Thurmond has pointed out:

It can properly be stated, then, that rhythm is synonymous with movement--'ordered movement.' In fact, the word 'rhythm' comes to us from the Greek: rhythmos, meaning 'measured motion'; and Plato's definition was: 'Rhythm is order in movement.'¹⁵

In order to realize this sensation of motion in music, the performer must maintain control of the active notes, which are the offbeat notes. These occur at the level of the beat with unaccented beats and at the level of the subdivisions of beats. As Kirkpatrick wrote:

The beat itself is powerless, except after the fact. A conductor who catches or corrects a tempo with downbeats is merely giving a primitive metronomic indication of a tempo that requires at least a short space of time to grasp. One who prepares a change or correction of tempo by what is not downbeat can maintain a direct and flexible command at all times. As the notes themselves are important only in relation to the intervals that lie between them, so the beat is important only in relation to the manner in which it is approached.¹⁶

Matthay stressed the similar concept of always thinking ahead to the next beat and leading up to it by means of the grouping

of the notes between beats.* This not only results in a far more artistic performance, but also can solve problems or execution.

When one is aware of music's motion, or progression to harmonic or rhythmic goals, cognizance of bar lines can become an impediment to artistic performance. The Badura-Skodas have aptly compared bar lines to

the pillars of a bridge, and the melody with a road that runs over the bridge. If at each pillar one had the sensation of passing over a humpback bridge, this would be a fairly sure sign that the architect was incompetent. Nothing of the kind should disturb the form and inner flow of a piece.¹⁷

Ralph Kirkpatrick expanded on this concept:

Nothing is more fatal than counting in terms of the pulse rather than in terms of the phrase lengths that help to create the pulse and give it life and significance. Beyond the elementary business of learning to play in time, all counting should be done in dancer's terms, in terms of the duration of a breath or of a gesture, no matter how irregular and seemingly ridiculous the mathematics.¹⁸

*Matthay/INTERPRETATION, p. 47. See also Matthay/INTERPRETATION, pp. 16, 30-59, and pp. 348-349 above.

In the masterful, useful, and all too little known book, Thurmond/NOTE GROUPING, Thurmond built upon the concepts of Matthay and several other writers. The first half of his volume details the critical importance of the upbeat, and amplifies upon William Finn's statement, "The mystery of music is in the upbeat." The concept of the upbeat is viewed as so essential that even if a phrase does not commence with an upbeat, an upbeat should be understood and imagined before the downbeat. Thurmond's emphasis on the upbeat then forms the basis for his theories of note grouping, which if followed could go a long way towards transforming routine playing into artistic performance. This work should be essential reading in its entirety for every musician. Thurmond/NOTE GROUPING, pp. 18-19, 25-31, 39-48, 52, 62, 66, 106, 108-109, especially deal with upbeats. Note grouping is the primary focus on pp. 49-122. William J. Finn's statement, quoted on

As an aid to increased rhythmic awareness, a musician should experience physically the effects of rhythm through activities such as eurhythmics and dancing,¹⁹ and should always heed the words of Curt Sachs:

The dance is the mother of the arts. Music and poetry exist in time; painting and architecture in space. But the dance lives at once in time and space.²⁰

Syncopations

In the performance of syncopations, Quantz instructed his readers that "the first half of the note must be sounded softly and the second reinforced."²¹ However, Türk cautioned the keyboardist not to play the first half of a syncopated note weakly and the second half with emphasis, as was often done. He instead urged that syncopated notes be stressed with emphasis immediately upon their entrance, because of their function to interrupt uniformity.²²

Many passages in Benda's music call for the detaching of the note previous to a syncopation, and a slight delay of the syncopated note. Without this delay the syncopation can go unnoticed by the listener and unenjoyed by the performer.

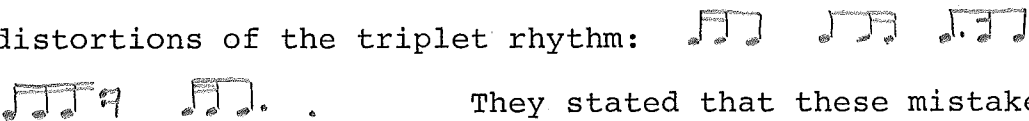
If a rest occurs on a downbeat, the performer should remember Curt Sach's description:

A rest on the downbeat seems to imply a silent 'power-stroke' provided by the active tension of the body and a bated breath, while the audible discharge on the unaccented beat is in fact a relaxation.²³

pp. 19 and 109, was taken from The Conductor Raises His Baton, p. 11. The importance of the upbeat is also stressed in Little/DANCE, p. 118. See also Kochevitsky/ART, pp. 46-49.

Triplets

Leopold Mozart, Quantz and Türk advised the performer to play all the notes of a triplet equally in duration. Leopold Mozart called triplets "charming . . . when played well" but "equally insipid when not executed in the right and proper manner." Quantz suggested making the notes of the triplet "quite round and equal," and suggested holding the first note slightly to avoid rushing the tempo. Türk clearly stated, however, that this first note should only receive a "gentle emphasis and not a longer value."

These three writers warned against the following distortions of the triplet rhythm:  They stated that these mistakes were very common, even by "those who pride themselves not a little on their musical knowledge."²⁴ While today one assumes that these alternative renditions of the triplet were simply a result of carelessness, this may not always have been the case. Michael Collins believes that some of these versions occurred as a result of playing according to an older code of performance. In support of this, Collins cited two 18th century sources. The first was Leonard Frischmuth's Gedagten over de Besinsilen en Onderwyzingen des Clavicimbaals, 1758, which stated that there were three possible ways to perform triplets:

1. the "most common and worst method," which resulted in the first two notes being performed very short and the last note long

2. holding the first note longer than the other two notes
3. the best way--performing "all three notes equally, not thrusting, also not creeping, but playing them like peas in a pod and linked together."

Collins' second source was a copy of Robert Broderip's A Short Introduction to the Art of Playing the Harpsichord, 1790, found in the Sibley Music Library of the Eastman School of Music. Handwritten notations by an 18th century owner of the copy suggested that triplets be performed so that

the two first notes [are] . . . cramp'd together
to the value of one; the 3d to be equal with the 2d.

Collins therefore believes that authors such as Türk and Mozart, by advocating only equal performance of triplets, represented a new school of performance and notation."²⁵

While an interpreter today will undoubtedly perform triplets evenly, except for a very slight lingering on the first note if it is interpretively appropriate, he/she should take care that triplets are not carelessly and perfunctorily rattled off. They should be viewed as melodic, and shaped accordingly, in order to convey an expressive character.

However, an expressive character does not imply a sluggish, lugubrious treatment. Many triplet passages should sparkle with a light agility and some should communicate a scintillating, fiery, brilliance. To achieve this, care should be taken that the basic tempo which is adopted insure an appropriately energetic performance.

Most importantly, an interpreter should remember to conceive of a triplet as leading towards the subsequent

downbeat. As William Kincaid maintained: "One cannot play a triplet properly in three notes, one must always have four notes."²⁶

Dotted Rhythms

The performance of dotted rhythms in Benda's music is an area of much uncertainty and potential controversy. This is due to several factors:

1. Benda composed at a time when composers were attempting to make their notation more specific, succeeding a tradition of notational vagueness which had left more details to the performer.
2. Eighteenth century writers were frequently in disagreement with each other as to the correct manner of the performance of dotted rhythms, and 20th century writers are frequently in disagreement as to how to interpret the 18th century writers.
3. The performance of dotted rhythms involves many subtleties and simplistic approaches are rarely adequate.
4. As in all aspects of performance, each question must be decided in the context of the individual situation. What may be the correct solution in one location is frequently unsuitable in another.

While a dot after a note today assumes an additional prolongation of half, in the 17th and first half of the 18th centuries a dot could indicate a prolongation of considerably more or less than half. Therefore, it has been termed "the

variable (Baroque) dot," or "the indeterminate dot."²⁷

Regarding music of the middle and latter portions of the 18th century there is conflicting evidence as to how long a dotted note was to be held. A large amount of written evidence testifies to the fact that the short note or notes following a dotted note should be performed even shorter than the notated length. C. P. E. Bach was very clear on this point:

Short notes which follow dotted ones are always shorter in execution than their notated length. Hence it is superfluous to place strokes or dots over them.

In the "Accompaniment" chapter of his treatise he also wrote:


Because proper exactness is often lacking in the notation of dotted notes, a general rule of performance has been established which, however, suffers many exceptions. According to this rule, the notes which follow the dots are to be played in the most rapid manner.²⁸

Leopold Mozart stated that "the dot should in fact be held at all times somewhat longer than its value." He cited two reasons for this:

1. to enliven the performance so that it does not sound "too sleepy"
2. to avoid what he termed "that almost universal fault"--hurrying²⁹

J. F. Agricola's advice in 1757, is also very definite:

The short notes that come after a dot, especially semiquavers and demisemiquavers, as well as the quavers in alla breve, whether there be only one or several of them, are always performed very short and at the very end of their collective value.³⁰

How much shorter the notes after the dotted note should be performed than the notated value was answered in various ways. Agricola's examples indicate their performance at half the notated value, as do the instructions of Löhlein and G. F. Wolf.³¹ Quantz went even further when he stated that the short note in the following rhythmic patterns, whether in a slow or fast tempo, should be given the approximate value of a sixty-fourth note: . ³²

Until a symbol to accurately notate the true length of a dotted note was invented, Bodky's statement that these views cited above were "unanimously adopted by German composers" may not be too great an exaggeration.³³

However, the theorists did state exceptions to this general practice, the primary one being the need for a dotted figure to fit with other moving voices.

According to the guidelines of C. P. E. Bach, the sixteenth note after the dot in the alto voice in mm. 4 and 8 of Benda's Sonata 8iii should be performed as written, simultaneously with the next to the last thirty-second note of the soprano voice.³⁴ Other exceptions included the presence of a suave affect, "which will not survive the essentially defiant character of dotted notes," and the presence of ornaments such as a trill or turn. The presence of sad or expressive passages and the use of slow tempi result in a less lengthened dotted note than would otherwise be the case.³⁵

The increasingly general use of two dots, the so-called "double-dot," helped to clarify the length of the note

following a dotted note. While Quantz used this notation in passing, it was Leopold Mozart who has been credited with popularizing it.³⁶ Other prominent musicians who recommended this use of two dots include Marpurg in 1755 and Türk in 1789.³⁷

With the increased use of the double dot, the composer had an additional resource with which to provide clear instructions. Therefore, one could argue as Marpurg did:

Nobody is under any obligation to divine the composer's thoughts. . . . I cannot see why one should write one way and want to have it performed in another way: i.e., why one puts only one dot and expects to have it read as one and a half.³⁸

Hiller clearly agreed with Marpurg when he wrote in bold type in 1774: "A dot after a note always stands for half of its value."³⁹

Yet there is ample evidence that musical history did not follow the path these writers might have preferred. Instead, many authors including Türk continued to advocate, even in the absence of two dots, the performance of the short note or notes following the dotted note as considerably shorter than it was notated.⁴⁰

Benda used a double dot in one instance--the $\frac{3}{8}$ 1st movement of Sonata 6,5:



This furnishes evidence that Benda was extremely meticulous in the notation of his music, and could be used to maintain the position that extreme over-dotting of a single dotted note is inappropriate in Benda's music, since he did avail

himself of the double dot.⁴¹

Benda's use of the double dot, even though occurring only once, is very significant when one remembers that Benda's first six sonatas were published in 1757, only a few years after the notation of double dots became common.

This argument would not, of course, rule out a slight extension of the dotted note, or a shortening of the note or notes after the dot. For, as Donington has written:

Every alert musician will sharpen a crisp rhythm without noticing that he is doing so. It is a natural instinct.⁴²

However, an argument can be advanced that this singular instance of a double dotted note does not imply that double-dotting by the performer was inappropriate elsewhere in Benda's works. This argument is supported by Erich Leinsdorf's belief that the existence of a notated double dot in the introduction to the 1st movement of the Second Symphony of Beethoven "does not mean that henceforth in his music everything should be read literally." Leinsdorf supplemented this statement with examples from works by Beethoven, Schumann and J. S. Bach, in which he believed a literal interpretation results in an antimusical reading. "Composers," he wrote, "were not mathematicians, nor were they intent on crossing every t and dotting every i." He reminded his readers that


as anyone who writes music will immediately understand, each of the traditional spellings saves considerable time.


He also stressed the fact that music tended to be written in a shorthand which "players were expected to translate in

accordance with traditions all of them knew."⁴³

A rest was frequently performed at the spot where the dot was indicated in the score. This was expected in movements with fast tempi and, according to Türk, was also appropriate in passages of lively or joyous feelings, or passages intended to be played in a "vehement or defiant" manner.

However, many writers stated that in pieces with a slow tempo or serious character, the dotted note, whether of short or long duration, was to be sustained and joined to the succeeding note. C. P. E. Bach mentioned that a single dotted note in fast tempi was also to be held, although a succession of dotted notes was not. He also maintained that short dotted notes followed by groups of shorter values were to be held fully.⁴⁴

A related area of controversy in Benda's music is the question whether to shorten notes preceded by a rest in performance. This was a common practice in Benda's time, and especially just previous to it.⁴⁵ In the Sonata 4ii,7-8, Benda wrote the following: 

As in the case of his double dotted example, this could be used to argue that it is inappropriate to noticeably shorten other upbeats in Benda's music, since he notated short upbeats when he desired them, and sixteenth or thirty-second note upbeats do frequently occur. However, the analogous m. 22 of the same movement contains the notation . Therefore, the performer is also faced with the decision of


whether to preserve the intentional or unintentional distinction in the notation, or to make both passages agree. The MAB has printed both passages as m. 22 appears in the original edition. The present writer believes, however, that the upbeats of both passages should be performed as though they are closer to thirty-second notes than to sixteenths.⁴⁶



A related issue is the duration of sixteenth note upbeats when they are succeeded by sixteenth note triplets (e.g., Sonata 5ii,8-10). In such a case the present writer favors making the upbeat a sixteenth note triplet. Benda's use of a sixteenth in m. 4 of Sonata 11ii, and his use of a thirty-second in the analogous m. 25 is perhaps a sign of his uncertainty as to how to notate the rhythm so that the performer would play something which falls half way between these notated values. However, when the triplet values are eighth notes, as in Sonata 2i,1, the present writer does not recommend lengthening the upbeat sixteenth note.

It would also be unwise to lengthen the sixteenth notes following the dotted eighth notes in mm. 3-6 of Sonata 7iii, under the false assumption that the prevailing values are triplets. Quite to the contrary, the present writer believes that the contrast of triplets and dotted eighth-sixteenth should be highlighted.⁴⁷


Although Quantz and C. P. E. Bach recommended taking a series of fast notes after a long note or rest very quickly as was done in the performance of works in the style of French Overtures,⁴⁸ there is no need, nor is it appropriate

on the piano, to greatly exaggerate the speed of the rapid tirata-like scale passages, or thirty-second note upbeat figures in Benda's music. (Examples occur in Sonata li, lii, 4ii, 5ii, 6ii, 7ii and 8ii.) None of Benda's movements are in French Overture style, and therefore, these figures are merely descendants of French Overture writing. Nevertheless, a slight delay before the fast passages and an element of precipitousness does increase their effect.

Quantz and C. P. E. Bach both suggested performing the thirty-seconds in the figure  extremely quickly.⁴⁹ However, these figures, when found in Benda's music and performed on the piano today, achieve a more musical result when the dotted note is only slightly elongated. The presence of certain appoggiaturas can also be responsible for delaying the short note after a dot.⁵⁰


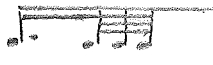
There is no justification for applying extremes of metric alteration such as strict notes inégales to Benda's music.* In some movements, mainly found in the 1757 sonatas, Benda made such extensive use of dotted rhythms, that he already has notated an effect not unlike that of notes inégales. An example can be seen in the fact that Benda rarely wrote the figure , having used figures such as  instead. This notated what C. P. E. Bach described as appropriate

*Much of the misunderstanding regarding the practice of notes inégales is due to a confusion of literal notes inégales with other aspects of rhythmic alteration and accentuation in performance. These include quantitas intrinseca, a recognition of "good notes" and "bad notes," agogic accents and 18th century rubato. These latter practices are discussed on pp. 509-514 above and 635-649 below.

performance in a slow movement of , so that it would not sound insipid.⁵¹

Many 18th century writers pleaded for composers to use a more precise notation regarding the length of time notes were expected to be held. G. F. Wolf was very direct on this point:




If a composer wants to avoid having his pieces spoiled by awkward performance, he must write the way he wants to have it performed and executed.⁵²

It is apparent that Benda attempted to be extremely precise in his notation. In addition to his employment of the double dot, m. 9 of Sonata lli provides an example where Benda wrote out the figure , which many composers would have notated .⁵³ Therefore, Benda's careful attention to detail in his notation should cause the performer to avoid extreme alterations of the notated rhythms, although as described above, some subtle alteration was frequently expected and is necessary for a vital performance. The important point for the performer to remember is subtlety and moderation.

In addition to the rhythmic alterations often requisite for dotted figures, it is important to remember to play the shorter note or notes following the dotted note softer than the dotted note.⁵⁴ The failure to do this when performing on the modern piano, is perhaps more detrimental to the music than is an inappropriate amount of rhythmic alteration.

Dotted Rhythms vs. Triplets


A much debated issue in the performance of 18th

century music is the realization of passages where dotted figures in one voice are written against triplets in another voice.⁵⁵ In three instances, Benda placed  in one hand against  or  in the other hand:

1)  Sonata 10ii, 24-27
 38-39
55-58

2)  Sonata 5ii, 8-10


3)     Sonata 7i, 39-40
  

The first example , is the more controversial of these types of passages. C. P. E. Bach and Marpurg provided unequivocal instructions that in such a passage the sixteenth note should be performed simultaneously with the last note of the triplet.

Quantz, on the other hand, definitely favored playing the sixteenth note after the last note of the triplet. He believed that the failure to do this would give an impression of $\frac{6}{8}$ or $\frac{12}{8}$ meter, and result in a "very lame and insipid, rather than brilliant and majestic" expression.⁵⁶

A third point of view on this question was that advanced by J. F. Agricola, who studied with J. S. Bach from 1738-1741, and who worked with Quantz after 1741. He favored the coincidence of the note after the dot and the last note of

the triplet only in works of "the utmost speed." Otherwise, he believed the note after the dot should be performed after the last note of the triplet. He stated that this was what J. S. Bach taught his pupils.⁵⁷

G. S. Löhlein, who in the original 1765 edition of his Clavier-Schule advocated the coincidence of the sixteenth note and the last note of the triplet, altered his view in subsequent editions to conform to the view put forth by Agricola.⁵⁸ What constituted a fast tempo is not specifically stated in either Agricola's or Löhlein's treatise. However, a great number of the cases of these passages in musical literature are in rather fast tempi. The sixteenth note in the Benda example, occurring in a movement marked Largo, would therefore have been played by Agricola and Löhlein after the last note of the triplet.

J. A. P. Schulz, writing in J. G. Sulzer's Allgemeine Theorie der schönen Künste, and Türk also endorsed the performance of the sixteenth note after the last note of the triplet. Türk did, however, favor playing the sixteenth note with the triplet if the performer could not negotiate the preferred method smoothly and accurately. He added the comment that playing the notes together "may have been what various composers had in mind."⁵⁹

Before assuming that the practice of playing the sixteenth note with the last note of the triplet was becoming old-fashioned, one should remember that Czerny made it clear that the first movement of Beethoven's Sonata, op. 27, no. 2,

was exceptional with its performance of the sixteenth note after the triplet.⁶⁰

Before determining the manner of performance of the sixteenth note in Benda's example, the visual alignment of the notes in the score can be considered, although this factor should not be permitted to make one's decision in itself. In all ten cases, the sixteenth notes are clearly aligned with the last note of the triplet in the original edition. The MAB edition, with its placement of the sixteenth note after the triple, is not in agreement with the original edition in this respect.

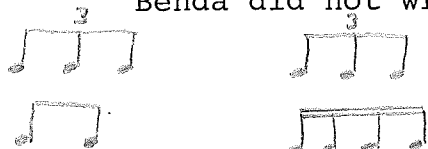
Absolute certainty with regard to these matters is impossible to attain. Even in the mid-18th century, they were a source of controversy, as attested to by Marpurg's having expressed the desire to have a list detailing which composers wanted eighth notes against triplets to be interpreted in which manner.⁶¹

The present writer, in the first Benda example, favors the performance of the sixteenth note after the last note of the triplet, as he believes that this passage with its slow tempo and slow harmonic rhythm is better served by this more active reading, than one which might be more historically correct for its time of composition, but which could result in an expression which Quantz aptly termed "very lame and insipid."

The performance of the other two examples of a dotted eighth note and a sixteenth note found against sixteenth note

triplets is much less controversial. The present writer is convinced of an interpretation which would place the sixteenth note against the last note of the sixteenth note triplets. Aside from the fact that musical taste and ease of execution dictate such a performance, one can marshal support for this approach from the writings of the 18th century musicians who advocated extending a dotted note longer than its notated value, as well as those who stressed the importance of the coincidence of notes, when dotted figures were opposed by triplets. The present writer knows of no evidence that 18th century musicians would oppose the performance of these passages in this manner. The fact that the MAB edition aligns the sixteenth note between the next to the last and last notes of the sixteenth note triplets is irrelevant. In the original edition both passages show some of the sixteenth notes after the dotted notes aligned with the last note of the sixteenth note triplet and some of the sixteenth notes notated between the next to the last and last notes of the triplet figure. Therefore, the visual alignment is unimportant.

Benda did not write any of the following patterns:



Such writing was disapproved of by Schulz, in Sulzer's Allgemeine, as well as by Giannantonio Bannari, who in 1745 wrote:

Be advised, in composing, never to put three notes against two, this being one of the most prohibited

of musical state. . . . All good teachers of this science forbid their pupils to compose in this manner.⁶²

Even as late as 1802, Türk stated that two against three "is a beauty to which one has to grow accustomed."⁶³

Footnotes

¹Kirkpatrick/METRONOME, p. 47.

²Blume/CLASSIC, pp. 34-36, contains an interesting discussion of rhythm in the 18th century.

³Bach/ESSAY, p. 160.

⁴Fee/BACH, p. 30.

⁵Hans von Bülow, quoted in Sachs/R AND T, p. 35.

⁶Wolfgang Amadeus Mozart, Letter of October 23-24, 1777, in Blom/MOZART, p. 58.

⁷Mozart/TREATISE, p. 30.

⁸Türk/SCHOOL, pp. 95-96, 448. See also Türk/SCHOOL, pp. 95-104, 323; Mozart /TREATISE, p. 30; W. A. Mozart, Letter of October 23-24, 1777, in Blom/MOZART, p. 58.

⁹Quantz/FLUTE, pp. 19, 66, 110, 112, 130, 278-279, 301; Mozart/TREATISE, pp. 33-35, 87; Türk/SCHOOL, pp. 29-30, 95-104.

¹⁰Dorian/HISTORY, p. 151. See also Robert/CHOPIN, p. 44. According to Slenczynska/TEMPO, p. 77, Arthur Fiedler "said that he could detect talent in an instrumentalist if the person could crescendo and decrescendo without accelerating or slowing down."

¹¹Badura-Skoda/MOZART, pp. 38-39.

¹²Bach/ESSAY, p. 32. Türk/SCHOOL, pp. 99-100, discusses exactness in small note values.

¹³Kirkpatrick/BACH, p. xxiii.

¹⁴Kirkpatrick/SCARLATTI, pp. 298-301. The entire chapter, "Performance of the Scarlatti Sonatas," pp. 280-323, is recommended reading.

¹⁵Thurmond/NOTE GROUPING, p. 38. See also Chapter 3, "Motion in Music," pp. 35-48; Sachs/R AND T, Chapter 1, "Elementary Principles," pp. 11-34; and Powell/KIRNBERGER, pp. 72-73, who discusses an element of rhythm which he terms "quality of movement"--"a rhythmic quality that goes beyond the merely literal observance of note values."

¹⁶Kirkpatrick/SCARLATTI, p. 309. See also Badura-Skoda/MOZART, p. 164; and Pinchas Zuckerman, quoted in Dunning/EXCHANGING, p. 69.

¹⁷Badura-Skoda/MOZART, p. 39. See also Wolff/SCHNABEL, pp. 56, 99.

¹⁸Kirkpatrick/SCARLATTI, p. 311. This subject is also discussed in Kirkpatrick/SCARLATTI, p. 298, Matthay/INTERPRETATION, pp. 37-39, and most thoroughly in Thurmond/NOTE GROUPING, pp. 25, 31-33, 39-48, 98-100, 112.

¹⁹Matthay/INTERPRETATION, p. 32, stresses the need for physical expressions of rhythm.

²⁰Sachs/R AND T, p. 3.

²¹Quantz/FLUTE, p. 134.

²²Türk/SCHOOL, pp. 326-327, 102, 449. Bach/ESSAY, pp. 348-350, discusses the performance of syncopations when accompanying. See also Wolff/SCHNABEL, pp. 56-57, regarding the performance of syncopations.

²³Sachs/R AND T, pp. 275-277.

²⁴Mozart/TREATISE, p. 103 (the remainder of Mozart/TREATISE, Chapter VI, pp. 103-114, discusses various methods of bowing triplets); Quantz/FLUTE, pp. 131, 65; Türk/SCHOOL, p. 100.

²⁵Collins/TRIPLETS, pp. 324-326. See also Collins/TRIPLETS, pp. 313-317.

²⁶William Kincaid, quoted in Thurmond/NOTE GROUPING, p. 86. See also Thurmond/NOTE GROUPING, p. 102. Matthay/INTERPRETATION, p. 46, also stresses this concept.

²⁷Donington/IEM, pp. 441, 445; Donington, in GROVE'S, II, pp. 743-745; Donington/TEMPO, p. 38.

²⁸Bach/ESSAY, pp. 157-158, 372.

²⁹Mozart/TREATISE, pp. 40-42. Both Bach and Mozart qualified their use of the word "always" and "at all times" in other locations. See also Mozart/TREATISE, pp. 130, 224;

³⁰J. F. Agricola, Anleitung zur Singkunst, p. 133, quoted in Collins/RECONSIDERATION, p. 121.

³¹Löhlein, Clavier-Schule, 1765, p. 69, cited in Neumann/FACTS, p. 177; Wolf, Unterricht im Klavierspielen, 3rd Edition, 1789, p. 26, quoted in Neumann/FACTS, p. 178.

³²Quantz/FLUTE, p. 67.

³³Bodky/BACH, p. 187.

³⁴Bach/ESSAY, pp. 157-158, 372; Türk/SCHOOL, pp. 350-351. Bodky/BACH, pp. 187-193, discusses such situations in the works of J. S. Bach.

³⁵Bach/ESSAY, pp. 157-158, 372, and C. P. E. Bach translated in Collins/RECONSIDERATION, pp. 115-116. See also J. C. F. Rellstab, Anleitung, p. 12, quoted in Donington/IEM, p. 445.

³⁶Mozart/TREATISE, pp. 41-42; Donington, in GROVE'S, II, p. 744; Sachs/R AND T, pp. 303-304; HARVARD, p. 242. But see also Donington/IEM, pp. 445-446; and Westrup/PERFORMANCE, pp. 125-126.

³⁷F. W. Marpurg, Anleitung zum Clavierspielen, 1755, I, x, p. 13, quoted in Donington/IEM, p. 445; Türk/SCHOOL, pp. 82-83.

³⁸Marpurg, Anleitung, 1755, p. 13, quoted in Neumann/FACTS, pp. 177-178.

³⁹J. A. Hiller, Anweisung zum Musikalisch-richtigen Gesange, 1774, p. 111, quoted in Neumann/FACTS, p. 178. See Neumann/FACTS, p. 178, for other 18th century writers of similar views.

⁴⁰Türk/SCHOOL, pp. 350-351. Others included G. F. Wolff, J. C. F. Rellstab, J. G. Tromlitz, who are quoted in Collins/RECONSIDERATION, p. 122. But see Neumann/FACTS, pp. 177-178, regarding the statements of these musicians.

⁴¹Bodky/BACH, pp. 193-197, and Wolff/MASTERS, pp. 3-5, discuss this issue in the music of J. S. Bach.

⁴²Donington/IEM, p. 447.

⁴³Leinsdorf/ADVOCATE, pp. 70-76.

⁴⁴Mozart/TREATISE, pp. 41, 130; Türk/SCHOOL, pp. 350, 489; Bach/ESSAY, pp. 157-158; Quantz/FLUTE, p. 290. See also J. C. F. Rellstab in Donington/IEM, pp. 444-445.

⁴⁵Quantz/FLUTE, p. 226; Mozart/TREATISE, p. 224; Türk/SCHOOL, p. 351; Donington/IEM, pp. 449-450, 468.

⁴⁶Landon/SYMPHONIES, pp. 165-166, cites a similar situation in the slow movement of Haydn's Symphony No. 96.

⁴⁷Badura-Skoda/MOZART, p. 50, discusses such situations in Mozart's works.

⁴⁸Quantz/FLUTE, pp. 226, 290-291; Bach/ESSAY, pp. 157-158; Mozart/TREATISE, p. 224. See also Donington/IEM, pp. 448-451; Collins/RECONSIDERATION; and Neumann/FACTS.

⁴⁹Quantz/FLUTE, pp. 68-69; Bach/ESSAY, pp. 157-158. See also Mozart/TREATISE, p. 130.

⁵⁰See p. 727 below.

⁵¹Bach/ESSAY, p. 372.

⁵²G. F. Wolf, Unterricht im Klavierspielen, p. 26, quoted in Neumann/FACTS, p. 178. See also Bach/ESSAY, p. 157; Türk/SCHOOL, p. 517.

⁵³Donington/TEMPO, pp. 43-45; Neumann/EXTERNAL, p. 463.

⁵⁴Agricola, Anleitung, quoted in Collins/RECONSIDERATION, p. 121; Mozart/TREATISE, pp. 41, 130; Türk/SCHOOL, p. 350; see also Matthey/INTERPRETATION, pp. 110, 75.

⁵⁵Collins/TRIPLETS, is a very significant study of this question. See also Donington/IEM, pp. 464-469; Sachs/R AND T, pp. 304-306; McIntyre/GIGUES, pp. 482-484; Neumann/EXTERNAL, pp. 463-464.

⁵⁶Bach/ESSAY, p. 160; Marpurg, Anleitung, 1765, p. 24, quoted in Donington/IEM, p. 465. Collins/TRIPLETS, pp. 322-323, and Sachs/R AND T, p. 305. Quantz/FLUTE, p. 68. Collins/TRIPLETS, p. 320, points out that Quantz "seems to contradict all the theorists of the 17th and early 18th century who write that triplets are an alternate way of notating 12-8 time." See also Türk/SCHOOL, pp. 438-440; and Haggh/TÜRK, pp. 438-440.

⁵⁷J. F. Agricola, Allgemeine deutsche Bibliothek, I, 1769, pp. 242-243, quoted in Collins/TRIPLETS, p. 320. But see Collins/TRIPLETS, p. 327, for an evaluation of Agricola's remarks.

⁵⁸Georg Simon Löhlein, Klavier-Schule, 1779, p. 68, quoted in Collins/TRIPLETS, p. 321.

⁵⁹J. G. Sulzer, Allgemeine Theorie der schonen Künste, p. 1182, quoted in Collins/TRIPLETS, pp. 321-322. Türk/SCHOOL,

p. 101. Wolff/MASTERS, p. 108, favors playing such figures in Mozart exactly as written, i.e., polyrhythmically. Badura-Skoda/MOZART, p. 50, and Collins/TRIPLETS, p. 326, favor this only in some cases. Bodky/BACH, pp. 197-200, discusses this issue in the works of J. S. Bach.

⁶⁰Czerny, Piano-Schule, op. 500, IV, 1842, ed. Paul Badura-Skoda, 1963, p. 51, cited in Donington/IEM, p. 468.

⁶¹Marpurg, Anleitung, 2nd edition, 1765, p. 24, cited in Donington/IEM, p. 468. However, Haggh/TÜRK, p. 448, states this does not appear in the 2nd edition.

⁶²Giannantonio Banner, Compendio Musico. . . . Parte Seconda, p. 111, quoted in Collins/TRIPLETS, p. 314; J. A. P. Schulz, in Sulzer, in Collins/TRIPLETS, pp. 321-322.

⁶³Türk/KLAVIERSCHULE, p. 96, quoted in Donington/IEM, p. 468.

CHAPTER XXII

FOLK MUSIC ELEMENTS

The influence of folk music was of great importance to 18th century music. It represented the familiar to audiences which wished to be entertained. It also represented a healthy, earthy quality, and along with that a dignity which revitalized melodic writing after the melodies of the contrapuntal style had disintegrated into the refinement of the rococo. Blume has written:

Certainly the most lasting achievement of the Classic-Romantic period of music history lies in the blending of folk [in the broadest sense of the term] elements with the highest art of composition.¹

Folk influences were consciously realized by 18th century musicians. Tartini wrote:

Each of these [modern] nations has its popular songs, many of which are of ancient origin, many others recently produced, and adopted by common taste. In most of these cases, they [i.e., these songs] are extremely simple, and one can even notice that the most simple and the most natural are the best accepted.²

Some of the traits common to all European folk music include:

1. usual absence of modulation
2. common usage of the major diatonic scale
3. syncopation

While literal transfers of folk song and dance materials were rare in sonatas, folk effects were frequently simulated in the melody, the rhythm, or the phrase and period structures.³

It is difficult to ascertain the exact amount of Czech folk influence in Benda's keyboard music. For one thing, Bohemia's close ties with Germany did not allow it to keep as distinctive a folk idiom as Moravia and Slovakia were able to maintain.⁴ Another difficulty is created by the small amount of information usually known by American musicians, including the present writer, regarding the Czech folk idiom.*

A third difficulty is posed by the fact that even if one is familiar with a nation's folk melodies, this knowledge alone is not sufficient for an understanding of the comprehensive folk influences in a composer's works. Bartók alluded to this aspect of folk music influence:

It is a fatal error to attribute so much importance to the subject, the theme of a composition. . . . It is the form into which we mould it that makes the essence of our work.⁵

Following this line of reasoning, it is very possible for a work to contain Bohemian influences without employing actual folk tunes.**

*Music curricula of the future should include and require far more ethnomusicology courses than are usually provided.

**Helfert/CZECHOSLOVAK, pp. 25-26, cites this as often having been the case with Smetana. Likewise, Ives and Copland are considered very "American" composers, even in works which do not employ American folk tunes, and many Spanish composers evidence their background without quoting actual native tunes.

Some Czech scholars including Jan Racek have attributed significant Czech musical characteristics to Benda's music:

Benda's melodic thinking is personal and grows from the elements of folk melodies of his native country which, doubtlessly played the decisive part in the development of his musical language.⁶

However, the credibility of this statement is doubtful.*

It is significant that Rudolf Firkusny, himself an eminent Czech musician, wrote:

Although I am sure that Benda was familiar with some of the songs of his native country, he was so influenced by the growth of early classicism that his work cannot be classified as properly Czech.⁷

Blume apparently concurred:

It is not yet possible to distinguish between their [Bohemians'] German and their Czechish contributions.⁸

However, some Czech folk influences are exhibited in Benda's keyboard works, even if not to the extensive degree which Racek proposed:

*The last part of Racek's statement especially strikes the present writer as extreme, and is perhaps as exaggerated as the overstatement of Racek/FRAGE, pp. 510-511, regarding Benda's influence on Mozart:

Benda's compositions made a profound and lasting impression on Mozart. Mozart was so pleased with Benda's works that he called Benda his favorite, and studied his compositions constantly, above all his Klaviersonatas and Sonatinas, on his foreign trips. The fact is, that Mozart termed Benda his "favorite Lutheran Kapellmeister" and not simply "his favorite." Mozart's letter, written from Mannheim, actually stated that he carried the scores to Benda's Ariadne and Medea, the two works he had heard within the past year, with him. Whether he studied them "constantly" is open to question, despite the statement of Pujman/NATIONAL, p. 65, that Mozart "never travelled without them." Most glaring of all is Racek's statement that Benda's sonatas and sonatinas are "above all" the works of Benda which

1. Lyricism and optimism. According to František Ladislav Čelakovský, a collector of Czech songs, Czech folk songs differ from the songs of other Slavonic peoples, especially the Russians and Yugoslavs, in that they completely lack the heroic epic.

Their [Czech] songs are lyrical, mostly optimistic. This characteristic of Czech mental make-up has always been of great value in all their struggles against oppression. . . . [It] inspires the idyllic and lively songs which are often dance tunes.⁹

That fresh, vital optimism is a trait of Czech folk music may also be deduced from Paul Nettl's discussion regarding some of Tomášek's compositions:

Their gloomy melodies seem to remind us of the Slavonic type rather than that of the traditional Czech folk song, because Tomaschek--in spite of the fact that he had spent his youth in Bohemia--had no real insight into the spirit of Czech folk music. Where he wanted to appear primitive and natural, he conjured up an erotic, melancholy landscape. The songs of the Könighofer Manuscript by no means contain any of the bright major moods of the Czech people. But we must not forget that the Czech folk song is a product of the late 17th or 18th century and shows all the characteristics of central European

Mozart studied. The present writer can find no evidence of Mozart ever having specifically studied Benda's sonatas and sonatinas, although Mozart was a subscriber to Benda's Sammlung 1. Pečman/ÄSTHETISCH, p. 49, made an exaggeration similar to Racek's, in the case of Benda's influence on Beethoven:

Beethoven found himself in Benda. Out of the stimulation of Benda's compositions and by studying them earnestly, grew Beethoven's unique style.

(See pp. 130-131 above for a discussion of Benda's actual influence on Beethoven.) The comments of the above scholars are not unrelated to the exaggerated claims of Fausto Torrefranca who passionately pleaded the cause of 18th century Italian keyboard composers; Hugo Riemann, with his advocacy of the greatness and primacy of the Mannheim composers; and Guido Adler, the over-enthusiastic spokesperson for the mid-18th century Viennese.

homophonic style, the style of the period. Tomaschek's compositions, however, are characteristic products of an early romanticism.¹⁰

Smetana's compositions probably best capture the spirit of the Czech nation. "All the past and present times, all the hopes for the future are symbolized there."¹¹

Helfert has termed the Bartered Bride, in particular,

the best representation of Czech nature: humour, country merry-making, and at the same time a deep lyricism [sic] of a humble man, his quite clearly optimistic relation to life.¹²

2. Spontaneity.¹³ Dvořák freely expressed this in his compositions.

He gave a most spontaneous expression of a Czech mind, of its merry idealism its zest for life, and the joy springing out of instantaneous happiness.*

3. Employment of simple but touching melodic lines.¹⁴

Helfert cited "natural melodiousness" as the main characteristic of all Czech music, and likened the Bohemians to the Italians, whose music influenced the Bohemians in this parameter in the 17th and 18th centuries. This melodic character can be seen as early as the 13th and 14th centuries in Czech religious songs. Hymns from the Hussite movement also evidence a special sincerity and strength as a result of this melodic genius.¹⁵

4. A predilection for thirds and sixths, which is also

*Helfert/CZECHOSLOVAK, p. 29. Even though not contemporary with Benda, the works of Smetana and Dvorak should be studied by every Benda interpreter to gain insight into the Czech musical soul, and life in the Czech countryside.

found in Czech national songs.*

5. Virtuosity.¹⁶ The number of international virtuosos on a great number of instruments who have been Czech, both in the 18th century and since, is enormous.
6. The defiance of the Czechs, which has been shown throughout their history in revolts:

Anyone who wishes to understand the meaning of Czech rhythm intimately must become aware of this peculiarity of the Czech character, which appears in all phases of life, but first and foremost in music.¹⁷

Benda's rhythms exhibit many of the aspects of Czech folk music. These include a large amount of syncopation, typically featuring an accent on the second beat. This is not unrelated to "primitive circular dances with eastern rhythms peculiar to Czech folk music," which include the Czech dupak. In the latter, although the first beat was sharply accented the second beat received the main accent. Johann Wenzel Stamitz included examples of this feature in his works, and Smetana and Dvorak later used it frequently. Nettl provided a Czech folk song for comparison with a German folk song to show how each individual syllable of the Czech words "juts out pointedly by itself and thus distributes the accents to other beats as well as the first."¹⁸

7. Usually beginning a movement without an upbeat. This

*It is possible that Schubert may have been influenced by this trait through the keyboard works of Jan Václav Tomášek (1774-1850) and Vorišek (1791-1825). Firkusny/PIANO, p. 15; Nettl/FORGOTTEN, pp. 103-106.

was typical of Czech folk music and, as Nettl pointed out, corresponded

to the trochée rhythm of the Czech language which has no article. Its strong accent seems all the more emphatic for being embedded in piles of consonants. The sharpest stressed accents of that language contain in themselves an unmistakable suggestion of dance rhythm.¹⁹

William Newman stated that Bohemian folk elements seem to be more in evidence in Benda's later sonatas, and he provided as an example the opening 16 measures of Sonatina 27.²⁰ However, this example, as well as others in Benda's later works, usually features the lyricism associated with Czech music. The defiant element, with its fiery accentuation and rhythmic energy especially permeates the earlier works of Benda, although it is found throughout his works.

While it is likely that increased familiarity with Czech folk music would illuminate more of its influence in Benda's works, Benda cannot be considered an ardent nationalist in the same way in which later 19th century nationalistic composers such as Smetana, Dvorak and Janáček can:

The composers of the Czech national school in the 19th [century] were consciously national in their work, whereas those of the 18th tended to suppress their national characteristics rather than to place them in the foreground.²¹

Footnotes

- ¹Blume/CLASSIC, p. 22. See also Lang/MWC, p. 607.
- ²Giuseppe Tartini, Trattato di Musica, translated and quoted in Geiringer/CRITICAL, p. 177 (also appears in Ginsburg/TARTINI, p. 63).
- ³Geiringer/CRITICAL, pp. 176-180; Ginsburg/TARTINI, pp. 63-69; Newman/SCE, pp. 125-126.
- ⁴Newmarch/CZECHOSLOVAKIA, p. 33.
- ⁵Bartók/INFLUENCE, p. 75.
- ⁶Racek/MAB, Vol. 37, p. xvii. See pp. 7-8 above. regarding Benda's exposure to Czech folk songs and dances in his youth.
- ⁷Firkusny/PIANO, p. 15.
- ⁸Blume/CLASSIC, p. 25.
- ⁹Plavec/FOLK, pp. 43-44.
- ¹⁰Nettl/FORGOTTEN, pp. 92-93.
- ¹¹Vaisar/SMETANA, p. 74.
- ¹²Helfert/CZECHOSLOVAK, p. 24. See also Plavec/FOLK, p. 44.
- ¹³Racek/MAB, Vol. 10, p. ix; Nettl/CZECHS, p. 363; Helfert/CZECHOSLOVAK, pp. 17-21.
- ¹⁴Firkusny/PIANO, pp. 14, 15.
- ¹⁵Helfert/CZECHOSLOVAK, pp. 9-10, 17.
- ¹⁶Brown/NOTES.
- ¹⁷Nettl/CZECHS, p. 370.
- ¹⁸Nettl/CZECHS, pp. 367-370.
- ¹⁹Nettl/CZECHS, pp. 367-370. Paul Nettl, quoted in Geiringer/CRITICAL, p. 190. See also Ginsburg/TARTINI, pp. 68, 69, 185-186. Regarding Czech folk music, see Nettl/STORY, pp. 68-69, 207-208, 293-298. See also pp. 537-540 above.
- ²⁰Newman/SCE, pp. 437-438.
- ²¹Nettl/CZECHS, p. 365.

CHAPTER XXIII

DANCE ELEMENTS

Introduction

The 18th century has been called the "dancing century." This was especially true from 1720-1750, when the Rococo replaced the Baroque in the art and thought of the times.

The dance was of critical importance in the new musical developments. It helped to break up the long, frequently asymmetrical, melodic lines previously in fashion, and replace them with short, clearly articulated, symmetrical phrases, which embodied the regularity of pulsating dance rhythms.¹ By the second half of the 18th century, every parameter of music had been affected: the phrase structure and relationships, melodic patterns, rhythmic patterns, harmonic progressions, and aspects of structure. Dance rhythms

virtually saturate classic music. . . . There is hardly a major work in this era that does not borrow heavily from the dance.²

Dances themselves were possibly composed more often than any other form, with Haydn, Mozart, Beethoven and Schubert together responsible for almost 1000 examples. In addition, dances were used as models in the instruction of

composition* and performance. Kirnberger wrote:

In order to acquire the necessary qualities for a good performance, the musician can do nothing better than diligently play all sorts of characteristic dances. . . . Through repeated practice one unconsciously becomes accustomed to distinguishing the proper rhythm of each dance-type, defining its motifs and accents, so that finally one easily recognizes in a long piece the various and intermingling rhythms, phrases and accents.

He lamented, as early as 1777, that this study was becoming neglected.

If one neglects to practice the composition of characteristic dances, one will only with difficulty or not at all achieve a good melody. Above all, it is impossible to compose or to perform a fugue well if one does not know every type of rhythm; and therefore, because this study is neglected today music has sunk from its former dignity, and one can no longer endure fugues, because through miserable performance which defines neither phrases nor accents they have become a mere chaos of sounds.³

How much more would Kirnberger lament the status of music study and performance today, when the study of the dance and its rhythms, phrasing, and other characteristics is entirely neglected, save in a few institutions, and the whole performance tradition Kirnberger believed in has been, for all practical purposes, lost. Whether that entire performance tradition should be or is even able to be resurrected is debatable, but increased study of the dances would greatly enhance one's understanding of the music, and result in more insightful performances.** In addition to illuminating

*Ratner/CLASSIC, p. 216, terms the menuet, in particular, "the classic composer's workshop."

**Musical institutions should require the study of the Baroque dances. Although counterpoint is considered a necessary part of a thorough musical curriculum, the pre-

parameters of individual works, such as the affect, tempo, phrasing, articulation, and accentuation,⁴ experiencing the dances can aid one's performance skills, physically and psychologically. Claudio Arrau is very aware of the importance of the dance to the pianist and has related that he feels "very much like a dancer" while playing. He also has frequently stated that in his ideal music school, along with psychoanalysis, the art of dancing

would be a mandatory part of the general curriculum . . . for the use of its liberating expressive movements in the release of psycho-physiological blocks, tensions, and inhibitions and for the greater awareness and projection of feeling.⁵

Ralph Kirkpatrick likewise has stressed the importance of the dance to the musician:

The imaginary choreographing of Scarlatti sonatas cannot be overdone. Many of them . . . are ruled far more by the sense of bodily movement than by vocal feeling. . . . All counting should be done in dancers' terms, in terms of the duration of a breath or of a gesture, no matter how irregular and seemingly ridiculous the mathematics.⁶

It is significant that Mozart, who has been called "a supreme choreographer of the passions,"⁷ had a great love of dancing. According to his wife, Constanza, Mozart said

requisite to contrapuntal study, according to Kirnberger--the study of dances and their rhythms--is not normally even offered. Today's student is required to know the names and dates of the composers of dances. How much better if some of that time were spent learning to dance the dances themselves. Study of the dance should not only include Baroque dances, but also the dances which served as models for 19th and 20th century composers. An intimate knowledge of the waltz, the mazurka, the Ländler, the polka, etc., would shed enormous light on the music of the past two centuries. For the dance permeates much more music than that which bears individual dance names.

that "his taste lay in that art rather than in music."⁸ The fact that Türk, in 1789, listed 35 dances with their definitions shows that dances were still considered relevant in the late 18th century.⁹

When discussing dances it should be remembered that they were in a state of continual evolution. Each dance also contained many varieties at any given time. One 1762 source listed 33 different kinds of contredanse, a dance which at that time had not even reached its zenith.¹⁰

Kirnberger referred to the matter of national varieties of a dance, a point of great importance to the musician:

One must not assume that the same kind of dance has the same nuance in all countries. . . . A trained ear will easily distinguish a Viennese minuet from one of Prague or Dresden. [The Dresden minuets are the best, as the French are the worst.] Often a dance even has an entirely different character according to the nations that have adopted it: the courante, which in Germany and France has a serious, firm character, is in Italy gay and light.¹¹

Mozart wrote from Prague on January 14, 1787, telling of attending a

rustic ball, full of the town's beauties, who jumped around with sincere enjoyment to the music of my Figaro, which had been turned into all kinds of Contres and Teutsche ['German' dances, that is, early Waltzes].¹²

When studying information relating to dance music, one should keep in mind whether the writer is referring to the danced or the stylized version, and if the latter, to what extent it has been stylized. In the stylized dances the fast dances often tend to be faster and the moderate and

slower dances tend to be slower and more elaborate in style and figuration.

Quantz provided a number of suggestions relating to the performance of dance music in general:

Dance music is usually played seriously, with a heavy yet short and sharp bow-stroke, more detached than slurred. That which is delicate and singing is rarely found in it. Dotted notes are played heavily, but the notes following them briefly and sharply. Fast pieces must be executed in a gay, hopping, and springing manner with a very short bow stroke.¹³

Menuet and Tempo di Menuet (Tempo di Menuetto) are the only designations of specific dances in Benda's keyboard works. However, while not so designated, many sonatinas and some of the sonata movements appear to be based on specific dances including the menuet, siciliano, and gigue. These were the same dances which sometimes influenced the Berlin composers, who otherwise did not usually evidence influences of specific dances in their sonata movements. The many sonata movements and sonatinas of Benda which show no evidence of specific dances, often contain influences of the dance in general. Following is a brief discussion of the dances which were principal influences on Benda, as well as on his contemporaries.

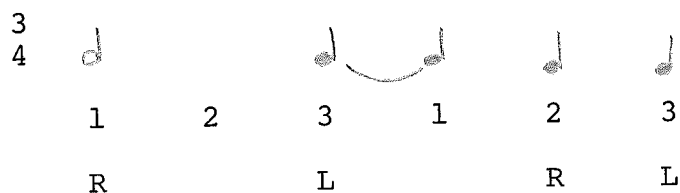
Menuet

The menuet appeared more often and was a greater influence in the 18th century than any other dance. Its influence, both as a style and as a form, on the "classical style" cannot be overestimated.

The name came either from menu (small--probably pertaining to small steps) or mener (to lead or guide). This accounts for the original spelling of the work as menuet, although minuet is the accepted spelling in English, after the Italian minuetto.*

As a dance, the menuet was comprised of two long bending steps and two straight, shorter steps which formed one compound step, "pas de menuet." The set of steps bridged two $\frac{3}{4}$ measures, as shown in Figure 3.

FIGURE 3
STEPS OF THE MENUET



The downbeat of every other measure of the music was, therefore, unaccented, creating a hemiola. These two bar units of the dance steps resulted in symmetrical phrases of two measures, or multiples of two.¹⁴

The tempo (or more accurately, tempi) of the menuet has been a subject of considerable confusion and controversy. The commonly held view is that the menuet at its supposed premiere by Louis XIV in 1653, was in a moderate tempo with

*The word minuetto, often especially used in the phrase Tempo di minuetto, actually does not exist in any language. Although likely used in the 18th century, it was a German corruption of the Italian. Nicolosi/OPERAS, p. 97; Nicolosi/CONCERTI, p. 40.

a gracious dignity, and only later speeded up under the influence of Haydn. This ignores the fact that there was a constant evolution and transformation in all dances, and that there was an especially great deal of variety in the performance of the menuet, depending on the geographical location and period of time in question. Kirnberger's observation quoted on page 581 testifies to the former, as does the following account written by Mozart from Italy in 1770 (only four years after Benda had been in Italy):

I shall send you a minuet which Mr. Pick danced in the theatre and which everyone danced to afterwords at the feste di ballo in Milan, solely in order that you may see how slowly people dance here. . . . The minuets in Milan, in fact the Italian menuets generally, have plenty of notes, are played slowly and have several bars, e.g., the first part has 16, the second 20 or 24.¹⁵

In another letter, Mozart stated:

We wish we were in a position to introduce the German minuet style in Italy, since their minuets last almost as long as an entire symphony.¹⁶

Through different eras the tempi of menuets went through various changes. De Brossard in 1703 stated that the menuet was "a very lively dance . . . always very gay and very fast" and recommended emulating the Italians who wrote minuets in $\frac{3}{8}$ or $\frac{6}{8}$, rather than the usual French $\frac{3}{4}$.¹⁷ Earlier in 1689, Johann Kuhnau had linked the gigue and menuet together and described them as etwas hurtig (brisk, swift or quick).¹⁸ Mattheson believed that the affect of the menuet expressed "moderate gaiety."¹⁹

Frederick Dorian cited "certain old sources" as

having stated "that the minuet was taken twice as fast as an ordinary allegro."²⁰ Although Dorian never identified his sources, several French writers from the first half of the 18th century specified tempo indications for minuets based on pendulum devices.²¹ These indications, some of which are listed in Appendix N, were generally very fast, as was Quantz's suggestion of ♩ = 160. This is supported by John Guthrie, an experienced dancer, who in 1949 advocated ♩ = 160 for the minuet of 1650-1710.*

J. J. Rousseau, in 1768, provided a very different picture of the minuet from that described above:

The character of the Minuet is grave and a noble simplicity; the movement is rather moderate than quick, and one might say that the least gay of all the kinds of dance used in our balls is the Minuet.²²

Therefore, it could appear that the tempo of the minuet slowed considerably after the middle of the century. However, Rousseau followed the words quoted above with a statement which is very significant: "It is all another matter in the theatre." Therefore, the minuet provides an example of the distinction between dances intended for actual dancing, and those which were only played on instruments.** Mozart's first statement quoted above on

*John Guthrie, Historical Dances for the Theatre, p. 27, quoted in Donington, IEM, p. 404. Saslov/TEMPOS, pp. 152-153, cites Dom Bedos' 1766 indication of ♩ = 76.

**Mattheson wrote that "an allemande for dancing and one for playing are as different as heaven and earth," and stated that this was true of all dances except possibly the sarabande. Johann Mattheson, Das beschützte Orchester (1717), vol. II, p. 138, quoted and cited in Bodky/BACH, p. 108.

page 584 continued with a reference relevant to this distinction: "It [a particular menuet] has plenty of notes. Why? Because it is a stage minuet which is danced slowly."²³ Saslov maintains that this distinction remained well into the 19th century, and cites an 1838 source which labelled Haydn's quartet, op. 1, no. lii a "Dancing Minuetto."²⁴

Türk's description of the menuet also provides evidence of this practice:

The minuet [menuett, minuetto], a well-known dance of noble and charming character in 3-4 measure (more seldom 3-8), is played moderately fast and agreeable, but executed without embellishments. (In some regions the minuet is played much too fast when it is not used for the dance.)²⁵

La Chapelle's tempo marking of ♩ =126 represents a tempo indication which approximates a common tempo for a great number of menuets by 18th century composers including J. S. Bach, W. A. Mozart and Beethoven when performed today on the keyboard.*

There is, however, an enormous range in the possible tempi of menuets. Alan Aulabaugh, after a study of 18th century sources and experimentation with the menuets in Haydn's keyboard sonatas, stated that

a speed of ♩ =100 is slow enough for the slow menuets and ♩ =160 is not too fast for many of the fast (last movement) type.²⁶

* ♩ =126 is the metronome indication which Beethoven applied to the third movement, Tempo di minuetto, of his 8th symphony. (Saslov/TEMPOS, p. 155, calls attention to this.) Sachs/R AND T, p. 317, the noted authority on the dance, cited ♩ =120-126 as the standard tempo for Beethoven's menuets. Badura-Skoda/MOZART, p. 35, advocates ♩ =126-132

Although an elaborate ritual was a part of dancing the courtly menuet, one should not view the musical menuet as an overly refined dance. Donington argues against the prevalent concept of the menuet as "vague, mincing, ceremonious," a caricature of the menuet's "very well-defined steps and figures." He believes the menuet to have been descended from the galliard, and not from the branle, as has been usually thought.²⁷ Haydn's menuets with their earthy, rustic nature as opposed to courtly influence, are especially representative of these energetic qualities.*

Quantz's instructions support a vigorous approach to the menuet:

A menuet is played springily [hebend=literally in a lifting or rising manner] the crotchets being marked with a rather heavy, but still short bow stroke.²⁸

This aspect of performing the quarter notes of a menuet heavily is of much significance in the interpretation of the menuet. As Aulabaugh stated:

It . . . seems that a pulse relationship rather than a definite speed is denoted by Menuet and Tempo di Menuetto. Thus, a movement indicated by one of those terms should have relatively stronger beats on the second and third quarters of the measure than another movement in 3-4 of comparable speed.²⁹

for the menuet of Mozart's Sonata, K. 331. Mozart's famous menuet from Don Giovanni has too often been cited as a typical menuet, when it is only an example of the slow Italian minuet. Its tempo (♩ = c.84-92, according to Badura-Skoda/MOZART, pp. 35-36) would be ludicrous for many menuets.

*Some of these menuets of Haydn have been likened, by more than one author, to the paintings of Peter Brueghel. Dorian/HISTORY, p. 126; Landon/HAYDN II, p. 630.

The term Tempo di Menuet has rarely been discussed in musical writings. It actually probably referred less to tempo than to unusual structural aspects of the movement in question, or to the recollection of the menuet character. Robert Nicolosi cited as examples of the latter a formal simplicity, naive tenderness and charm, urbane elegance and plaintive feelings, or bittersweet ironies expressed in a dignified but old-fashioned mood. A slower tempo was undoubtedly adopted for movements marked Tempo di Menuet than for many later 18th century menuets, many of which were designated Allegretto, Allegro, Allegro molto, or even Presto. Robbins Landon even suggests that a stately tempo not much faster than Andante was intended by the Tempo di Menuet concept.³⁰

In Benda's keyboard works, Menuet appears over Sonatinas 11 and 24.* Tempo di Menuet (or Tempo di Menuetto) occurs over Sonatina 28, the finale of Sonata 5, and the variation of Sonatina 9. Sonatina 19 and, to a lesser extent, Sonatina 10 display prominent menuet characteristics. All of the above movements employ triplet eighths or sixteenths as the shortest note values.

All four of the sonatinas designated as Menuet of Tempo di Menuet sound best to this writer at tempi which fall between ♩ = 104-126, and average ♩ = 112. Of these four, the movements entitled Menuet sound best at ♩ = 112 and ♩ = 126,


*Sonatina 24 is not actually titled a sonatina, but simply Menuet.

and the movements entitled Tempo di Menuet both seem appropriate at ♩ =104.

Benda's Tempo di Menuetto sonata movement antedating the sonatinas by as much as 20-25 years, evidences a more active style of menuet. The present writer advocates a tempo of ♩ =144. This is not significantly below Quantz's somewhat controversial tempo recommendation for the menuet (♩ =160), published just five years before Benda's work.

Benda's menuets, therefore, testify to the variety which can be found in the menuet in the 18th century. His earlier sonata menuet reflects Quantz's vigorous and quick view of the menuet, and the sonatina menuets evidence an Italianate influence, as well as exemplify Rousseau's description.

Siciliano

The siciliano appears to be the basis for two of Benda's movements: the $\frac{6}{8}$ Andantino of Sonata 3 and the $\frac{6}{8}$ Andante un poco allegretto of Sonatina 23. This 17th and 18th century dance, which Quantz termed "an imitation of a Sicilian shepherd's dance,"³¹ usually appeared in a moderate, lilting $\frac{6}{8}$ or $\frac{12}{8}$, with a distinctive  rhythm. Usually set in a minor key and possessing a tender, lyrical melody, it was commonly used by Italian opera and instrumental composers as the basis for music representing pastoral scenes or moods. It received widespread use in the second half of the 18th century, appearing in symphonies, concerti

and sonatas.*

The siciliano movement in Benda's Sonata 3 contains frequent use of a prominent Neapolitan sixth chord. Use of this chord at cadences was a characteristic trait of the siciliano.³²

Benda's Sonatina 23 contains less distinctive siciliano rhythmic patterns than the sonata movement, making it more of a pastorale, a close relative of the siciliano. Further influence of the pastorale can be seen in the presence of a drone.³³

Türk described the siciliano as being

played in a caressing manner and in a very moderate tempo. . . . The dotted notes which appear frequently should not be played in a detached manner.³⁴

However, performers today should not take Türk's "very moderate" tempo description of the siciliano too literally, since the origin of the siciliano is closely related to that of the pastorale, and both were usually performed rather quickly. Harding stated:

The legend goes that shepherds watching their flocks by night heard the glad tidings concerning the birth of a Messiah, and tuned up their pipes, mingling their strains with those of the heavenly choir. Therefore the Pastorale is of a joyful character and usually in fairly quick tempo.³⁵

*J. G. Graun, Franz Benda and C. P. E. Bach were Berlin composers whose use of the siciliano could have directly influenced Georg Benda's Sonata 3ii. Examples of J. G. Graun's usage occur in a symphony in C major and in a piano concerto. Franz Benda, who apparently made the most use of the siciliano in Berlin, used it in trios, quartets and quintets, as well as in Sonata No. 2 in Sonate per Viol. Solo e Basso, Berlin Bibliothek MS 1315, which is even in the same key--A minor--as Georg Benda's example. Stilz/BERLINER, pp. 46, 111.

Quantz advised that the siciliano "must be played very simply, not too slowly." His tempo measurement for the siciliano, the equivalent of $\text{♩} = c. 53$, also supports a rather quick tempo.*

Gigue

The term gigue is the name used for a family of closely related dances, written in any one of many meters, although usually $\frac{6}{8}$. When in $\frac{6}{8}$ and actually danced, a jeté (leap, hop or jump) occurred on the first and fourth beats.**

The Italian giga was less contrapuntal than the French gigue. It featured running passage-work, was usually performed much more quickly than the French gigue, and tended only to be in $\frac{6}{8}$, $\frac{3}{8}$ or $\frac{12}{8}$. Mattheson described the giga:

It is generally forced into extreme speed and flightness, but it is fluid and not abrupt, somewhat like the smooth rapid flow of a brook.

The gigue he described as embodying "hot and hurried eagerness."³⁶

*Quantz/FLUTE, pp. 168, 287. The description in Ratner/CLASSIC, p. 15, of the siciliano as performed in a slow languishing manner is misleading. It is interesting that Schumann marked the "Sizilianisch" from the Album for the Young, Schalkhaft (mischievously, or roguishly), and that Brahms marked Variation 19 from his Variations and Fugue on a Theme by Handel, op. 24, which is clearly a siciliano, leggiero e vivace (ma non troppo).

**Newman/BACH, pp. 149-150, 159-160. In the early 18th century a distinction was made between the gigue, giga, canarie, forlane and loure. The last three of these always have dotted rhythms, as does the French gigue. Quantz and Türk discussed all of these separately, though noting their close relationship.

Although the gigue as a dance had become obsolete by Benda's time, its influence may be seen in many composers' works.* According to Lory Wallfisch

the gigue played a far more important role in the history of certain musical forms than it did in that of the dance.³⁷

Seven of Benda's sonata finales and three sonatinas (Sonatas 4, 6, 9, 10, 13, 15, 16; Sonatinas 13, 22, 34) appear to be gigue influenced. All of these movements are in $\frac{6}{8}$ or $\frac{12}{8}$ meter. (Sonatas 4iii and 15iii are the only examples of the latter.) The tempo/character designations range from Allegro non troppo to Presto, although the more clearly gigue-influenced movements are all designated Presto or Allegro assai.

The movements most resembling the gigue in Benda's output (the finale of Sonatas 4, 6, 9) are more closely related to the giga than the gigue, being primarily perpetual motion compositions. The finale of Sonata 6 never abandons continuous sixteenth notes. The finale to Sonata 4 comes closest to the Baroque gigue. While it does not present the opening subject in inversion at the opening of the second reprise, as was conventional in the gigue, it inverts the opening right hand subject in the left hand in the first measure of this section. At the close of the first reprise the inverted configuration is presented in the right hand, which is in turn immediately followed by the

*C. P. E. Bach and K. H. Graun, both composed works which could have influenced Benda's gigue-like movements. HARVARD, p. 347, cites an example by Graun.

left hand playing the original theme. The large amount of melodic triplet writing in the left hand in the finale to Sonata 9 contributes to a contrapuntal flavor.

The remaining seven movements are descended from the gigue only in a general way. They contain the joyful spirit and the prevalence of running passages, and the frequent syncopation typical of the gigue.

Both Quantz and Türk suggested a "short and light" execution of the gigue. Türk wrote, "Its character is for the most part one of cheerfulness, and consequently the tempo must be fast." Quantz's suggested speed, corresponding to ♩ = 160, has sometimes been faulted for being overly fast. However, the present writer views this as close to appropriate for Benda's finale to Sonata 9 (♩ = 156), and somewhat faster than the finale to Sonata 10 (♩ = 140). Eighth notes predominate in both of these movements. While Benda's other gigue-derived movements, with one exception, fall within a ♩ = 86-102 range, it must be noted that they employ large numbers of sixteenth notes, which inevitably slow the tempo. Perhaps Quantz only intended his marking for gigue-like movements with eighth notes. It is interesting that the range of Benda's gigue-like movements with sixteenth note motion are not greatly slower than the recommendations of L'Affilard and Choquel (♩ = 100-112).³⁸

Other Dances

While the above dances are rather obvious influences

in Benda's writing, other dances deserve mention as being lesser influences.

The passepied is closely related to the menuet. Both dances use the same step patterns, although the passepied employs smaller steps, uses a variety of floor patterns as opposed to variation in steps, and is danced at a somewhat faster tempo. (The faster tempo actually results in its being easier to dance, due to balance being easier to maintain.)

The meter signature was actually $\frac{3}{8}$ which resulted in an impression of one beat per measure. Since the accentual pattern of the passepied was the same as the menuet, emphasis occurred on the first beat of every other measure. Syncopation sometimes played a role in the passepied, which it usually did not in the menuet.³⁹

Türk's description of the passepied contains some of the same concepts as did de Brossard's and Quantz's:

The passepied is a French dance in 3-8 or 6-8 measure which has much in common with the minuet. Its character is also noble, but somewhat livelier than the minuet; therefore the tempo must be a little faster and the execution somewhat lighter.⁴⁰

Mattheson considered it frivolous and fickle.⁴¹

Although Benda did not designate any of his works a passepied, several sonatinas could be viewed as being derived from this dance. These include Sonatinas 17, 25, 27 and 29. These sonatinas employ quite a range of tempo/character indications: Un poco allegretto, Allegretto, Allegro and Presto. Their appropriate tempi range from \downarrow . =63-100.

The main trait of the gavotte is a caesura after the

second quarter note of an alla breve or $\frac{4}{4}$ measure, resulting in the phrases beginning and ending in the middle of the measure. An upbeat of two quarter notes is nearly always present. Even when $\frac{4}{4}$ meter is employed, the pulsation is usually two to a measure. Figure 4 shows the accentuation of the gavotte.

FIGURE 4
ACCENTUATION OF THE GAVOTTE



The name was derived from the Gavots who inhabited the French Alps. In the court of Louis XIV this dance was apparently used to evoke a spirit of pastoral playfulness, which included kissing and offerings of flowers. Mattheson termed its affect "truly jubilant joy."⁴² By the late 18th century, its melody was usually one of "elegance, poise and self-containment."⁴³

Quantz suggested that the tempo for the gavotte be "a little more moderate" than the rigaudon, for which he had suggested $\text{♩} = 160$.⁴⁴ Türk described it as having a "pleasant and rather lively character" and suggested a moderately fast tempo.⁴⁵

Benda's movements which appear to be gavotte influenced include Sonatinas 1, 12, 14, 15, 20, 26, 32 and the slow movements of Sonatas 14 and 16. All are in $\frac{2}{4}$, and fall into an Andante or Allegretto tempo/character category. It is interesting that both of the sonatinas designated

"Rondo" are apparently gavotte-influenced. All but one of these movements sound best when performed in the area of $\text{♩} = 55-66$. Therefore, Benda is in the company of other composers in the later 18th century, who frequently abandoned the original tempo and mood of the gavotte, and only adopted its rhythm and phrase structure.

The bourrée always contains a pronounced feeling of two to a measure, and usually contains a short upbeat. Instead of an articulation after the second quarter note in alla breve or $\frac{4}{4}$ meter like the gavotte, the bourrée has an articulation after the third beat.

The dance originated in the rustic surroundings of the Auvergne, and subsequently became a court dance. Mattheson considered its affect to be one of contentedness and pleasantness.⁴⁶ Quantz suggested a gay execution with a short and light bow stroke, and recommended a tempo of $\text{♩} = 160$.⁴⁷ Türk described it as "somewhat spirited" and suggested a performance at a "moderate speed and rather lightly."⁴⁸

Benda's movements apparently evidencing a bourrée influence include Sonatinas 5, 16, 33 and Sonata 15ii. All of these are in $\frac{2}{4}$, but cover a variety of tempi.

The polonaise was a very significant dance in central Europe during some periods of the 18th century. Originating in Poland, it was not usually danced in France. In a moderate triple meter, this stately, serious, deliberate dance (Türk called it "solemn and ceremonious") was noted for its pauses

somewhere in the measure--either on a syncopated note or on the last beat of the measure. It also tended to be comprised of short, repeated, rhythmic motives, weak-beat endings, and was without upbeats.

Türk made the observation that:

In general, there are only a few polonaises written by German composers and danced in Germany which have the character of a true polonaise.

He also stated that:

The tempo of the true polonaise, in which only a few thirty-second notes appear, is faster than we usually take it.⁴⁹

This is corroborated by Burney's having been advised by a Polish musician that the polonaise "was played quicker for dancing than at other times."⁵⁰ C. G. Hänsel in 1755 advocated ♩ = c.105-120 for the danced polonaise.⁵¹ Benda's Sonatina 2 shows possible polonaise influence.

The march, with its usual moderately quick $\frac{4}{4}$ meter, dotted rhythms, and forthright character was the foundation for a large number of 18th century compositions. While some are military in character, others are more ceremonial, and serve an introductory function. The march was often used to represent authority.

Quantz specified that it be played seriously, and suggested a speed of about ♩ = 80.⁵² Türk stated that the march

must be played in a tempo that is moderate enough to allow for two steps in each measure (4-4 measure): in alla breve only one step falls on each measure. Since the character of the true march is brave, bold, and rousing, the performance of it must be forceful. The dotted notes especially call for

full and emphatic playing.⁵³

Sonatina 4 evidences some march influence.

Footnotes

¹Szabolcsi/MELODY, p. 109. Szabolcsi discusses this at length, pp. 109-120. For more detail on the history of the individual dances see: Sachs/DANCE, pp. 391-427; Little/DANCE; Newman/BACH, pp. 149-164.

²Ratner/CLASSIC, pp. 9, 18. Ratner/CLASSIC, passim, makes numerous references to specific musical works which are based on specific dances.

³J. P. Kirnberger in Powell/KIRNBERGER, p. 67. This includes a complete translation of Kirnberger's "Preface" to Recueil d'airs de danse caractéristiques.

⁴See Powell/KIRNBERGER, and Allanbrook/METRIC, as well as chapters dealing with these subjects in the present study.

⁵Horowitz/ARRAU, pp. 104, 239.

⁶Kirkpatrick/SCARLATTI, p. 311.

⁷Allanbrook/METRIC, p. 112.

⁸Nettl/FORGOTTEN, p. 84. Michael Kelley, Reminiscences of Michael Kelley, Vol. I, p. 223, quoted in Allanbrook/RHYTHMIC, p. 32. Nettle/FORGOTTEN, p. 84, states that Kelley said that Constanza said this of Mozart and not Mozart himself. See also Nettle/DANCE, regarding Mozart's love of the dance.

⁹Türk/SCHOOL, pp. 393-396.

¹⁰De la Cuisse, Répertoire du bal ou Théorie pratique des contredanses, cited in Szabolcsi/MELODY, p. 109.

¹¹J. P. Kirnberger, in Powell/KIRNBERGER, p. 67.

¹²W. A. Mozart, Letter to Baron Gottfried von Jacquin, January 14, 1787, quoted in Dumm/VIENNESE, p. 17 (also found in Dorian/HISTORY, p. 134; Blom/MOZART, p. 221, who translates the dances as "quadrilles and waltzes").

¹³Quantz/FLUTE, p. 290.

¹⁴Sachs/DANCE, p. 406; Sachs/R AND T, p. 286; Dorian/HISTORY, p. 124; Newman/BACH, pp. 156-158; Bach/MÉTHODE, p. 8. Regarding the menuet see Nettle/DANCE, pp. 86-91; Allanbrook/RHYTHMIC, pp. 33-36.

¹⁵W. A. Mozart, Letter to his sister, March 24, 1770, in Blom/MOZART, p. 11.

¹⁶W. A. Mozart, Letter of September 29, 1770, quoted in Saslov/TEMPOS, p. 153.

¹⁷Sébastien de Brossard, Dictionnaire, quoted in Donington/IEM, p. 399.

¹⁸Newman/BACH, p. 158.

¹⁹Johann Mattheson, in Lenneberg/MATTHESON, p. 57.

²⁰Dorian/HISTORY, p. 124.

²¹See pp. 465-468 above.

²²J. J. Rousseau, Dictionnaire de musique, quoted in Donington/IEM, p. 399.

²³W. A. Mozart, Letter to his sister, March 4, 1770, in Blom/MOZART, p. 11.

²⁴Saslov/TEMPOS, p. 153. See also Allanbrook/METRIC, pp. 103-104.

²⁵Türk/SCHOOL, p. 395.

²⁶Aulabaugh/HAYDN, p. 30.

²⁷Donington/IEM, pp. 398-399.

²⁸Quantz/FLUTE, p. 291.

²⁹Aulabaugh/HAYDN, p. 30. See also Badura-Skoda/MOZART, p. 36, and Allanbrook/METRIC, pp. 103-105.

³⁰Niccolosi/OPERAS, pp. 120-122; Niccolosi/CONCERTI, pp. 40-43; Landon/HAYDN II, p. 132; Rothschild/MOZART AND BEETHOVEN, p. 77; Dorian/HISTORY, p. 125. See also Wolff/MASTERS, p. 94, and Brendel/THOUGHTS, p. 41.

³¹Quantz/FLUTE, p. 168.

³²HARVARD, p. 774. Regarding the siciliano, see Allanbrook/RHYTHMIC, pp. 44-45.

³³HARVARD, p. 649; Harding/ORIGINS, p. 47. See also Allanbrook/RHYTHMIC, pp. 43-44, regarding the pastorale.

³⁴Türk/SCHOOL, p. 396.

³⁵Harding/ORIGINS, p. 47.

³⁶Johann Mattheson, in Lenneberg/MATTHESON, p. 61. See also Allanbrook/RHYTHMIC, pp. 41-43, regarding the gigue.

³⁷Wallfisch/GIGUES.

³⁸Türk/SCHOOL, p. 394; Quantz/FLUTE, p. 291; See Appendix N for L'Affilard's and Choquel's tempi.

³⁹Newman/BACH, p. 159; Donington/IEM, p. 400. See Allanbrook/RHYTHMIC, pp. 39-40, regarding the passepied.

⁴⁰Türk/SCHOOL, p. 395; Sébastien de Brossard, Dictionaire, cited in Newman/BACH, p. 159; and Quantz/FLUTE, p. 291.

⁴¹Johann Mattheson, in Lenneberg/MATTHESON, p. 64.

⁴²Johann Mattheson, in Lenneberg/MATTHESON, p. 57.

⁴³Ratner/CLASSIC, p. 14. See also Dorian/HISTORY, p. 122; Allanbrook/METRIC, p. 109; and Allanbrook/RHYTHMIC, pp. 49-52.

⁴⁴Quantz/FLUTE, p. 291.

⁴⁵Türk/SCHOOL, p. 394.

⁴⁶Johann Mattheson, in Lenneberg/MATTHESON, p. 59. Regarding the bourrée, see Allanbrook/RHYTHMIC, pp. 48-49.

⁴⁷Quantz/FLUTE, p. 291.

⁴⁸Türk/SCHOOL, p. 393.

⁴⁹Türk/SCHOOL, p. 396.

⁵⁰Burney/TOURS, p. 58.

⁵¹Christoph Gottlieb Hänsel, Allerneueste Anweisung zur äusserlichen Moral, p. 184, cited in Sachs/R AND T, p. 316.

⁵²Quantz/FLUTE, p. 292.

⁵³Türk/SCHOOL, p. 395. Regarding the march see Allanbrook/RHYTHMIC, pp. 45-48.

CHAPTER XXIV

PHRASING, ARTICULATION AND ACCENTUATION

Phrasing, articulation and accentuation are inter-related parameters. Phrasing involves the grouping of musical ideas which belong together and the separation of ideas which do not belong together. However, good phrasing involves more than simple punctuation. The ability to phrase is almost synonymous with musicianship.

Articulation in its broadest sense refers to any means which serves to clarify the meaning of the music. In its more specific usage, it refers to the exact modes of attack and release, and determines the degree of separation between individual notes, as well as the degree of emphasis a note should receive. Clarity and precision are necessary factors of good articulation.¹

Accentuation pertains to the emphasis which is accorded certain notes.

Phrasing

Introduction

Eighteenth century composers did not usually employ signs to indicate phrasing, expecting the performer to be able to discern the phrases and other formal melodic units

from a study of the music.² It was considered extremely important not to separate melodic units which belonged together and not to link passages which were intended to be separate. According to Quantz, "a great part of true expression in performance depends upon this matter."³

Eighteenth century writers frequently related the importance of musical punctuation to punctuation in language. Türk, for example, cited the sentence: "He lost his life not only his fortune." He showed how it could be punctuated, "He lost his life, not only his fortune," as well as, "He lost his life not, only his fortune."

The amount of time to be taken at the end of a melodic unit was dependent on the importance of the unit. Care was always to be taken not to accent the last note of a statement.⁴

The model to follow in phrasing was and is the singer, which is not surprising since the relationship of breathing and phrasing is very close, as Hans Keller has pointed out:

The Greeks had the same word for breath as they had for soul (pneuma). As in language, so in music, 'to phrase' means equally 'to breathe'; 'to phrase well' means 'to breathe intelligently.'⁵

Quantz's discussion of breathing in flute performance is relevant to phrasing on any instrument. One of his comments is that wide intervals furnish the best breathing points.⁶ While the keyboardist need not stop and breathe at every one of these points, he/she should shape the phrases to show the appropriate groupings of the notes.

Phrase Structure

Eighteenth century musicians were very concerned with the structure of phrases--both in terms of how an idea was broken down into smaller segments and how these segments could be combined to form larger constructions. This was a primary approach to analysis and the study of form, since 20th century techniques of harmonic and formal analysis were not in use.

To discuss the subject of syntax, theorists borrowed terms used in discussions of the art of rhetoric. While there certainly is a correspondence between the structure of language and music, the music theorists' descriptions of melodic construction through the use of terms originally intended specifically for speech did create some problems, as many writers used the terms differently. That 18th century writers were aware of these ambiguities can be seen in Kirnberger's statement:

The names that are attributed to the larger and smaller components of a melody are, up to the present, somewhat uncertain. . . . The same word sometimes has two meanings and two different words sometimes have the same meaning.⁷

Understanding the views of these authors today is made still more difficult not only because of the fact that in the 18th century the terminology for the discussion of melody was just evolving, but also because modern meanings sometimes differ from those used in the 18th century. One must keep in mind the fact that the various terms for melodic segments were used to apply both to the actual point of

division in the music, as well as to the units which resulted from such a division having been made.

The importance of the subject of syntax can be seen in Mattheson's statement that "the theory of musical incisions . . . is the most essential part of composition."⁸ While it may occur to the reader that this subject is only pertinent to composers and not to performers, Türk's inclusion of this subject in his Klavierschule is evidence to the contrary. Were this subject not important to performers he would not have recommended the "diligent practice" of dance compositions and short songs transcribed for the clavichord, "as an aid to learn how to feel phrase members." Also, if this were not important Türk would not have advocated the use of a new sign //, which he called an Einschnitt (phrase division). He urged that more composers use this sign, especially in compositions for beginners, and likened such punctuation marks in music to those in language, the latter of which made reading more comfortable even if the reader is already a scholar.

Türk's description of the melodic structure of a work was as follows:

1. The main section of a larger composition (Hauptabschnitt) was equated with a complete part of a speech. This could be comprised of several units called periods (Abschnitte), the endings of which were equivalent to periods in speech, and which separated one idea from that which followed. An authentic cadence at the end of a period was appropriate.

2. Periods were comprised of units called rhythms (Rhythmi), which could be likened to "the smaller parts" in speech, those which end with a colon or semi-colon. A half cadence was appropriate at the conclusion of a Rhythmus.
3. A Rhythmus was composed of various units termed phrase members (Einschnitte). (This term was used more often by Türk than any of the other terms, and he used it more frequently than did Quantz or C. P. E. Bach.) Einschnitte were equivalent to the "smallest members" in speech, those which were followed by a comma. Half cadences and imperfect authentic cadences were appropriate at the conclusion of an Einschnitt.
4. Türk considered a Cäsar to be nothing more than a smaller Einschnitt, and compared it to a Cäsar of verse. Since the Cäsar did not permit actual repose, cadences did not occur at these points, but simply rests.⁹

Other 18th century writers, although not always employing the same terms, did not differ conceptually from Türk's view of the Hauptabschnitt (main section) and the Abschnitt (period). However, Türk's categories of Rhythmus, Einschnitt and Cäsar received differing treatments.* Türk was very aware of the differences in terminology for the shorter segments of melody:

Various music teachers even call all the parts of rest which are not cadences simple phrase divisions

*Mattheson simply divided periods, which he termed Wortsätze, into segments which he termed Einschnitten. The periods he likened to sentences in a paragraph, and the

[schlechthin Einschnitte]. . . . It can be seen that music teachers go their own way as far as terms for various points of rest are concerned.*

Kirnberger discussed the proper length of periods. Only in dances was a definite number of measures stipulated. In other works, he cautioned against periods being too short, which would cause rest points to be too close together and result in boredom, and also warned against periods being too long, which would result in one key being sustained longer than interest can be maintained. Periods of a few measures were definitely considered too short, and six-to eight-measure periods were recommended and cited as the most common. He cautioned against periods longer than 32 measures. Short periods were especially to be avoided

Einschnitte to lines of poetry which ended with a comma. Mattheson in Haggh/TÜRK, pp. 504, 507. Kirnberger equated the Rhythmus and the Einschnitt, and several of either comprised a period (Abschnitte). He recognized the Cäsur as a short point of rest within an Einschnitt, although a "simple Einschnitt" did not contain any caesuras. Kirnberger article "Einschnitt," in Sulzer, Allgemeine Theorie, quoted in Haggh/TÜRK, pp. 507-508. See also Kirnberger/ART, pp. 405-406. Riepel termed a complete phrase an Absatz and a two-measure unit an Einschnitt. Koch also viewed an Absatz as a phrase, and considered it the starting point and basic element of all composition. He too viewed an Absatz as being composed of Einschnitte, which in themselves did not comprise a complete thought. Usually an Einschnitt was two measures long, although segments of one measure exist which are termed incomplete Einschnitte (unvollkommner Einschnitte). Such segments usually appeared in a pair to create a complete Einschnitt. (Baker/KOCH, pp. 6, 12-16, 43.)

*Türk/SCHOOL, p. 512; Türk/KLAVIERSCHULE, p. 344. This fact should be kept in mind when studying the English translations of the treatises of Quantz and C. P. E. Bach, since their translators have used caesura where both authors used Einschnitt in the original. Türk's translator, Haggh/TÜRK, p. 506, himself acknowledged that the use of caesura "does not adequately convey the meaning and importance of the Einschnitt."

at the beginning of pieces, although periods which were very distant from the home key were expected to be shorter than those closer to the tonic. Periods in the tonic key were expected to be the longest.

Kirnberger believed it was better to write long periods and subdivide them, than to write periods which were too short. Periods consisting of a number of measures which is divisible by four were preferable, and divisibility by two was essential. The only instance in which having an odd number of measures in a period was acceptable and not disagreeable was if the dominant chord in the final cadence of the piece was lengthened, requiring an additional measure in which to resolve it (e.g., 33 measures instead of 32).¹⁰

Four-measure phrases were the preference of the theorists, although multiples of four were also well liked. Anything less than four measures was not considered of sufficient length to be a phrase. Three-measure units were viewed as very exceptional. Their consistent use was only suitable for very short pieces of a burlesque character, occasionally at the start of a piece, or to effect surprise in the middle of a work. Triple meter was best suited to them. If a three-measure unit was used, it was normally expected to be complemented by another three-measure unit to create a six-measure whole. This grouping in pairs was common and recommended for phrases of other lengths, as well. Consistent use of two-measure units was considered "annoying" unless a "fleeting or playful" mood was being expressed.

Therefore, like three-measure phrases, they were expected to be found in pairs, which would create a four-measure whole. A 1+1+2 structure could, however, substitute for a four-bar phrase, if the two 1-bar units were similar. The grouping 3+1 could also serve, if the 1-bar unit was an echo (1+3 was not acceptable). These alternatives to the usual four-bar grouping were a way of achieving variety.¹¹

Phrases of five, six, seven or nine bars were acknowledged. However, there were many different possibilities for analyzing them. These included their being viewed as:

1. extensions of four- or five-bar phrases, effected by such devices as repetition, varied repetition, elongation of note values, deceptive cadences, new material
2. combinations of incomplete segments, or a complete segment and an incomplete segment
3. elisions of two phrases.

They were best used in short meters, such as $\frac{3}{8}$.

Kirnberger warned that a series of long phrases could lead to confusion and should be reserved for violent or solemn expression. He stated that:

Short phrases are best suited for gentle, tender, agreeable, and particularly for fleeting, frivolous and playful pieces. But long phrases are suited for emphatic and very serious sentiments, particularly for the expression of something quite pathetic.¹²

Benda, for the most part, followed the conventions of his day, as can be seen in the charts in Appendix H. Four-measure phrases and their multiples are the norm throughout

the sonatas and sonatinas, with the sonatinas using this format almost exclusively.

The sonatas contain a number of exceptions, but these instances again frequently follow the custom of Benda's time in that many of them occur in movements in triple meter. They are also frequently found in compound meters.

Asymmetrical phrase lengths do not appear randomly. Given movements tend to include the same structure in parallel places throughout the movement, thus providing the work a symmetry of its own.

In identifying the phrase lengths in Appendix H the author handled phrase elisions by including the eliding measure in the phrase it concludes. This was done in order to keep the total number of measures in the phrases equal with the total number of measures in the entire movement.

Cadences

Eighteenth century musicians placed much attention on cadences because of their great importance in the articulation of form. Cadences were, in fact, the main approach to form for the 18th century theorist: "He asked largely where and how the cadences were placed."¹³

Different degrees of rest were expected at the close of the different melodic segments in 18th century music. Since a period represented a complete musical statement at which point the ear gained a sense of repose, it required

a formal cadence. While a phrase was comprehensible in itself, it usually needed additional phrases to complete a musical statement. Therefore, a phrase could not be provided with a formal cadence, unless it was the final phrase of a period, and the ends of non-final phrases were defined instead by a melodic close or a rest, and possibly a "restful" chord. The latter was usually a dominant chord, although it could be a tonic chord, which was not in root position. A half cadence was the most forceful articulation of a phrase, with its inverted form, as well as inversions of full cadences also being used. If a cadence fell on a weak beat, it was also weakened.

The term caesura was more appropriate for the endings of phrases and Einschnitte than was the term cadence. A rest was sometimes present at the close of these units, and a note of the tonic or dominant chord was most common at the close of the melody.¹⁴

Sometimes the final note of a phrase was decorated, and some of the ways of effecting this included:

1. a prolongation of the harmony through a melodic postscript, which created a weak-beat ending (Koch termed this a Nachschlag.)
2. a suspension or appoggiatura, both of which could be decorated if the appoggiatura was notated with a full-sized note
3. filling the space between the caesura note and the beginning of the following section with a transitional

passage.¹⁵

Kirnberger recognized three types of cadences:

1. full close or perfect cadence
2. half close or half cadence
3. cadence rompue or interrupted cadence (deceptive).

The first produced complete repose and was used to conclude the main sections of a composition. The other two did not produce complete repose, but could be used to conclude main sections, or to divide main sections into periods. According to Kirnberger, the "most perfect" arrangement of a full close or perfect cadence was to have both the tonic and the dominant appear in root position. "The highest degree of perfection" was attained if the penultimate chord was a V7. The "most perfect type of cadence" of all was a V7-I which features the leading tone in the soprano moving to the tonic, and the 7th of V7 moving to the 3rd of the tonic. This particular cadence was called the final cadence or principal close, and was suitable only at the end of a whole piece.

Kirnberger viewed the plagal cadence as less perfect than the authentic, and stated that the tonic chord in a minor key composition should be made major previous to the subdominant chord, and in the final tonic chord.

A principal section of a composition always ended with a V-I cadence, even if the final chord of the section was not the original tonic.

In illustrating the half close or half cadence, Kirnberger's examples showed the tonic going to the dominant

in both major and minor keys.

The cadence rompue or interrupted cadence was reached by an unexpected progression, which accounted for its Italian designation "inganno." Its characteristic was an evasion of the tonic after the dominant was used to prepare for its arrival. His examples showed the dominant progressing to the submediant in major and minor keys.¹⁶

Benda frequently used authentic cadences, half cadences and deceptive cadences. Plagal cadences (IV-I) are practically non-existent in Benda's works.

The extensive use of half and deceptive cadences is extremely evident to even the casual listener. These occur not only at phrase endings, but also at small subdivisions of the phrase and even within phrases as part of the natural progression of the harmony. Newman stated that in Benda's 1757 sonata publication

there is the same empfindsam volatility [as C. P. E. and W. F. Bach] and a near record use of suspensive and deceptive cadences to mark the constant shifts of direction.¹⁷

Benda's cadences are frequently weakened through the use of the following procedures:

1. frequent use of the 3rd or 5th of the tonic chord in the soprano
2. occasional use of inverted chords
3. placement of some major cadence points (including that of the conclusions of movements) on weak beats.

Even when the cadence occurs on the somewhat strong

third beat in common time, the effect is often weakened by the fact that the section or movement began on a downbeat rather than an upbeat which would have made an ending on beat three feel more natural.

4. frequently delaying, by an appoggiatura or a suspension, the resolution of the soprano voice of the tonic chord, whether ultimately perfect or imperfect
5. occasional use of melodic extensions beyond the point of rhythmic resolution frequently weakens the arrival. Sometimes these extensions do not ultimately arrive on the tonic note, leaving a particularly unsettled effect when they occur at the ends of movements (e.g., Sonata 7i and Sonatina 22).¹⁸

Articulation

Introduction

Articulation was an extremely important aspect of performance in the 18th century. Though it is far from unimportant today, it was even more important in earlier times.

As Manfred Bukofzer has written:

The correct articulation must be regarded as the most essential aspect of performance because it is the decisive, and for instruments such as the organ the only, means of phrasing.¹⁹

Although signs were sometimes used to indicate the correct articulation, the performer was expected to be able to supply it when it was not indicated. The failure to follow or correctly supply articulation resulted in poor performance.²⁰

Türk discussed keyboard articulation in great detail,

utilizing the terms heavy and light execution. He defined a heavy execution as one where every tone was "played firmly (with emphasis) and held out until the very end of the prescribed duration of the note." Light execution was performance "with less firmness (emphasis), and the finger lifted from the key somewhat sooner than the actual prescribed duration." Türk made it clear that heavy and light referred more to sustaining or detaching of a note than to loudness or softness, although he noted that in most cases heavy and loud occurred together.²¹ Quantz and Leopold Mozart discussed different factors which influenced the choice of articulation in the case of string playing, whether a long or short, heavy or light, sharp or quiet bow stroke.²²

The influence which these and other musicians noted include the following:

1. While every variety of touch could be appropriate at some point, it was essential that the articulation be appropriate to the character and mood of a specific piece. The more serious the work, the heavier the touch.

On the other hand,

compositions with much passagework in general require a lighter execution than those in which many singable sections are found.²³

2. The slower the tempo, the heavier the touch. Also, detached notes were more appropriate to faster movements and slurred notes to moderate and slower movements.²⁴

Koch listed specific tempo/character indications which implied certain articulations:

Adagio-- "a very noticeable blending of the tones"

Andante--"the tones should neither drag nor blend into each other much as in the Adagio, nor be as accentuated and separated as in the Allegro"

Allegro--"a firm [männlichen] tone quality, a simple and clear delivery, the notes themselves in this tempo being connected only when expressly indicated or when a prominent cantabile section appears; otherwise the tones are generally separated rather decisively . . . without prejudice to the value of the so-called accented notes"

Presto-- "in purely instrumental music . . . a fleeting and light, yet straightforward delivery."²⁵

3. The longer the beat unit, the heavier the touch.²⁶
4. The larger the note values, the heavier the execution.²⁷
5. Leaps implied detachment and a lighter execution, and the small intervals implied slurs and a heavier execution. Stepwise passages were especially likely to be slurred.*
6. Works with more dissonance were usually played more heavily than those comprised of more consonant intervals.²⁸

*Bach/ESSAY, pp. 148-149, 155; Quantz/FLUTE, pp. 123, 125, 133; Türk/SCHOOL, p. 352. Wolff/MASTERS pp. 24-25, recommends associating legato with diatonic progressions, super-legato with chromaticism, and non-legato with triadic passages.

7. The instrument and register for which a work was written had a bearing on the articulation. According to Türk, harpsichord sonatas did

not require the heavy execution which is taken for granted for those composed for the clavichord by C. P. E. Bach.*

8. The national style and individual style of a composer affected the articulation. French compositions received the lightest execution, Italian a medium, and German the heaviest and most robust:

A composition of Handel, Sebastian Bach, etc., must be given a more emphatic execution than, for example, a modern concerto of Mozart or Kozeluch [sic], among others.²⁹

9. Extremes of articulation were usually avoided and performance was, according to C. P. E. Bach, usually to be midway between the extremes of playing lethargically as if glue was between one's fingers and as if the keys burned.³⁰



In the 18th century there were three basic touches: the usual non-legato, staccato, and legato. In addition, single notes could be sustained for their full value (tenuto) and on the clavichord a note could be played portato or with Bebung (vibrato). Each of these touches is discussed below.

Non-legato

The customary touch when playing keyboard instruments

*Türk/SCHOOL, p. 352. Keller/PHRASING, p. 39, believes middle ranges to be more suitable to legato and the outer ranges to staccato.

in the 18th century was non-legato. C. P. E. Bach stated that such a touch required that notes be held for half their value, unless they were marked to be played staccato, legato, or tenuto. He continued that quarter notes and eighth notes in moderate and slow tempi were usually performed in this semi-detached manner, and that they "must not be played weakly, but with fire and a slight accentuation."³¹

Türk, however, favored a more sustained approach. Instead of adopting Bach's formula (half the notated length for notes which are neither staccato, legato or tenuto), Türk suggested lifting the finger "a little earlier from the key than is required by the duration of the tone," resulting, in the case of a quarter note, in  or . He cited Bach's statement and provided his reasons for disagreeing with it. To Türk, Bach's approach:

1. inhibited variety
2. provided little distinction between a staccato note and a non-legato note
3. could result in choppy performance.³²

Marpurg, in 1765, had stated a view of the customary touch, which was similar to that espoused by Türk -- "lifting the finger from the preceding key very shortly before the following one is played."³³

Quantz wrote that in an Allegro assai with sixteenth notes as the quickest notes, eighth notes were to be played semi-staccato and quarter notes in a "singing and sustained manner." In an Allegretto with thirty-second notes as the

fastest notes, the sixteenth notes were to be played semi-staccato and the eighth notes "in a singing fashion."³⁴

Leopold Mozart did not specify the usual length that notes were to be held except that notes serving an accompanying function were "mostly not sustained but played quickly." In $\frac{6}{8}$ and $\frac{12}{8}$ meter he suggested that the quarter notes be played almost as short as eighths.³⁵

Additional evidence that the basic 18th century touch was non-legato may be found in the following:

1. Fingering from the 16th, 17th and 18th centuries shows that legato was not the basic touch.
2. Tosi, in 1723, listed legato (scivolo) as a type of ornament, along with appoggiaturas, trills, the portamento di voce, and stascino (a type of rubato). He, and others, considered legato a nuance, or a special effect, in the 18th century.³⁶
3. Quantz cited the slurring of all notes as an example of poor execution.³⁷
4. The Badura-Skodas cite a barrel-organ of the 18th century which plays part of Mozart's Andante in F, K. 616. The sixteenth note runs are performed "in a stylish non-legato."^{*}
5. According to a communication from Czerny to Otto Jahn,

*Badura-Skoda/MOZART, p. 55. In this location, the Badura-Skodas suggest that Mozart almost never desired virtuoso passagework to be played legato for any instrument. Although noting his long legato slurs for rising chromatic scales in quick tempi, they otherwise know of no extended virtuosic passage of triplets or sixteenths which was intended to be played legato. See also Keller/PHRASING, p. 47.

Beethoven heard Mozart play and described his playing: "He had a fine but choppy (zerhacktes) way of playing, no legato."³⁸ This is not a criticism of Mozart's playing, but rather the observation of a difference in approach to performance. Czerny wrote that as early as 1798 Beethoven

above all . . . drew my attention to the legato, which he himself mastered in so incomparable a manner, and which at that time all other pianists considered impracticable, as it was till the fashion (dating from Mozart's time) to play in an abrupt, clipped manner.³⁹

Therefore it can be safely assumed that Benda, being 34 years older than Mozart and 48 years older than Beethoven would also have utilized a style of performance which would seem choppy to modern ears. Yet, this would have been in keeping with the accepted style of articulation in his own time.

Regardless of the exact amount of separation between notes in normal 18th century performance, it is clear that normal 18th century performance was fundamentally different from the standard approach to the modern piano where a legato touch is presumed unless otherwise marked. This latter attitude was expressed by Clementi in 1803:

When the composer leaves the LEGATO, and the STACCATO to the performer's taste; the best rule is, to adhere chiefly to the LEGATO; reserving the STACCATO to give SPIRIT occasionally to certain passages, and set off the HIGHER BEAUTIES of the LEGATO.⁴⁰

Slurs and Legato

Seventy-eight of Benda's 82 movements employ slurs. (The four which do not are Sonata 6iii and Sonatinas 10, 11 and 17.) While most of the 1757 sonata movements do not make extensive use of slurs, many of the other sonata movements and many of the sonatinas contain a great abundance of them.

While slurs appear in movements of all tempo categories, a larger number of slurs are usually present in movements in a slow or moderate tempo.⁴¹ The fact that slurs appear in both piano and forte sections of movements makes it impossible to generalize that they are more common to one dynamic level than to another.

The passages provided slurs are most commonly comprised of diatonic and chromatic stepwise motion. However, broken chord figures also furnish the basis for much of the writing containing slurs. Frequently, a slurred passage contains a mixture of triadic and stepwise writing. Slurred double notes, including thirds, sixths and octaves, sometimes appear, although each of these also appears unslurred.

In Presto, Allegro and Menuet movements Benda most frequently placed slurs over eighth notes. In movements marked Allegretto and slower, he usually slurred sixteenth notes, although eighth notes are slurred nearly as often, and thirty-second notes are occasionally slurred.

It appears that Benda used slurs only when he desired an unusual manner of articulation. His slurs often appear

over note values which are of the second fastest level of the piece. These are the notes which Quantz stipulated should be played semi-staccato, as opposed to those of the first level, which would presumably be too fast to noticeably articulate, and those of the third level, which were to be played in a singing manner.⁴² Therefore, Benda's use of slurs often corroborates Quantz's statement and Quantz's statement frequently explains Benda's slur usage.

Slurs occur much less frequently in the left hand than in the right hand. Only one movement of the 1757 sonatas contains any slurs in the left hand, although nearly half of the later sonata movements and the sonatinas contain left hand slurs. Very often the left hand slurs occur over melodies which imitate a melody from the right hand, or initiate a melody which is in turn imitated in the right hand. Left hand slurs also appear most often over figures similar to those in the right hand, over a melodic link between phrases, or to effect simultaneous articulation in both hands. Unslurred examples of all of the above passages also exist.

Like other 18th century musicians,* Benda did not use slurs to indicate phrasing, i.e., to show the length of

*Exceptional cases, all of them in non-keyboard music, are mentioned in Bodky/BACH, pp. 205-206, and Donington/IEM, pp. 473-474. Newman/ENIGMA, pp. 9-10, states: "Nowhere in the eighteenth-century treatises is the slur conceived as covering a complete phrase." He finds no examples in C. P. E. Bach, J. C. Bach or Haydn and considers the rare instances in Mozart "to be more coincidence than primary intention."

musical ideas. Instead, 18th century composers usually used slurs to show two, three or four notes which were to be grouped together and played legato. While Benda's slurs usually do consist of two, three or four notes, 52 (63%) of Benda's movements contain slurs which cover more than four notes. (These are more infrequent in the 1757 sonatas, appearing in only seven movements.) Five and seven are the most common number of notes over four to be slurred, although eight and six notes occur almost as frequently. Twelve, eleven and ten notes occur with a slur infrequently, and there are single instances of 9, 15, 16, 32 and 40 notes under one slur.

The writings of C. P. E. Bach, Quantz, Leopold Mozart, Türk and others state clearly that the first note of a slur was to receive emphasis. Türk urged a very gentle and almost imperceptible accent, and Leopold Mozart wrote that the first note "must at all times be stressed more strongly and sustained a little longer." C. P. E. Bach suggested a "slight, scarcely noticeable increase of pressure" for the first and third notes of a four-note slurred group and the first note of a two- or three-note group. Such a stress was to occur even if the slur began on a weak part of a beat or measure (i.e., second of four sixteenths).⁴³

The expected stress or emphasis on the first note of a slur is probably what induced Benda to place slurs in certain locations. Otherwise some notes might not have received the emphasis he desired in performance. The slurs

often contradict the usual 18th century accentuation practices.⁴⁴ For example, they frequently connect a weak beat or portion of a beat to a strong beat or portion of a beat, thereby reversing the normal pattern (e.g., Sonata 5i, 34).

Slurs could also be used to avoid the emphases which would normally occur as a result of accentuation practices. For example, in Sonata 6i, 22-23, 54-55, a slur is extended across a bar line, cancelling the emphasis which would otherwise have been given to the E# on the downbeat. Such an emphasis would have been problematic for two reasons:

1. The right hand E# would be a cross relation with the left hand E.
2. The right hand E# would not have led smoothly to the A on the second beat.

Slurs often occur in such a way as to highlight stepwise motion (e.g., Sonata 5i, 22-23).

Eighteenth century composers frequently used slurs to connect ornaments to other notes, and Benda was no exception. He often did this in the case of the Pralltriller, and occasionally in the case of the slide, the turn, the appoggiatura, and other ornamental figures. However, there also exist a large number of cases where these ornaments are not connected to other notes by a slur.

Even in the absence of a slur in performance appoggiaturas were always joined to the following tone,⁴⁵ unless the resolution was delayed.⁴⁶ This general rule

applied whether the appoggiatura was written as a small note or in normal size.⁴⁷ Benda's appoggiaturas notated in notes of normal size were very frequently, but not always, connected to their resolutions with by a slur.

C. P. E. Bach and Türk were among those suggesting that slurred notes of broken chords be held throughout the harmony.* In one of Benda's accompaniments, Sonata 10ii, 22, 38, 55, this seems to be called for. However, only one other such left hand accompaniment contains slurs (Sonatina 32, 14-16).⁴⁸ There are a number of instances where right hand melodies outline triads, for all or some portion of the notes under a slur, and these notes could conceivably be held down.

The presence of a slur over notes was an indication that ornaments should not be added.⁴⁹ Inequality was also not to be performed if a slur extended over more than two notes.⁵⁰ Some of Benda's slurs may have been added for these reasons.

For his time, Benda extended an unusually large number of his slurs across the bar line. This occurs in 24 (29%) of his movements.** It is significant that they appear hardly less frequently in the 1757 sonatas than in the later sonatas and the sonatinas, since slurs across the bar line were exceptional throughout most of the 18th century, but

*Bach/ESSAY, p. 155; Türk/SCHOOL, pp. 344-345. According to Dart/INTERPRETATION, p. 99, this practice was applicable in French and German keyboard music from Buxtehude to Haydn.

**Sonatas 2ii, 4ii, 5i, 6i, 7iii, 9i, 10iii, 11iii, 12iii, 13iii, 15ii, 15iii, Sonatinas 1, 3, 5, 6, 8, 14, 16, 20, 22, 26, 29.

were especially rare previous to the later parts of the century.⁵¹

The fact that Benda used such slurs comparatively frequently, even in his earliest sonatas, is evidence that he was very meticulous regarding the placement of slurs. He obviously meant exactly what he notated with his articulation indications and this care can be used as evidence that all his markings should be taken seriously.

The fact that Benda extended slurs across bar lines can also serve as evidence that slurs which do not extend across bar lines should not be treated as if they did. Too often such slurs are extended by performers or editors, under the mistaken notion that composers intended the slurred passage to continue even though the slurs themselves ended at the bar lines. The present writer believes that the examples from Benda's music, as well as some other 18th century composers', including C. P. E. Bach, Mozart and Haydn, show that composers were very willing to extend slurs across bar lines when they desired this effect. Therefore, they would have done so more often if they had wanted the slurs to be extended.

The reasons Benda appears to have extended slurs across the bar line were:

1. to promote accents on a weak part of a beat or weak beat of a measure
2. to prohibit an accent on a strong beat or measure
3. to indicate legato

4. to connect an appoggiatura or a suspension to its resolution.

Noteworthy individual uses of slurs across bar lines occur in the following cases:

Sonatas 2ii,2; 12iii,43-44; 13iii,44-46; 15ii,i, 8-9, 12-13, 16-17, 26-27, 34-35, 38-39, 42-43.

It is significant that Benda employed slurs as often as he did in many of his works. In the Sonata 7i nearly every eighth note and sixteenth note (excluding triplets) in the right hand is provided with slurs, and in the second movement of this sonata almost every right hand eighth, triplet eighth, sixteenth and thirty-second note is given a slur. In Sonata 10i almost all of the right hand sixteenth and even some of the thirty-second notes are slurred. This could be taken as a sign of increased desire for legato on the part of Benda in his later works, and/or as a sign of additional use of legato as the 18th century progressed.

The works which contain an especially large number of slurs (e.g., Sonatas 7 and 10) are likely to have been intended primarily for the clavichord.* These works of Benda are usually more effective when performed on the modern piano, than are the works with fewer slurs which may have been intended primarily for harpsichord.

The works of many composers, including Benda, contain corresponding passages which employ a different use of slurs.

*Sonata 7 is known to have been primarily intended for the clavichord. See p. 843 below.

In some cases, this appears to be intentional, while in others it is probably attributable to carelessness on the part of the composer, copyist, or publisher. Whether to observe the discrepancies or make the passages alike must be decided on a case by case basis. If in doubt, the performer should probably observe the discrepancy.

The obvious exaggerated rendition of slurs in keyboard music too often heard today in the name of authenticity or textual fidelity, is not only contrary to the best interest of the music, but also historically unjustified. To fully understand slurs in 18th century keyboard music it is necessary to understand their origin in string bowings, which were not usually intended to effect an obvious break in continuity. Instead they indicated a change of bow direction, which can cause a subtle psychological and aural change in the music, mostly through providing a slight emphasis on the first note of the new bowstroke. This is why Leopold Mozart wrote that "bowing can greatly vary a phrase and . . . gives life to the notes."⁵² Tonguing effects a similar change on wind instruments.

Therefore, the keyboardist should view keyboard slurs as representative of bowings and should seek to emulate the experienced string player. He should not ignore the slur indications as is often done, but should understand their background and purpose. On an instrument such as the modern piano, there is not as much need for obvious separations as there is on an instrument which is not capable of unlimited nuance.

It would be constructive to give more attention to the slur as an indicator of a durational stress on the first note of the group, rather than to highlight the separation between the last slurred note and the following note.⁵³

While this first note under a slur was usually intended to be louder than the other notes, care should be taken that its tone be pre-heard in the performer's ear, and that it be coaxed beautifully from the piano and not hit percussively, out of a desire to achieve emphasis.

Staccato

Benda specified that notes be performed staccato in 11 sonata movements and 15 sonatinas (32% of his movements).^{*} Only two movements of the 1757 sonatas employ staccato indications (Sonatas 2i and 3ii). Sonatas 10 and 16 are the only sonatas in the Sammlungen in which no movements contain any staccato indications.

Eighth notes are the values most frequently assigned staccato indications, although quarter notes are provided them almost as often. Four movements, all of which fall in Andante-derived categories, include sixteenth or triplet sixteenth notes which are provided with staccati. One movement includes a staccato dotted eighth note. None of Benda's staccati appear over extremely fast notes in fast tempi or in movements of slow tempi.

^{*}Sonatas 2i, 3ii, 7i, 7ii, 8iii, 9i, 11iii, 12i, 13ii, 14i, 15i, Sonatinas 1, 3-5, 7, 10, 13, 15, 18, 20-23, 25, 34.

Most of Benda's usages of staccato govern more than one note, although several instances occur where only one note is marked staccato. Most of Benda's staccato indications do not apply to more than three consecutive notes. Exceptions are found in Sonatinas 7, 10, 13, 15, 20 and 34, and Sonata 3ii. This last work includes a passage of 17 fortissimo triplet sixteenth notes.

Nearly every staccato indication occurs in a forte passage, except Sonata 9i, and Sonatinas 1 and 15, which include them in piano sections. Sonatina 34 contains them in a pianissimo passage and Sonata 3ii includes some staccati which are marked fortissimo.

Most of Benda's uses of staccato seem to imply a crisp attack. On some occasions they create an impression of playfulness and cuteness, and on others, a naïveté and innocence. However, some create more of an accented, sforzando effect, and sometimes provide a breathless finish to a phrase. Therefore, although Benda's staccati all sound best when performed crisply, variety in their character should be observed.

All of Benda's staccato indications in the original editions appear in the form of strokes (|), with no usage of a dot. This was not unusual in the 18th century. Engravers tended to employ a dot or a stroke, according to their own convenience, and without regard for what the composer had specified. (The wedge [▼] became used increasingly often instead of the [|] which was more often employed in earlier

times.)⁵⁴ Therefore, without access to Benda's manuscripts, one cannot be certain that Benda did not use dots. However, this is probably not an important issue, as C. P. E. Bach stated that there was no difference in meaning between the dot and the stroke (or wedge).*

The modern view of the staccato stroke might best identify the style of performance which Benda had in mind for many of his notes marked staccato. Türk's definition of staccato was "struck very quickly," and he utilized C. P. E. Bach's suggestion of half the notated value for normal performance.⁵⁵ C. P. E. Bach stated that staccato notes were "always held for a little LESS than half of their notated length."⁵⁶

All of the staccato indications in the MAB edition are in the form of dots. It is unfortunate that the MAB edition included so many inauthentic staccato indications that it is impossible to tell which were original.

There appear to be no usages in Benda's music of staccato strokes to indicate an accent, the way Mozart

*Bach/ESSAY, pp. 154, 39. In his Probestücke Bach avoided strokes in order to avoid confusion with the fingering number 1. Quantz/FLUTE, p. 223, and Mozart/TREATISE, p. 45, did recognize different styles of performance implied by the stroke (or wedge) and the dot. However, they were both writing, in this instance, with regard to violin performance. Therefore, Bach's viewpoint is probably the one to follow when considering the works of Benda. Türk/SCHOOL, p. 342, stated that dots and strokes meant the same thing, although he mentioned that "some composers used the stroke to indicate a shorter staccato than that indicated by the dot." Clementi, Adam, Czerny, and Beethoven (at least in his later works), are examples of composers who considered the stroke to imply a shorter performance than the dot. See Drake/BEETHOVEN, pp. 135-137.

sometimes used them.⁵⁷ However, in some cases, Benda's staccati do imply weightiness.

There are many gradations of staccati in performance.⁵⁸ Therefore, several factors should be taken into account when determining the exact duration of a staccato note. These include the following:

1. Tempo. Particular care should be taken so that staccato notes in slow pieces do not sound "too dry and meagre." They should be longer in serious, tender, sad pieces than in fast, joyous pieces.⁵⁹
2. Dynamic Level. Staccati should in general be longer in piano passages than in forte passages. In addition, care should be exercised that all staccato notes do not sound forte.⁶⁰ Failure to do this can result in the sense of line being destroyed.
3. Exact Note Values. Too often staccati have been given a very brief duration without regard for the relative lengths of the notes.⁶¹
4. Intervals. Staccati are usually to be longer in stepwise progressions than in skips.⁶² Although many of Benda's notes marked staccato do occur in disjunct passages, almost as many occur in conjunct passages. Therefore, Benda's works do not illustrate Bach's statement that, "In general detached notes appear mostly in leaping passages."⁶³
5. Instrument. The harpsichord, clavichord and fortepiano do not permit the great variety of staccato treatments

which are possible on the modern piano. Crisp staccati, which on the modern piano can sound overly dry,* can sound very appropriate on the harpsichord, clavichord or fortepiano. Longer staccati favored by many modern pianists can sound lethargic on the harpsichord, clavichord or fortepiano.

6. Acoustics. Staccati should not be too short in a hall with a fast decay.⁶⁴

Tenuto


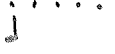
Benda used the term tenuto in five of his movements: Sonatas 11i, 16i, 16iii, Sonatinas 2 and 21. It does not appear in any of the 1757 sonatas. C. P. E. Bach specified that tenuto required a note to be held fully, in contrast to the usual practice of holding notes for half their value.⁶⁵ All of Benda's uses of tenuto occur over quarter notes (or dotted quarters in $\frac{6}{8}$), and in a majority of instances, the note with the tenuto occurs on a weak beat. Therefore, in these cases the tenuto helps to create an effect of syncopation.

Türk warned the clavichord performer not to strike the notes marked tenuto so strongly that the pitch of the note could rise.⁶⁶ This is especially relevant when playing Benda's works on the clavichord, since in these works tenuto only appears in forte sections. None of Benda's tenuto

*Schnabel in Wolff/SCHNABEL, p. 168, complained that for many pianists "music stops where the staccato begins."

indications appear in the MAB edition.

Portato and Bebung

In his keyboard works Benda never employed a staccato sign in conjunction with a slur (), which in the 18th century was frequently referred to as portato, or Tragen der Töne (to carry the tones). Nor did Benda ever employ the sign for Bebung ().

The portato was not a note midway between staccato and legato in 18th century clavichord pieces. C. P. E. Bach described portato notes as being "played legato, but each tone is noticeably accented,"⁶⁷ and Türk described portato as follows: "When one tone progresses to another, there will be no interruption of the sound."*

The Bebung was closely related to portato, and was executed in a similar manner. The difference was in the number of times the key was pressed after the finger stroke, which was shown by the number of dots above the note to be given the Bebung.⁶⁸ Bach stated that the portato, as well as the Bebung, applied only to the clavichord.⁶⁹ Türk concurred, stating that not only could the Bebung only be effected on a clavichord, but "indeed, only on a very good clavichord." He

*Türk/SCHOOL, pp. 421, 343. For string, vocal and wind music this sign did indicate that the notes should be articulated separately, although played in one bow or breath. See Quantz/FLUTE, pp. 223, 232, and Mozart/TREATISE, p. 45. Later in the 18th century this non-keyboard usage was used in keyboard music not written for the clavichord. See Cooper/CLAVICHORD, pp. 44-46, regarding the problem of which performance was intended in keyboard music. See also Badura-Skoda/MOZART, pp. 65-66.

also warned against using the Bebung too frequently and against pressing so hard on the key in Bebung or portato that an undesirable distortion of the pitch resulted.⁷⁰

The reason why Benda never notated portato or Bebung can only be conjectured, especially since he was an admirer of C. P. E. Bach and specifically wrote at least one of his sonatas for the clavichord.⁷¹ Perhaps he assumed that the appropriate usage of this effect would be self-evident to the performer. His failure to notate it cannot be used as evidence that he disapproved of it. According to Kenneth Cooper, relatively few examples of notated Bebung occur in the entire literature,⁷² and Johann Samuel Petri wrote in 1767 that Bebung "most of the time is not indicated, but is found in performance nonetheless."⁷³

Articulation and the Modern Piano

Although an ability to play legato beautifully is essential to every pianist, pianists who perform 18th century music in a continuous super-legato manner run the risk of reducing "all sound to vowels without consonants."⁷⁴ It robs the music of variety, punctuation, and rhetorical speech-like declamation. (That the latter was a basic component of the 18th century musical language can be ascertained by reading almost any 18th century treatise.) A slightly non-legato touch should frequently be used to provide an animated sparkle, and a focus and clarity should always be present.

Eighteenth century musical articulation can be compared to rococo art and architecture as has been done by Garrick Ohlsson:

When they designed decorations over a doorway in a palace, they didn't use one long undulating totally connected curve. They did use large lines, to be sure, but these lines were made up of many small components. These interlocking details were at least as conceptually important as the overall design.⁷⁵

Since Benda's articulation markings were a very essential part of his musical language, they should be carefully studied by the modern pianist, who should then subtly convey their original intent without sacrificing the tonal beauty of the modern piano. The articulation should always sound natural and not labored or fussy. It should be viewed as a means by which to bring the music to life, and not as symbols to be woodenly or pedantically executed. It should never interfere with the musical line.

When performance takes place on 20th century instruments, adjustments and compromises must sometimes be made in order to serve the best interests of the music and the modern piano, and to reach today's listeners. Performance on a 20th century instrument must be in 20th century terms, while still retaining an awareness of the 18th century origins of the music.

Accentuation

Accents generally fall into two main categories-- those which achieve emphasis through volume (dynamic) and

those which achieve emphasis through duration (agogic). Very often a note will be emphasized through both means. Accentuation was especially significant in times previous to the 19th century because the dynamic element was less prominent as a fundamental parameter of musical expression.

Eighteenth century musicians recognized three general types of accents:

1. grammatical or metric
2. oratorical or rhetorical
3. pathetic.⁷⁶

Metrical (Grammatical) Accents

Metric (grammatical) accents occur as a result of stressed and unstressed units--beats, measures and phrases. These stresses may be viewed as strong and weak, and as long and short, and have often been compared with stressed and unstressed syllables in poetry. The notes receiving stresses were designated as good or principal notes, and those which were unaccented, as bad or passing notes.* Notes were perceived as containing an apparent value (extrinseca), the value of the note as notated, and an inner value (intrinseca), determined by the note's place in the measure and intended to be subtly reflected in performance. While the latter concept is not unrecognized

*This concept is not unrelated to that of consonance and dissonance, since both areas are examples of the alternation of tension and relaxation, which is the essence of Western music. Sachs/R AND T, p. 268.

in performance today, in the 18th century it was accorded tremendous importance and affected many aspects of performance: rhythm, meter, tempo, rubato, ornamentation, embellishment, fingering.* None of these elements can be fully understood or discussed without a background knowledge of accentuation.⁷⁷

The following discussion of metrical accents will be divided into the accentuation of notes within a beat, beats within a measure, and measures within a phrase.

Notes Within a Beat

Quantz, C. P. E. Bach, Leopold Mozart and Türk were among the many 18th century musicians who wrote regarding metrical accents of notes within beats.

Quantz's was by far the most thorough discussion with regard to this issue. He suggested stressing notes by holding a little longer and often playing them with more force in the following situations:

1. in common time:
 - a) the 1st note of a triplet
 - b) the 1st of four sixteenths
 - c) the 1st of eight thirty-seconds
2. in ϕ :
 - a) the 1st of four eighths
3. in triple time:
 - a) the 1st note on the downbeat, whether an eighth

*Babitz/LENGTH, p. 37, has stated that "the 'length of time' that the notes were actually held . . . is the central problem of baroque performance study."

or sixteenth

4. the 1st, 3rd, 5th and 7th notes of figures made up of "the quickest notes in every piece of moderate tempo, or even in the Adagio." These usually included:

♪ in $\frac{3}{2}$, ♪ in $\frac{3}{4}$, ♪ in $\frac{3}{8}$, ♪ in ϕ , and ♪ or ♪ in $\frac{2}{4}$ or $\frac{4}{4}$ time.

Exceptions to this principle included the following:

- a) quick passagework in a very fast tempo. Only the 1st of every four notes is held longer and played stronger.
- b) quick passagework in vocal music unless it is slurred
- c) notes with staccato strokes or dots above them
- d) several repeated notes
- e) the presence of "a slur above more than two notes, that is, above four, six or eight"
- f) eighth notes in giges

This principle also applied in the case of rests which appeared on a downbeat (e.g., ♪ ♪ ♪ is to be performed as ♪ ♪ ♪).⁷⁸

While the description in category 4 has often been interpreted as describing the French practice of notes inégales, according to Babitz, this is not correct. The error stems from a confusion of the practice of dotting and the employment of slight rhythmic alteration. The French tended toward extremes of alteration of equal notes which frequently approached the performance of dotted notes. Quantz, however, specifically stated that the long (good) notes were not to be

held as long as dotted notes, and he continually emphasized that the stressing of principal notes was to be done very subtly: "a little unequally," "held a little longer," "slightly held and stressed."⁷⁹






While this difference argues against the use of extreme inequality in non-French music, it does support the concept that some amount of inequality was and can be employed in non-French music, as Sol Babitz has explained:

Many musicians hesitate to use inequality . . . because they believe that this convention was used only by French performers. This notion is based on an unfortunate misunderstanding concerning the difference between the typical French dotting (pointée) and the non-dotted slightly unequal ratios which were used in every country including France. Thus when some writers said that dotting is a French monopoly we are inclined to assume that they meant that slightly unequal is a French monopoly because we consider these terms synonymous. . . . The difference between France and the rest of Europe lay not in inégaux but in the ratios of inequality which for a time were sharper in France, or at least sounded sharper because of the lighter articulation. . . . The mild inequality is described from Soncta Maria to Quantz and can be considered the basic international speaking inequality. From time to time fashion demanded that it be supplemented by more extreme dotting, just as jazz inequality constantly changes.⁸⁰

Although C. P. E. Bach mentioned inequality in only one location, it is significant:

When the accompaniment is played with its proper bass on the long part of a bar, the passing tone is called regular (transitus regularis). With notes of equal value, the first, third, etc., are long according to the meter and the second, fourth, etc., short.⁸¹

Leopold Mozart referred to a type of inequality of slurred notes within a beat:

If several notes of this kind [ and  in ϕ ,  and  in 4-4, 2-4, and 3-4,  in 3-8, and 6-8,] follow each other, over which two by two, a slur be placed, then the accent falls on the first of the two and it is not only played somewhat louder, but is also sustained rather longer; while the second is slurred on to it quite smoothly and quietly, and somewhat late. . . . Often three, four and even more notes are bound together by such a slur.

Elsewhere, he provided more detail regarding this aspect:

The first of two, three, four or even more notes, slurred together, must at all times be stressed more strongly and sustained a little longer. . . . But this must be carried out with such good judgement that the bar-length is not altered in the smallest degree. The slight sustaining of the first note must not only be made agreeable to the ear by a nice apportioning of the slightly hurried notes slurred on to it, but must even be made truly pleasant to the listener.⁸²

Quantz was definite in his instructions regarding alteration. He did not usually list such practices as a possibility, but as a requirement, using phrases such as the following: "must be a little unequal," "must always be played a little unequally," "must always be held a little," "should always be heard a little longer," "must be stressed and held slightly," "must always be emphasized more."⁸³

It is possible that Quantz may have overstated his belief in inequality. Reichardt wrote in 1776:

It would also be very faulty if one always observed the stressing of notes--about which Mr. Quantz speaks so much--with a particular pressure on the bow. This stress is nothing but a slight weight that everyone who plays with a good feeling for the beat naturally gives to the longer notes without thinking about it.⁸⁴

But in the score of at least one of Cramer's etudes, Beethoven in the 1820's marked that the first and third 16th

notes of each group of four 16ths should be lengthened. Apparently with regard to another etude, Beethoven explained that melodic movement within a passage only became apparent through the observance of the long and short accents, without which a run had no meaning.⁸⁵ Therefore, some influence of alteration of notes between beats appears to have lasted into the 19th century.

Beats Within Measure

Türk wrote:

Each meter has strong and weak beats, although according to their external value or duration, they are equal to each other. . . . Strong beats are said to be internally long, or are called struck or accented beats. . . . Weak beats are also called internally short, passing or unaccented beats.⁸⁶

In $\frac{4}{4}$ meter, the downbeat was usually perceived to be the strongest, the third beat next strongest, and the second and fourth beats the least strong. In $\frac{3}{4}$, the downbeat was the only strong beat.* In $\frac{6}{8}$ and $\frac{6}{4}$ the first and fourth beats were strongest, and in $\frac{12}{8}$ the first, fourth, seventh and tenth. These guidelines were expected to be followed by performers unless a composer indicated a different realization.**

*Sources differed regarding the relative strength of the other two beats in 3/4. Kirnberger/ART, p. 397, stated that the second beat was sometimes accented and the third never, while Türk/SCHOOL, pp. 91, 324-325, 505, believed the third beat to usually be stronger than the second.

**Kirnberger/ART, pp. 392, 397, 398; Türk/SCHOOL, pp. 324-325, 505; Mozart/TREATISE, pp. 219-220. Babitz/VOCAL, pp. 27, 30, believes that 18th century musicians played with an accent on the downbeat about 75% of the time.

It is often forgotten that this aspect of metric accent was applied not only before the 18th century, but throughout the 18th, and through the first half of the 19th centuries. Some evidence is cited below:

1. J. A. P. Schulz wrote in 1774:

People are generally accustomed to observe only the strong beats of the measure, on which the various accents of the melody fall, and to let the weak beats go by as if they were only cursory.⁸⁷

2. Koch, in 1802, wrote regarding the Allegro:

The tones are generally separated rather decisively . . . without prejudice to the value of the so-called accented notes.⁸⁸

3. Clementi wrote that:

In passages and runs the long and short accents must have audible nuances, even if they have not been written in.⁸⁹

4. Czerny wrote, in 1839:

As it is one of the duties of a player never to leave the hearer in doubt as to the subdivision of the bar, it follows of course that where it is possible, he should mark by a gentle accent the commencement of each bar, and even of every . . . subdivision of it.⁹⁰

5. Chopin was criticized in Vienna in 1829 especially for "the nonobservance of the indication by accent of the commencement of musical phrases."⁹¹

6. The fact that the usual scheme of metric accents resulted in an overall diminuendo in the measure could explain why W. A. Mozart wrote crescendo in his scores, but no decrescendo, and why there is rarely any suggestion of a crescendo on successive notes.⁹²

7. Sol Babitz claims to have been "unable to find any

clear-cut statements against metric accents before

Franz Liszt."*

Liszt's statement in 1856 does serve as incontrovertible proof that metric accents were still employed at this time:

I wish to see an end to mechanical, fragmented, up and down playing, tied to the bar line, which is still the rule in many cases; I can only concede real value to playing that is periodic, that allows important accents to stand out and brings out the melodic and rhythmic nuances.**

Strong and Weak Measures

Measures were also viewed as being strong and weak. A group of measures usually followed the same pattern of accentuation as did the beats within a measure: the first

*Babitz/LENGTH, p. 24. The statement of Geminiani, Art of Playing on the Violin (1751), p. 9, quoted in Donington/IEM, p. 420,

If by your manner of bowing you lay a particular Stress on the Note at the Beginning of every Bar, so as to render it predominant over the rest, you alter and spoil the true Air of the Piece, and except where the Composer intended it, and where it is always marked, there are very few Instances in which it is not very disagreeable"

has been cited as opposing metric alteration. Donington/IEM, pp. 420, 495. If it was applicable generally, it does stand as an early example of the trend away from metric accentuation. However, attention should be given to Babitz's belief that Geminiani was arguing only against accenting the downbeat after a syncopation, and that if Geminiani's words are interpreted to oppose metric accents, they do not agree with his own examples. Babitz/LENGTH, pp. 23-24, Babitz/MOZART, pp. 72-73.

**Franz Liszt, Preface to his symphonic poems. Quoted by Wilhelm Furtwängler in Ton und Wort, Wiesbaden 1955, p. 262, quoted in Badura-Skoda/MOZART, p. 39. Newman/BACH, pp. 28, 79, states that this statement originated in a letter of Liszt's dating from 1856, and Newman translates part of it as a mode of playing, still customary in some places . . . a mechanical kind of playing which, meticulously adhering to the metre, splits up the performance by perpetually emphasizing the strong and weak beats.

measure was strongest, the third next strong and the second and fourth least strong.⁹³

This can account for the fact that Mozart and other 18th century composers tended to place increased melodic and harmonic tension in the second and fourth measures of their phrases in order to compensate for their weaker metric accent.*

According to Türk:

The beginning tone of every period [every greater or lesser point of rest] and the like must be given an even more marked emphasis than an ordinary strong beat. Strictly speaking, these beginning tones are themselves stressed to a greater or lesser degree according to whether they begin a larger or smaller part of the whole, that is, after a full cadence, the beginning tone [of the following section] must be more strongly marked than after a half cadence, or merely after a phrase division, etc.

If the phrase began with an upbeat or a weak beat, only the following strong beat was to be stressed.⁹⁴

Oratorical (Rhetorical) and Pathetic Accents

Oratorical (rhetorical) accents were placed on important melodic notes, regardless of whether the notes fell on the normal metric accent or not. Pathetic accents were an especially intense oratorical accent, and often were applied to salient dissonant melodic tones.⁹⁵

Notes deserving of oratorical and pathetic accents

*Newman/BACH, p. 199, referred to this as the "flowering" of melody, and stated that it occurred in music of the classical style 60% of the time. See also Badura-Skoda/MOZART, pp. 161-162.

included the following:

1. dissonant notes, intervals and chords, above all
2. syncopations
3. appoggiaturas
4. non-diatonic notes which effect a modulation
5. especially high or low notes
6. long notes among quicker notes
7. notes which announce a principal theme
8. bass notes which create a deceptive or authentic cadence.

The above notes were to be struck with increased "liveliness and force" in order to create emphasis.⁹⁶

However, another means of creating an oratorical or pathetic accent was through lengthening certain notes. According to Türk, this was done much less often and with great care, and was usually applied to the same notes which were emphasized through volume.

The orator not only lays more emphasis on important syllables and the like, but he also lingers upon them a little.

The amount of time one was to linger on a note depended on

1. the importance of the note
2. the length of the note and its relationship to other notes
3. the underlying harmony

Usually the length of extra time a note was held was to be scarcely perceptible. However, Türk allowed that a note could be lengthened up to half of its value.

That the following note loses as much of its value as has been given to the accentuated note goes without saying.⁹⁷

Concluding Remarks

Eighteenth century style in actuality "is in all its essentials the polar opposite of the modern style." The 18th century was the high point of systematized metric accentuation, whose principles were related to poetic meter. Twentieth century performance can be likened to free verse or prose, with its emphasis on the points of greatest harmonic and melodic tension, and its attempt to avoid the "tyranny of the bar line."⁹⁸

The different attitude toward accentuation in the 18th century corresponded with a different approach to articulation and tone production:

The late 18th century was a historical high point of light performance, with the articulation silence separating all unslurred notes. . . . Today we are at the zenith of the 'long-line' legato styles, with 'phrasing slurs' introduced at will. . . . The recent discovery of shoulder and elbow impulse in violin bowing and piano touch has made possible not only the most sustained legato but also the 'biggest tone' in history; the late 18th century on the other hand was a period of wrist and finger control, aimed primarily at producing metric and dynamic subtleties on instruments considerably weaker and more sensitive than those in use today.

Approaches to rubato, phrasing and fingering in the 18th century were also a result of principles of accentuation:

In the late 18th century the baroque convention of playing equal notes slightly unequal was still functioning in many ways. . . . Today such rubato within the beat is considered in bad taste because it is reminiscent of the extremely exaggerated note holding of the late romantic period. As for the phrasing of passages, these were broken up into small groups to fit the grouped scale fingerings whereas today they are played with precise 'pearl-like' evenness, exactly as they appear in the notation.⁹⁹

In the 18th century, an oratorical (rhetorical)

accent could counteract the regular metrical accent. But these stressed notes were not approached by a crescendo, as they frequently are today. Unless otherwise indicated, the metrical accent took precedence over melodic and harmonic tension, and frequently the high points of melodies were ignored.¹⁰⁰

Accounts of Beethoven's playing testify to the important role which accentuation played and Schindler repeatedly stressed it:

1. His notes were sustained, and his accentuation was always very distinctive. . . . It was above all the rhythmic accent that he stressed most heavily and that he wanted others to stress. He treated the melodic (or grammatic, as it was generally called) accent, on the other hand, mostly according to the internal requirements. He would emphasize all retardations, especially that of the diminished second in catabile sections, more than other pianists. His playing thus acquired a highly personal character, very different from the even, flat performances that never rise to tonal eloquence.¹⁰¹
2. Beethoven frequently complained that "Czerny never sustains his notes and accentuates badly."¹⁰² Schindler himself used this as a basis for his own criticisms, such as that of Clara Schumann:

In respect to her feeling for the psyche of tone and her innocence of the most rudimentary knowledge of musical rhetoric, she had no equal.¹⁰³

3. According to Schindler, the two principal means which Beethoven used to achieve the rhetorical and oratorical effects in his music were the rhetorical pause and the caesura. He provided examples of how they were to be used in the performance of Beethoven's works.¹⁰⁴

4. Beethoven marked twenty of Cramer's etudes for his nephew's study,

indicating the best possible manner of playing them, with subtly differing accentuation but always in compliance with strict rules.¹⁰⁵

According to Schindler, these rules were derived from Clementi:

[Clementi] attempted to apply the rules of prosody even to certain instrumental passages where stressed and unstressed notes in endless sequence play an important role. . . . The prosodic stressed and unstressed beats to which he [Beethoven] referred in the twenty Cramer etudes are conclusive evidence of his adoption of Clementi's instruction in this regard.¹⁰⁶

Beethoven himself wrote:

Observing these longs and shorts helps the melodic movement to stand out in the passages; failing to observe them deprives every passage of its meaning.¹⁰⁷

Musicians today should not regard 18th century accentuation principles as producing a wooden or expressionless result. Quite to the contrary, these principles were intended to heighten the expressiveness of every note, and provide each note a "speaking" quality.¹⁰⁸

However, several factors argue against the use of 18th century metrical accentuation in performances on the piano today:

1. The use of the modern piano provides the pianist with an opportunity to employ almost unlimited dynamic nuances, so that one need not be dependent on metrical accentuation to achieve expression.
2. Metric accentuation was intended to be used in conjunction

with the employment of articulation silences. Even a major proponent of metric accentuation, Sol Babitz, acknowledged this.

In the context of the modern legato style, dynamic metric accents will sound banal.¹⁰⁹

They will interrupt the flow with gratuitous bumps.¹¹⁰

3. Instructions and practices intended for one instrument must be handled with great care when employed on other instruments. Babitz also recognized this when he stated:

The employment on modern instruments of instructions intended for those of another era is at best makeshift.*

*Babitz/MOZART, p. 89. Even when not employing 18th century metric accentuation in its totality, today's performer should utilize some of the broad implications of this system, without altering today's customary approaches to interpretation. See Thurmond/NOTE GROUPING, *passim*; Wolff/SCHNABEL, pp. 55-72; Baker/KOCH, pp. 39-43.

Footnotes

¹Phrasing and articulation are discussed in Badura-Skoda/MOZART, pp. 53-68; Ratner/CLASSIC, pp. 190-196; Harich-Schneider/HARPSICHORD, pp. 24-29; Bodky/BACH, pp. 201-222; Kirkpatrick/SCARLATTI, pp. 304-322; Donington/IEM, pp. 470-481; Wolff/SCHNABEL, pp. 26-29, 66-72; Keller/PHRASING, passim; Keller/WTC, pp. 41-42; Dorian/HISTORY, pp. 155-164, 183-184, 193-194; Rothschild/MOZART AND BEETHOVEN, pp. 37-56.

²The history of phrasing signs is discussed in Keller/PHRASING, pp. 16-21.

³Quantz/FLUTE, p. 90; see also Quantz/FLUTE, pp. 87-88, 122, 166; and Mozart/TREATISE, pp. 101-102.

⁴Türk/SCHOOL, pp. 329-332.

⁵Keller/PHRASING, p. 14.

⁶Quantz/FLUTE, pp. 87-90.

⁷Kirnberger, in J. G. Sulzer's Allgemeine Theorie, vol. II, p. 35, quoted in Haggh/TÜRK, p. 508. Haggh/TÜRK, pp. 502-512, is very helpful in gaining an overview of this complicated subject. While Kirnberger's and Türk's views were directly available to the writer, those of Riepel, Koch and Daube are from Baker/KOCH and Buelow/CONCEPT which frequently quote and cite these and other theorists. This subject is also discussed in Ratner/CLASSIC, pp. 91-98, 103-107, 209-211; Ratner/PERIOD; Keller/PHRASING, pp. 21-30; Rothschild/MOZART AND BEETHOVEN, pp. 57-63.

⁸Johann Mattheson, in Lenneberg/MATTHESON, p. 206. (Selections from Chapter 9 of Part 2 of Der Volkommene Kapellmeister appear in Lenneberg/MATTHESON, pp. 206-223.)

⁹Türk/SCHOOL, pp. 332-336, 511-512; Haggh/TÜRK, p. 509, which lists all the instances of Türk's uses of Einschnitte in his treatise.

¹⁰Kirnberger/ART, pp. 407-408, 118.

¹¹Joseph Riepel and Heinrich Koch, cited in Baker/KOCH, pp. 4-8, 13; Kirnberger/ART, pp. 404-405, 409-410; J. F. Daube, cited in Baker/KOCH, p. 38 and Buelow/CONCEPT, p. 188.

¹²Joseph Riepel and Heinrich Koch, cited in Baker/KOCH, pp. 7, 16-20, 24, 32-37; Kirnberger/ART, pp. 410-412, 416.

¹³Rosen/SF, pp. 97, 25; Ratner/CLASSIC, pp. 34-35.

¹⁴Kirnberger/ART, pp. 404-405, 408; Heinrich Koch, cited in Baker/KOCH, pp. 12, 20-21, 43. See also Joseph Riepel, cited in Baker/KOCH, pp. 4-8.

¹⁵Heinrich Koch, cited in Baker/KOCH, pp. 21-24.

¹⁶Kirnberger/ART, pp. 109-117.

¹⁷Newman/SCE, p. 437, citing Sonata 2ii in particular. Stilz/BERLINER, p. 50, also noted Benda's frequent use of deceptive cadences, citing Sonata 2iii, 21-22, as a beautiful model. See also Sonatina 5, discussed on p. and pp.

¹⁸McClanahan/CADENCE, provides many valuable insights into cadences, and their relevance to performers. See also Wolff/SCHABEL, pp. 49-53.

¹⁹Bukofzer/BAROQUE, p. 379.

²⁰Bach/ESSAY, pp. 148-149; Quantz/FLUTE, pp. 112, 133; Mozart/TREATISE, pp. 220, 223.

²¹Türk/SCHOOL, pp. 342, 347-352.

²²Quantz/FLUTE, pp. 230-231, 168, 290-292; Mozart/TREATISE, pp. 50-51.

²³Türk/SCHOOL, pp. 347-348, 352; C. P. E. Bach/ESSAY, pp. 148-149; Quantz/FLUTE, pp. 123, 125, 133.

²⁴Bach/ESSAY, pp. 149, 155; Quantz/FLUTE, pp. 125, 133; Türk/SCHOOL, pp. 347-348.

²⁵Heinrich Koch, Lexicon, pp. 62-65, 142-143, 130-131, 1169, quoted in Ratner/CLASSIC, p. 183.

²⁶Türk/SCHOOL, p. 349.

²⁷Türk/SCHOOL, pp. 349-350; Quantz/FLUTE, p. 133.

²⁸Türk/SCHOOL, p. 352; Bach/ESSAY, p. 155.

²⁹Türk/SCHOOL, p. 352.

³⁰Bach/ESSAY, p. 149.

³¹Bach/ESSAY, p. 157.

³²Türk/SCHOOL, pp. 345-346.

³³F. W. Marpurg, Anleitung, 2nd ed., 1765, pp. 28-29,

quoted in Haggh/TÜRK, p. 516 (also appears in Donington/IEM, p. 479; and Badura-Skoda/MOZART, p. 54).

³⁴Quantz/FLUTE, p. 133.

³⁵Mozart/TREATISE, p. 223. See Quantz/FLUTE, p. 232, for his instructions regarding the duration of accompanying figures.

³⁶Pierfrancesco Tosi, Opinioni, p. 111, cited in Neumann/ORNAMENTATION, p. 554. See also Ratner/CLASSIC, p. 192.

³⁷Quantz/FLUTE, p. 127.

³⁸Carl Czerny, quoted in Thayer/BEETHOVEN, p. 88.

³⁹Carl Czerny, quoted from his reminiscences, in Schonberg/PIANISTS, p. 44.

⁴⁰Muzio Clementi, quoted in Palmer/BAGATELLES, p. 4. The capital letters and punctuation are Clementi's.

⁴¹This confirms the statement of Bach/ESSAY, p. 155, to the same effect.

⁴²Quantz/FLUTE, p. 133.

⁴³Türk/SCHOOL, p. 344; Bach/ESSAY, pp. 154, 157, 158; Mozart/TREATISE, pp. 130-131, 123-124, 220. See also pp. 635-649 above.

⁴⁴See pp. 635-649 above.

⁴⁵See p. 728 below.

⁴⁶Badura-Skoda/MOZART, pp. 62-63; Keller/PHRASING, pp. 37-38.

⁴⁷Badura-Skoda/MOZART, pp. 62-63.

⁴⁸Non-legato accompaniments are discussed in Badura-Skoda/MOZART, pp. 67-68, and Newman/ENIGMA, p. 12.

⁴⁹Bach/ESSAY, p. 106.

⁵⁰Quantz/FLUTE, pp. 123-124.

⁵¹Keller/PHRASING, p. 58. Keller/PHRASING, pp. 58-61, discusses slurs across the bar lines as does Badura-Skoda/MOZART, p. 60.

⁵²Mozart/TREATISE, p. 114. The performance of slurred notes at the keyboard is discussed very convincingly with examples, in Palmer/BAGATELLES, pp. 4-6, and Palmer/BEETHOVEN, pp. 3-6. See also Badura-Skoda/MOZART, pp. 55-63; Keller/PHRASING, pp. 43-47; and Newman/ENIGMA.

⁵³See also Gates/INFLUENCE, pp. 100-104.

⁵⁴Keller/PHRASING, pp. 42, 49. See also Keller/PHRASING, pp. 47-51.

⁵⁵Türk/SCHOOL, pp. 112, 343. Quantz/FLUTE, p. 232. stated the same guideline.

⁵⁶Bach/ESSAY, 154. Capitalization is by the present writer.

⁵⁷See Badura-Skoda/MOZART, pp. 64-65.

⁵⁸Keller/PHRASING, pp. 34-36, discusses this.

⁵⁹Quantz/FLUTE, pp. 223, 232; Türk/SCHOOL, p. 343; Bach/ESSAY, p. 154.

⁶⁰Türk/SCHOOL, p. 343.

⁶¹Türk/SCHOOL, p. 343; Bach/ESSAY, p. 154.

⁶²Türk/SCHOOL, p. 343.

⁶³Bach/ESSAY, p. 154.

⁶⁴Leinsdorf/ADVOCATE, pp. 78-79, discusses this, as well as other issues relating to the performance of staccati.

⁶⁵Bach/ESSAY, p. 157. See also Türk/SCHOOL, pp. 112, 345.

⁶⁶Türk/SCHOOL, pp. 339, 512.

⁶⁷Bach/ESSAY, p. 156.

⁶⁸Mitchell/BACH, p. 156. The Bebung and portato are discussed in Cooper/CLAVICHORD, pp. 29-47, 211-239; Neupert/CLAVICHORD, pp. 39-42; Donington/IEM, pp. 229-235; Haggh/TÜRK, pp. 515-516; Neumann/ORNAMENTATION, p. 521.

⁶⁹Bach/ESSAY, p. 157.

⁷⁰Türk/SCHOOL, pp. 281, 339, 343. See also Haggh/TÜRK, p. 490.

⁷¹See p. 843 below.

⁷²Cooper/CLAVICHORD, p. 36. Cooper/CLAVICHORD, pp. 211-230, includes examples from the works of C. P. E. Bach, J. G. Müthel, F. G. Fleischer, E. W. Wolf, Hüssler, Neefe, N. G. Gruner, Türk, F. S. Sander and Wilhelm Bernhard. See also Stilz/BERLINER, p. 101.

⁷³Johann Samuel Petri, Anleitung zur Praktischen Musik, 1767, quoted in Cooper/CLAVICHORD, p. 37.

⁷⁴Kirkpatrick/SCARLATTI, pp. 305-306.

⁷⁵Ohlsson/BACH, p. 66.

⁷⁶Ratner/CLASSIC, p. 191, citing J. J. Rousseau, Hiller, Koch, and J. F. Christmann. Donington/IEM, pp. 495-498, discusses accentuation in general.

⁷⁷Eighteenth century theorists who described this subject included Mattheson, Walther, Heinichen, Quantz, E. W. Wolf, Türk and Koch. They are cited in Babitz/PROBLEM, pp. 536-537; Ratner/CLASSIC, pp. 70-80, 191-196; Rothschild/MOZART AND BEETHOVEN, pp. 64-75. Babitz discusses this subject at length in the following: Babitz/PROBLEM; Babitz/LENGTH; Babitz/MOZART; Babitz/ADDITIONS.

⁷⁸Quantz/FLUTE, pp. 123-124, 281, 130, 74, 76, 132, 223. Babitz/PROBLEM, p. 561, discusses these passages in great detail and includes references to many other musicians' statements on the subject.

⁷⁹Quantz/FLUTE, pp. 123-124, 74, 76, 84, 87, 112, 130, 132, 281.

⁸⁰Babitz/LENGTH, pp. 31-32. See also Babitz/VOCAL, pp. 25-26. Regarding notes inégales see: Babitz/ADDITIONS; Babitz/LENGTH; Babitz/NOTES INÉGALES; Babitz/PROBLEM; Bodky/BACH, pp. 183-186; Bryt/NOTES INÉGALES; Collins/NOTES INÉGALES; Dart in Westrup/PERFORMANCE, p. 125; Donington/COMMUNICATIONS; Donington/INEQUALITY; Donington/IEM, pp. 452-463 (especially pp. 460-463), 655-670; Donington/TEMPO, pp. 41-43, 47-48; Donington, in GROVES IV, pp. 477-482; HARVARD, pp. 411-412; Kirkpatrick/SCARLATTI, pp. 316-317; McIntyre/GIGUES; Kochevitsky/NOTES INÉGALES; Neumann/COMMUNICATIONS; Neumann/EXTERNAL; Neumann/FRENCH INÉGALES; Pont/COMMUNICATIONS; Sachs/R AND T, pp. 296-301. See also pp. 559-560 above.

⁸¹Bach/ESSAY, p. 196.

⁸²Mozart/TREATISE, pp. 220, 130-131. See also Mozart/TREATISE, pp. 123-124. For Türk's views see Türk/SCHOOL, pp. 91, 81, 324-325, and Babitz/MOZART. The latter source includes information from the 2nd edition of Türk's treatise which was not in the 1st edition.

Regarding the views of Koch, see Baker/KOCH, pp. 24-26.

⁸³Quantz/FLUTE, pp. 74, 76, 84, 87, 112, 123, 130, 131, 132, 223, 281. See also Babitz/ADDITIONS, p. 5, and Babitz/LENGTH, p. 21.

⁸⁴J. F. Reichardt, Ueber die Pflichten des Ripien-Violinisten, pp. 28-29, quoted in Reilly/QUANTZ, p. 223.

⁸⁵Anna Gertrud Huber, Beethovens Anmerkungen zu einer Auswahl von Cramer-Etuden, p. 5, in Drake/BEETHOVEN, pp. 111-112.

⁸⁶Türk/SCHOOL, pp. 90-91.

⁸⁷J. A. P. Schulz in J. G. Sulzer's Theorie der Schönen Künste, quoted in Keller/PHRASING, p. 19.

⁸⁸Heinrich Koch, Lexikon, pp. 130-131, quoted in Ratner/CLASSIC, p. 183.

⁸⁹Muzio Clementi, quoted in Drake/BEETHOVEN, p. 111.

⁹⁰Carl Czerny, Complete Theoretical and Practical Piano Forte School, vol. III, p. 7, quoted in Drake/BEETHOVEN, p. 114.

⁹¹Weiner Theaterzeitung 1829, quoted in Strauss/PUZZLE, pp. 22-23.

⁹²Babitz/LENGTH, p. 36; Babitz/MOZART, pp. 65, 72, 74.

⁹³Türk/SCHOOL, pp. 324-326; Kirnberger/ART, p. 398. See also Ratner/CLASSIC, pp. 77-79; Babitz/MOZART, pp. 69 ff; McKean/PERFORMING.

⁹⁴Türk/SCHOOL, pp. 324-326, 505.

⁹⁵Ratner/CLASSIC, p. 191, based on J. J. Rousseau, Hiller, Koch and J. F. Christmann.

⁹⁶Quantz/FLUTE, pp. 253-254, 132; Türk/SCHOOL, pp. 324, 326-327, 506.

⁹⁷Türk/SCHOOL, pp. 327-329.

⁹⁸Babitz/MOZART, p. 62. See also Babitz/MOZART, p. 72. Babitz/VOCAL, pp. 31-32, and Babitz/ADDITIONS, pp. 8-11, include a summary of performance practice for various composers' works.

⁹⁹Babitz/MOZART, pp. 62-63.

¹⁰⁰Babitz/MOZART, pp. 65, 72-73, 79, and Babitz/LENGTH, pp. 35-36.

¹⁰¹Schindler/BEETHOVEN, pp. 415-416.

¹⁰²Schindler/BEETHOVEN, p. 416.

¹⁰³Schindler/BEETHOVEN, p. 435.

¹⁰⁴Schindler/BEETHOVEN, p. 417, 497-501.

¹⁰⁵Schindler/BEETHOVEN, p. 379.

¹⁰⁶Schindler/BEETHOVEN, p. 414.

¹⁰⁷Newman/BEETHOVEN, p. 75. Regarding Beethoven and accentuation, in addition to the above six citations, see Schindler/BEETHOVEN, pp. 400-401, 415-420, 439; Anton Schindler, "Für Studirende von Beethoven's Clavier-Musik" in Niederrheinische Musik-Zeitung, 1853-1867, No. 45, pp. 156-157, quoted in Drake/BEETHOVEN, p. 111; Newman/BEETHOVEN, pp. 65-75; Newman/TEMPO II, p. 25; Anna Gertrud Huber, Beethovens Anmerkungen zu einer Auswahl von Cramer-Etuden, pp. 3, 5, cited in Drake/BEETHOVEN, pp. 111-112.

¹⁰⁸Babitz/MOZART, p. 68.

¹⁰⁹Babitz/LENGTH, p. 25.

¹¹⁰Babitz/MOZART, pp. 76-78, 70-72, 89.

CHAPTER XXV

DYNAMICS

Dynamics in the 18th Century

Dynamics were an aspect of great importance to mid- and late-18th century musicians, since they were a fundamental means of portraying a passion or affect. Quantz was quite emphatic on this point, and frequently addressed it:

The exact expression of the Forte and Piano is one of the most essential matters in performance.¹

It is unfortunate that many musicians assume that music of the 17th and 18th centuries was and is mainly to be interpreted according to a literal adherence to the concept of "terrace dynamics," whereby sections of music assume contrasting dynamic levels and alternate in opposition to each other. Certainly this aspect of dynamics is present in the music and should not be overlooked or weakened.

However, it is not correct that nuances within a given dynamic level were not an essential ingredient of performance, and that use of graduated dynamics did not occur.²

Misconceptions regarding dynamics have often arisen because:

1. There are relatively few markings in many 18th century scores.
2. The organ and harpsichord are incapable of obvious

dynamic gradations.

The first fact does not negate nuances and graduated dynamics, since 18th century musicians perceived the score to be merely a guideline, a starting point, and not the provider of every interpretive detail. Eighteenth century musicians including Quantz recognized the fact that few dynamic indications appeared in the scores:

To observe the Piano and Forte only at those places where they are indicated is far from sufficient. . . . Each . . . must know how to introduce them with discernment at many places where they are not marked.³

Leopold Mozart echoed Quantz on this subject:

One must know how to change from piano to forte without directions and of one's own accord, each at the right time; for this means, in the well-known phraseology of the painter, Light and Shade.⁴

If musicians looking at Debussy's scores 200 years from now concluded that Debussy intended little pedal in his works, since there are almost no pedal indications in the scores, they would not be greatly different from 20th century musicians who think that 17th and 18th century music does not demand any dynamic nuances because they are rarely specified in the scores.

The second cause of misconceptions, the almost non-existent dynamic nuances obtainable on the harpsichord and organ, should not take precedence over several facts:

1. While it is true that the harpsichord and organ are not capable of obvious dynamic inflections, the clavichord, which was probably intended for much more keyboard music than has sometimes been thought, is capable of tremendous

nuance.

2. The oldest and most fundamental instrument, the human voice, has always employed subtle nuances. One particularly famous type of nuance was the messa di voce. The violin, which in the 17th and early 18th centuries became, along with the voice, the model for other instruments to imitate, likewise had no limitations on the nuances which it could create.
3. Rosamond Harding and David Boyden have cited numerous instances of dynamic inflection in the music, and in the theoretical sources, of the 17th and 18th centuries.⁵
4. The 18th century moved in the direction of increased awareness of dynamic subtlety. The clavichord's resurgence of popularity to its all-time high in the third quarter of the century, and the emergence of the piano into popular usage, are both symptoms of this urge for increased nuance.

Eighteenth century treatises reveal a total disdain for flat, uninflected performance. Leopold Mozart wrote:

The prescribed piano and forte must be observed most exactly, . . . one must not go on playing always in one tone like a hurdy-gurdy.⁶

Quantz provided more detail:

If . . . you play everything with the same colour or volume, the listeners will remain completely unmoved. . . . There are many more degrees of moderation between the Fortissimo and the Pianissimo than can be expressed by words; these degrees must be executed with great discretion. . . .

You must not always take these words in their extreme degree; you must proceed as in painting, where so-called mezze-tinte or half tints, by which the dark is imperceptibly joined to the light, are

employed to express light and shadow. . . . You must use the diminuendo and crescendo like half-tints, since this variety is indispensable.⁷

Some of the 18th century treatises describe subtleties of inflection which make this period as sensitive to dynamic inflection as any in modern European musical history. According to Quantz, every note was expected to have its own distinct gradation of sound:

Each note, whether it is a crotchet, quaver or semi-quaver, must have its own Piano and Forte, to the extent that the time permits.⁸

To support this performance ideal, Quantz, Leopold Mozart and C. P. E. Bach and Türk provided many detailed suggestions in the form of descriptions and examples. The underlying concept was built upon a sensitivity to the varying intensities of dissonance and consonance.

In general it can be said that dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them.⁹

Quantz provided additional detail by dividing a long list of dissonant sonorities into categories based on the degree of dissonance he perceived in each:

The dissonances are not all of equal importance, but must be regarded like salt and spice at meals, since the tongue always feels more effect for one kind than for the others.

Quantz also provided a 45-measure musical example employing a large number of different sonorities which he then individually labelled pp, p, mf, f, or ff, according to the degree of dissonance. A study of the example reveals that some of Quantz's designations in the example are inconsistent with his verbal evaluations. However, a few conclusions may be

drawn from his categories:

1. All inversions of the diminished 7th chord, and the augmented 6th chords are among the sharpest dissonances.
2. Inversions of dominant 7ths are rather sharp dissonances.
3. The supertonic 7th chord is only a mild dissonance.

Quantz believed that a study of his data would enable the player

to divine when to use the Piano, Mezzo Forte, Forte and Fortissimo without their being written out.¹⁰

Today's musician may not find this information as specifically helpful as Quantz intended it to be. But it is of value in heightening the awareness of performers to the varying degrees of dissonance, and to inspire them to reflect the relative differences in their music making.

Türk also emphasized that dissonances or dissonant chords should be "struck with more force than consonant ones," and that in principle "the sharper the dissonance or the more dissonances contained in a chord, the louder must the harmony be played." He also provided examples of harmonies which he considered strongly dissonant. These include augmented sixth chords and other chords, almost all of which contain a minor second or a major seventh. Türk also included a "less dissonant" category consisting of chords containing major sevenths and minor sevenths, such as minor 7th chords and major-minor 7th chords. He specified that a very skilled player should attempt to play chords "which are more or less consonant, with varying degrees of loudness."¹¹

Eighteenth century theorists also advocated the emphasis of non-diatonic pitches. C. P. E. Bach wrote:

A noteworthy rule which is not without foundation is that all tones which lie outside the key may well be emphasized regardless of whether they form consonances or dissonances and those which lie within the key may be effectively performed piano, again regardless of their consonance or dissonance.¹²

Quantz specified that those notes

raised irregularly by a sharp or a natural sign, or lowered by a natural or flat . . . must be stressed and brought out more than the others.¹³

Bach further stated that any

exceptional turn of a melody which is designed to create a violent affect must be played loudly.¹⁴

Türk stated that the harmonies

by means of which a modulation into a somewhat distant key is suddenly made or through which the modulation takes an unexpected turn, are also played relatively loudly and emphatically in order that they surprise even more in a manner that accords with their purpose.

His examples made extensive use of diminished triads and diminished 7th chords.¹⁵

What may surprise some musicians today is that C. P. E. Bach recommended that deceptive progressions or any unexpected resolutions be "brought out markedly to complement their function."¹⁶ Quantz concurred when he suggested stressing and bringing out more forcefully any bass note which

by a deception or so-called inganno moves up or down only a step, as, for example when the upper part cadences to C, and the bass instead of the octave below C, has the lower third A or A-flat, or the diminished fifth, F-sharp, as the key requires.¹⁷

Türk specified that a deceptive cadence should be accorded

a volume commensurate with its degree of expectability, and "whether it heads to a more distant or a more closely related key." His use of the term deceptive cadence is very broad and even includes playing any unexpected tones in the melody more loudly.¹⁸

Long notes in a prevailing texture of short notes were expected to be accented strongly. Leopold Mozart provided examples of such notes: a half note surrounded by triplets, and a quarter note in the midst of 16th notes.¹⁹

Phrases in unisons and octaves were to be given an especially forceful tone. According to Quantz, they "must be played in an elevated and majestic manner, with fire."²⁰

Quantz also stated that in contrapuntal passages the principal subject or notes resembling it was intended to be

vigorously stressed in each part, whenever it appears unexpectedly, especially if it begins in long notes.

The preceding notes were to be tapered before the entrance of the subject, if rests did not precede the subject.²¹

When the same or similar ideas, half or a whole bar in length, are repeated at the same pitch or transposed, Quantz suggested a softer dynamic for the second statement.²² Türk concurred, if the passage was played loudly the first time. He also suggested playing a repeated passage louder "especially when the composer has made it livelier through elaborations."²³

Some embellishments, as a matter of custom, were expected to be provided with dynamic shadings. Quantz

provided extremely detailed directions in this regard.²⁴

The dynamic shading of each note or sonority was also influenced by its metric placement. Quantz provided extremely detailed instructions as to whether every note in literally dozens of examples of music should be performed with a crescendo or decrescendo, or given a "strong," "stronger" or "weak" stress, and Türk also discussed this subject in detail.²⁵

The theorists were sensitive to the role which acoustics played in dynamic considerations, even to whether there was tapestry on the walls. In a large, reverberant room, Quantz advised not playing a subito piano too softly, so that it would not be drowned out by the reverberation. He also cautioned the performer to take into account the distance between the audience and the performer.²⁶

C. P. E. Bach's Probestücke furnish the present day musician with a valuable guide to mid-18th century dynamic usage, since Bach carefully marked²⁷ each dynamic, in contrast to many scores which contain only sporadic markings.

The fact that Quantz, Leopold Mozart and C. P. E. Bach pleaded for expressiveness through the use of dynamic subtlety does not mean that their advice was always heeded in their time. Burney had harsh words for the performances he heard in Berlin in 1772:

The musicians of many parts of Europe have discovered and adopted certain refinements, in the manner of executing even old music, which are not yet received in the Berlin school, where pianos and fortes are but little attended to, and where each performer seems

trying to surpass his neighbour, in nothing so much as loudness. . . . The musical performances of this country want contrast . . . those notes are expressed with too little attention to the degree of force. . . . When a piece is executed with such remitting fury, as I have sometimes heard, it ceases to be music [and] deserves no other appellation than that of noise.*

Benda apparently observed such performances when he visited Berlin in 1779. Kirnberger described a scene at the home of the cellist Mara, the younger:

Stupid people bellow like dogs the melody (of arias by Graun). This was witnessed by Georg Benda from Gotha, who also said immediately that if Graun knew this he would turn over in his grave in disgust.²⁸

Nevertheless, it is clear that the 18th century theorists provided much advice regarding the ideal use of dynamics. But before becoming too dependent on the theorists for an answer to every situation regarding dynamics, C. P. E. Bach's comment that a composer could introduce "either a forte or a piano at a given place for equally convincing reasons" should be remembered. Bach also cautioned that "for every case covered by even the best rule there will be an exception."²⁹ Therefore, as in all aspects of performance, the performer's good taste must become the final arbiter. Good taste with regard to dynamics was attained by having had good instruction, having observed outstanding performers, and being possessed of personal judgment, sensitivity, industry and much experience.³⁰

*Burney/TOURS, pp. 197-198. Although Quantz/FLUTE, p. 274, stated that many pay so little attention to dynamics, it should be mentioned that the Berlin musical environment was declining by the time Burney visited it in 1772.

Benda's Use of Dynamic Indications

Benda employed five different standard dynamic indications in the sonatas and sonatinas: pp, p, mf, f and ff. In addition to these standard markings, three other instructions which relate to dynamics occur: rf (rinforzando, sempre più piano, and sempre piano. Benda never used crescendo, decrescendo or diminuendo in his keyboard works, although many composers, including C. P. E. Bach, employed these terms regularly by the 1780's.* Table 31 shows the number of movements in which each dynamic marking occurs.

TABLE 31
NUMBER OF MOVEMENTS CONTAINING
SPECIFIC DYNAMIC MARKINGS

<u>Dynamic</u>	<u>No. of Sonata Movts.</u>			<u>No. of Sonatinas</u>	<u>Total</u>
	i	ii	iii		
pp	4	6	0	4	14
p	13	14	15	25	67
mf	3	1	0	5	9
f	13	14	15	25	67
ff	1	3	0	1	5
rf	0	1	0	0	1
sempre più piano	0	1	0	0	1

*Mozart/TREATISE, p. 52, had included crescendo and decrescendo in his list of terms published in 1756. Türk/SCHOOL, pp. 112-113, defined all of the dynamics mentioned above, and Czerny discussed them in his Complete Theoretical and Practical Piano Forte School, Vol. III, p. 5, quoted in Drake/BEETHOVEN, p. 81. The character Czerny imparts to each is as follows: pp--"secrecy, mystery, . . . effect of music at a great distance, or of an echo;" p--"Loveliness, Softness, tranquil equanimity or quiet sorrow;" f--"self-sufficing firmness and power, without excess or presumption; Passion within the limits of proper dignity;" ff--"exaltation; of joy to extacy [sic], of grief to rage . . . elevates

Only six sonata movements (five of which are among the 1757 sonatas) and eight sonatinas do not contain any dynamic markings. No sonata lacks indications in all movements.

More impressive than the fact that 83% of Benda's total movements contain dynamic indications is the extensiveness of markings within a given movement. For example, the sonatas contain over 300 indications of piano and the sonatinas over 150. This averages approximately one piano for every nine measures of music in each genre.*

Another evidence of Benda's attention to dynamics is his rather frequent use of pp, mf and ff. While these markings are not nearly as numerous as his piano and forte indications, they are used more frequently than in the sonata scores of many of his contemporaries.**

Dynamic indications appear in the middle of the grand staff in the sonatas published in 1757, and are usually provided for each staff in the Sammlung works. The original editions seem remarkably careful in the placement of dynamic indications, although there are some instances of obvious omission of dynamic markings, based on an analogous spots.

what is brilliant to absolute splendor and Bravura." Donington/IEM, p. 483, states that pp can mean più piano as well as pianissimo.

*This shows the incorrectness of the statement by the editor of the MAB edition of the sonatas and sonatinas, Sykora: "Dynamics are almost non-existent in the original." Sykora/MAB, vol. 37, p. xi, and vol. 24, p. xxi. See also pp. 189-190 above.

**According to Melville/PIANOS, p. 43, Haydn only used ff twice in his 62 sonatas.

The usual and customary dynamic in the 17th and 18th centuries was forte, and unless marked otherwise the music was assumed to lie within that level.³¹ Following that assumption, Benda never opened a movement with a forte symbol unless the opening provided the dual function of a da capo repeat, as in Sonatas 7iii and 9iii. In the latter instances, it was necessary to specify the forte since the last dynamic in the B section was piano. The assumption in the 18th century of an opening forte is important to remember when using the many modern editions of 18th century works in which p, mp and mf markings have been placed at the outset. The MAB editions begin 21 of Benda's sonata movements and 12 of the sonatinas with these unauthentic indications, which obscure the special effect created in the six sonata movements and ten sonatinas in which Benda did instruct the performer to begin piano, as well as the one instance in which he specified mf.

With one exception (Sonatina 8), the piano openings all occur in slow or moderately paced, lyrical movements, ranging from Largo to Allegro non troppo. In 13 of these 16 movements, the tonalities are major, with nine appearing in either C, F or G majors. The sonata movements with piano openings include four middle movements and two opening movements, but no finales.

In addition to the rather uncommon special effect of beginning a movement piano, Benda employed piano indications in the following context:

1. to provide an echo effect of a phrase or a portion of a phrase
2. to provide contrast within a theme (Piano usually answers a forte, although there are a few instances where forte responds to a piano.)
3. to allow a phrase, period or entire section to diminish at its conclusion
4. to enhance a contrasting phrase or section
5. to set off a phrase which serves a parenthetical function harmonically (These phrases usually end on the submediant.)
6. to link, either to the repeat of a piano opening of a work, or to the next section which appears in piano
7. to effect a character change or a color change
8. to highlight a capricious or unusual effect.

The echo effect was the earliest use in music of the piano marking, and "echo" and piano were still synonymous in the eyes of early 18th century theorists and writers.³² Benda's phrases which function as an echo often include variations of the original material.

Benda seemed particularly fond of the practice of allowing a phrase, period or section to diminish at its conclusion. Several exposition and development sections end in this manner, and in the cases of 15 sonata movements (nearly 1/3 of the total) and seven sonatinas, the entire movement ends piano or pianissimo. It is not surprising when a movement such as the lyrical Sonata 10i ends softly, since it also started piano. But of the 22 total movements

which end piano or pianissimo, only four begin piano. It is not unusual that seven sonatinas end softly, since the sonatinas are often actually character pieces. Nor is it surprising that seven middle movements of the sonatas end softly, especially when three of these conclude with a transition to the tonality of the finale.

However, the finales (Nos. 4 and 16) and six opening movements contain piano or pianissimo endings. All of these opening movements occur among the Sammlung sonatas which results in 60% of the opening movements of the Sammlung sonatas ending quietly. The piano ending in the bravura, quasi-concerto first movement of Sonata 8 is especially surprising.

This stylistic feature is not restricted to Benda's solo keyboard works. The stirring first movement of the F minor keyboard concerto, for instance, concludes with a sudden evaporation into a piano ending. These endings bring to mind T. S. Eliot's words:

This is the way the world ends
Not with a bang but a whimper.³³

The successful performance of these endings is one of the challenges in performing Benda's works.

Benda used pianissimo directions in the following situations:

1. to provide an echo of a phrase or part of a phrase
2. to taper off a phrase, section, or entire piece
3. to create a decrescendo
4. to set into relief the transitory nature of a bridge

section from the second movement of a sonata to the finale

5. to enhance the paranthetical function of a phrase
6. to define a phrase which changes mode
7. to call attention to a Neapolitan sixth harmony, although in other cases this chord is accompanied by a forte or fortissimo

Very often the pp designation is followed by a sudden forte or fortissimo interruption.

Benda's fortissimo designations are employed:

1. to enhance a Neapolitan sixth harmony
2. to highlight the return of the opening theme in the subdominant, in the bass register (Sonata 7i,44)
3. to increase the sudden energy of a staccato closing passage (Sonata 3ii)
4. to re-inforce the effect of a sudden eruption in the midst of a phrase (Sonata 7ii,32)
5. to emphasize the suddenness of a syncopation, and an especially low lying chord in the bass (Sonata 9ii,13 et al)
6. to support the culminating effect of a phrase (Sonatina 1,14).

Benda's basic purpose in employing mf is to establish an intermediate ground between forte and piano. The specific uses are:

1. to provide a transitional level between forte and piano, or piano and forte

2. to create a contrasting area between two portions of a movement which are both forte, or both piano
3. to enhance the contrasting character of the middle section of a ternary form
4. to establish a dynamic level between the extremes to be found later in the movement.

Rinforzando occurs only in the second movement of Sonata 10, 4 and 43. Today rinforzando is usually considered to be "a sudden accent on a single note or chord, practically synonymous with sforzando."* However, in the 18th century the term described "a short but strong crescendo,"³⁴ or "a sudden and brief crescendo . . . applied generally to a whole phrase however short."** Franz Joseph Haydn stated, "There is a great difference between . . . crescendo and forzando."³⁵ Henri Herz in 1824, differentiated the rinforzando from the crescendo:

The rinforzando is a more abrupt crescendo, owing to the shorter space within which it is contained.³⁶

The placement of Benda's rinforzando is curious--on an eighth-note downbeat which is a tonic resolution of the previous V_3^4 chord. The tonic chord is succeeded by five melodic eighth notes doubled in octaves. These are in turn succeeded by a quarter note marked piano. One assumes Benda intended rinforzando to be used in the 18th century manner,

*HARVARD, p. 734; OXFORD, p. 880, defines rinforzando as "stress applied to individual notes or chords."

**GROVE'S, VII, pp. 180-181. This source also cites the use of rinforzando to give prominence to a subordinate part, e.g., the cello in Beethoven's Quartet, op. 95, ii.

to imply that a big crescendo was intended on these octaves.

This is supported by piano being the only dynamic before the rinforzando, and the dynamic immediately after the octave passage. The piano in mm. 5 and 44 would otherwise be pointless. The fact that Benda placed the rf on the note previous to the octaves, probably indicates that he did not want the octaves to suddenly appear stronger, but to be led into by the last note of the preceding phrase. The individual performer has to determine whether to crescendo into the rinforzando or to begin the crescendo only at the rinforzando marking. It should be pointed out that Benda sometimes used forte over a single note to apparently obtain the effect of a modern rinforzando or sforzando (e.g., mm. 61-63 of this same Sonata 10ii, and frequently in Sonatina 15).

Sempre più piano occurs in the same movement as rinforzando--Sonata 10ii, 24-55. (This movement has an unusually large number of dynamic indications--30 in 66 measures.) These two spots lie between a forte dynamic and pianissimo.

Sempre piano occurs once--in Sonata 4ii. The instruction stands beside the word Largo, in the location where the tempo/character marking appears. Actually, there are several short forte interruptions of the sempre piano, throughout the movement (mm. 6-7, 11-12, 13, and their parallel spots mm. 22-23, 29-30, 31). The effect of these is not unlike the tutti interjections which occur in Benda's

melodramas, written approximately 20 years after this sonata. Türk stated that the sempre in sempre piano or sempre forte

should not be taken too literally, for the composer is only saying that the execution should be generally loud or soft. Certain musical thoughts, in spite of this, must be suitably modified according to the affect (played stronger or weaker).³⁷

Dynamics in Performance of 18th Century Music Today

There are a number of faults involving dynamics which frequently characterize performance of 18th century works today, as they sometimes did in the 18th century:

1. The failure to sufficiently exploit extreme contrasts is evident in much playing. Sometimes the performer is held back for fear of transcending the bounds of propriety for 18th century music. On other occasions, the performer may be attempting to imitate the sound of 18th century instruments. But while taste is of course essential to performance, especially in 18th century music, expressiveness should not be made to suffer because of undue caution.

Mozart wrote regarding one of his arias:

You feel the trembling--the faltering--you see how his throbbing breast begins to swell; this I have expressed by a crescendo.³⁸

It was said of Gluck that "no pianissimo was delicate enough for him and no fortissimo strong enough."³⁹

A model for mid-late 18th century taste was the Mannheim orchestra, with its exploitation of sudden

fortissimi and pianissimi, and long crescendi and diminuendi. Schubart described their unique sound:

Their Forte is like thunder, their Crescendo--a cataract--their Diminuendo the distant rippling of a crystal stream, their Piano, the soft breath of early spring.*

Reichardt recounted that the effect on the listener was so overwhelming that listeners were known to rise from their seats during a crescendo and stop breathing during a diminuendo.⁴⁰ Reichardt also referred to the "extraordinary power" with which C. P. E. Bach performed in some passages on his Silbermann clavichord:

Indeed it is the strongest fortissimo; and any other clavichord would be knocked to pieces by it.⁴¹

Today's audiences do not listen with 18th century values and the performer should convey the works he/she interprets in terms which the listener can understand. Erring on the side of too much drama seems preferable to blandness, as a performer must sell a work to the audience. As Philip Barford has written,

Reducing Bach's texture to a tinkle or a whimper on the piano when he himself probably played with a vigorous attack on his sonorous Silbermann will not help us to enjoy or even understand his music.⁴²

Pianists too often are satisfied with a dynamic level which is not a true piano or pianissimo. Exaggeration in practice may remedy this problem, as well as recalling

*C. F. D. Schubart, Ideen, quoted in Harding/ORIGINS, p. 103. Contrary to popular belief, Mannheim musicians did not invent the "Mannheim crescendo." The crescendo itself always existed. The long crescendo associated with Mannheim was brought from Italy by Jommelli.

that some passages for clavichords and fortepiano of the time were intended to barely be heard above the level of audibility. These special hushed moments should be preserved and savored.* Pianists also often fail to fully differentiate between fortissimo and forte, and pianissimo and piano. Haydn wrote:

The fortes and pianos . . . these should be given their exact worth: for there is a very great difference between piano and pianissimo, forte and fortiss [imo], between crescendo and forzando, and the like.⁴³

2. The strongest sounds should still remain beautiful in 18th century music. W. A. Mozart was very particular about this when discussing his opera Die Entführung aus dem Serail:

Passions, whether violent or not, must never be expressed in such a way to invite disgust, and . . . music, even in the most terrible situations, must never offend the ear, but must please the hearer or in other words must never cease to be music.⁴⁴

Czerny, when discussing fortissimo, wrote that:

Even the highest degree of force must always rest within the limits of what is beautiful and never be allowed to degenerate into coarse thumping, or ill treatment of the instrument.⁴⁵

3. Mezzo forte is often overlooked entirely. While its neglect often results in too heavy a tone, it is also common to fail to provide a mezzo forte with sufficient fullness of tone.

*One should be certain, however, that the sound projects sufficiently, and carries to every listener. Mozart/TREATISE pp. 100-101, stated:

The weak must have the same tone quality as the strong, save that it should not sound so loudly to the ear. See also Czerny, quoted in Drake/BEETHOVEN, p. 81.

4. Incisiveness is a critical ingredient in the style of 18th century music. Donington's evaluation of "baroque style" is not unrelated to music of the entire 18th century:

It charms like a smile, and it cuts like a knife.
 . . . [It] sparkles . . . [and contains] a poise
 and a crispness and a crystalline translucency
 [and is] sharply etched.

Yet he did warn not to react too extremely against the 19th century approach of abundant richness and smoothness, and substitute instead abruptness and dryness.⁴⁶

5. While the art of nuance was a critical part of 18th century performance, structural aspects of the music should be dynamically preserved. These are revealed primarily by the texture, which itself plays a significant role in the creation of an effect of dynamics, especially on instruments which cannot produce noticeable graduated dynamics. This can be seen in an increase or decrease in the number of parts, the voicing of sonorities and the register selected. These parameters are critical to the form of a work, and the use of the piano, with its capacities for variety of dynamic color, has resulted in a dulling of many musicians' sensitivities to the textural aspects of dynamics.

Tutti-solo contrasts are a frequent feature in 18th century music. They occur in all genres of music, not merely concerti. They can take place in brief moments of alternating forces or over much longer stretches. Without exploiting such contrasts, all 18th century music--early,

middle and late--loses its vitality and vigor. Therefore, in addition to the subtle dynamics inspired by the voice and violin, dynamics typical of concerti should be incorporated, as well as the awareness of all the implications of the musical parameter of texture.⁴⁷

6. While echo effects are often an excellent means of expression, in some passages they can destroy the continuity and structure of a work. The interpreter should be especially alert to know when such effects are appropriate and when they are destructive.⁴⁸
7. Failure to remain physically relaxed is often the true cause of dynamic deficiencies. An instrument should be played with a feeling of naturalness. Restrained, fearful tentativeness and awkward, stiff, forced tone make listeners uncomfortable and only do a musical work harm. Somewhat enlarging the dynamic dimensions of a work, while still preserving clarity and contrast, can sometimes help to eliminate the stiffness and blandness which infects many performances.
8. The clavichord's capacity for nuance should influence the pianist, as well as the fact that the great artists of any age have been renowned for their nuance. C. P. E. Bach was no exception, as J. F. Cramer wrote in 1783:

All who have heard Bach play the Clavichord must have been struck by the endless nuances of shadow and light that he casts over his performance.*

*J. F. Cramer, Magazin der Musik, Vol. I, p. 1217,

Those discussing music history should stress the tremendous popularity of the clavichord in some geographical areas in some periods, as well as the long history of continuous use of the clavichord over several centuries.⁴⁹ This would prevent students from ever assuming that nearly every early keyboard work was intended for harpsichord or organ, if not the piano. It would also be constructive if the creative, colorful dynamic possibilities described by the 18th century theorists were stressed, instead of the rather austere and inflexible sounding term "terrace dynamics," which can foster a less expressive attitude towards 17th and 18th century music in the minds of impressionable students. The structural implications of dynamics, and the "terrace" concept are extremely important, but not to the exclusion of subtle nuance.⁵⁰

quoted in Mitchell/BACH, p. 164. For all of Liszt's legendary bravura, it was his sense of nuance which was most unique--at least in the eyes of perceptive listeners:

The great charm of his playing lay in the delicate and subtle, and not in the muscular and powerful. (Anton Strelezki)

His varieties of tone are remarkable . . . and unsurpassed. (Henry Chorley, 1837)

His touch is exquisite. Liszt, unlike his pupils, is no piano-smasher. He strokes the keys and seems to coax' the tone out of them. (an otherwise hostile London critic, 1886)

All of these quotations appear in Walker/LISZT, pp. 10, 24, 25. It is known that Liszt's teaching stressed that everything be expressive--including every rolled chord, and triplets such as those in the main theme of the first movement of Beethoven's Concerto No. 5, op. 73. Wolff/DISCOVERED. Many musicians perceive Vladimir Horowitz's greatest legacy to be his unique ability to color and voice, rather than the bravura elements in his playing.

Footnotes

- ¹Quantz/FLUTE, p. 274. See also Türk/SCHOOL, pp. 338-339.
- ²See David Boyden, in Westrup/PERFORMANCE, p. 126.
- ³Quantz/FLUTE, p. 277. See also Quantz/FLUTE, pp. 255, 275.
- ⁴Mozart/TREATISE, p. 218. The comparison of dynamics to light and shadow appears throughout the treatises (e.g., Quantz/FLUTE, pp. 24, 124, 274, 276). See also Türk/SCHOOL, pp. 338-339, 342.
- ⁵Harding/ORIGINS, pp. 85-107; Boyden/DYNAMICS, pp. 185-193. See also Donington/IEM, pp. 482-490; Dorian/HISTORY, pp. 145-152, 164-170; Larsen/PROBLEM, pp. 290-293.
- ⁶Mozart/TREATISE, p. 218.
- ⁷Quantz/FLUTE, pp. 276-277, 275, 172-173. See also Quantz/FLUTE, pp. 255, 124, 165.
- ⁸Quantz/FLUTE, p. 166.
- ⁹Bach/ESSAY, p. 163. See pp. 347-348 above.
- ¹⁰Quantz/FLUTE, pp. 254-258. See also Wessel/AFFEKTENLEHRE, pp. 128-143.
- ¹¹Türk/SCHOOL, pp. 340-341; Haggh/TÜRK, pp. 513-515. See also pp. 347-348 above.
- ¹²Bach/ESSAY, p. 163.
- ¹³Quantz/FLUTE, pp. 244-245, 255. See also Mozart/TREATISE, p. 218.
- ¹⁴Bach/ESSAY, p. 163.
- ¹⁵Türk/SCHOOL, p. 341. See also Quantz/FLUTE, pp. 255, 276, and pp. 347-352 above.
- ¹⁶Bach/ESSAY, p. 163.
- ¹⁷Quantz/FLUTE, pp. 244-245, 255.
- ¹⁸Türk/SCHOOL, pp. 341-342.
- ¹⁹Mozart/TREATISE, p. 219. See also Quantz/FLUTE, pp. 132, 255, 276.

- ²⁰Quantz/FLUTE, p. 277.
- ²¹Quantz/FLUTE, pp. 277, 133.
- ²²Quantz/FLUTE, pp. 277, 133, 255.
- ²³Türk/SCHOOL, p. 340.
- ²⁴Quantz's detailed directions regarding the dynamic shadings of embellishments are found in Quantz/FLUTE, pp. 172-178, with musical examples on pp. 140-150, 169-172. Bach/ESSAY, pp. 79-146, includes information regarding the dynamics of ornaments throughout his chapter on embellishments.
- ²⁵Quantz/FLUTE, pp. 172-178, with musical examples on pp. 140-150, and 169-172; Türk/SCHOOL, pp. 81, 90-91, 324-326. See also pp. 635-649 above.
- ²⁶Quantz/FLUTE, p. 275.
- ²⁷Bach/ESSAY, p. 163.
- ²⁸J. P. Kirnberger, Letter to J. N. Forkel, October 26, 1779, quoted in Lorenz/BENDA, p. 95.
- ²⁹Bach/ESSAY, p. 163.
- ³⁰Quantz/FLUTE, pp. 256, 275, 278. See also Quantz/FLUTE, pp. 156-157.
- ³¹Donington/IEM, p. 486.
- ³²Harding/ORIGINS, pp. 85-90.
- ³³T. S. Eliot, "The Hollow Men" (1925).
- ³⁴HARVARD, p. 734. The orchestral music of Johann Stamitz is cited.
- ³⁵Franz Joseph Haydn, quoted in Landon/SYMPHONIES, p. 163.
- ³⁶Henri Herz, A New and Complete Pianoforte School, quoted in Harding/ORIGINS, p. 107.
- ³⁷Türk/SCHOOL, p. 339.
- ³⁸W. A. Mozart, Letter to his father, September 26, 1781. The aria was "O wie ängstlich, o wie feurig" from Die Entführung aus dem Serail, Blom/MOZART, p. 182.
- ³⁹Unidentified author, quoted in Lang/MWC, p. 718.
- ⁴⁰J. F. Reichardt, quoted in Harding/ORIGINS, p. 103.

⁴¹J. F. Reichardt, Briefe eines anmerkendem Reisenden, die Musik betreffend, Zweiter Theil. Letter I, pp. 10-22, quoted in Cooper/CLAVICHORD, p. 168 (also in Mitchell/BACH, p. 36).

⁴²Barford/BACH, p. 131. See also Larsen/PROBLEMS, p. 293; Badura-Skoda/MOZART, pp. 20-26, 173; Rosen/CS, p. 107.

⁴³Franz Joseph Haydn, quoted in Landon/SYMPHONIES, p. 163. See also Quantz/FLUTE, pp. 110, 275.

⁴⁴W. A. Mozart, Letter to his father, September 26, 1781, in Blom/MOZART, pp. 181-182.

⁴⁵Czerny, Complete Theoretical and Practical Piano Forte School, Vol. III, p. 5, quoted in Drake/BEETHOVEN, p. 81. See also Quantz/FLUTE, pp. 274-275.

⁴⁶Donington/IEM, pp. 92, 40-42.

⁴⁷Kirkpatrick/SCARLATTI, pp. 196-199, 283-292, thoroughly discusses dynamics, registration and texture in Scarlatti's sonatas. This discussion is frequently applicable to other 18th century music.

⁴⁸Kirkpatrick/SCARLATTI, p. 287; Badura-Skoda/MOZART, p. 25; and Horowitz/ARRAU, p. 128; Rosen/CS, pp. 62-63.

⁴⁹See Cooper/CLAVICHORD, and pp. 843-851 below.

⁵⁰Significant discussions regarding dynamics in the performance of 18th century works, particularly Haydn's, occur in Larsen/PROBLEM, pp. 277-278, 289-293. See also Badura-Skoda/MOZART, pp. 20-26.

CHAPTER XXVI

REPEAT SIGNS

The Observance of Repeat Signs in General

The observance or lack of observance of a repeat sign can be a very important factor in the performance of a work. Although the most obvious result is in the length of a movement which can frequently be doubled or halved, there are many other aspects which can be affected by the performer's decision to observe all, some, or none of the marked repeats.

Some of the arguments and evidence in favor of the observance of repeats include:

1. providing the listener with an additional opportunity to hear and appreciate the music, especially if the work is unfamiliar. Hiller, in 1770, wrote as if there were no question that repeats were to be observed in his time:

The first time a reprise is played, the listener enjoys making the acquaintance with the material; the second time, he already knows it and relishes it.¹

2. preserving the structure of the work. In some instances, the harmonic, melodic, rhythmic, registral, and dynamic materials which occur in the first ending can result in

viewing the remainder of the work in an entirely different perspective. Often the material in this location never appears again in the piece.*

3. providing the performer the opportunity to exercise his/her own creative musicianship through spontaneously improvised embellishment and variation of a repeated section. Many 18th century musicians did not bypass an opportunity to exhibit this significant aspect of musicianship. In some instances, the repetition as handled by a skilled performer, could be even more fascinating than the initial presentation of the music.

Some of the arguments against the observation of repeats include the following:

1. The success of some works when performing for some audiences can be increased through the omission of repeats. This can occur with works which are extremely familiar,² as well as with works which are less known, but are slight in substance and whose success is dependent on brevity. Omitting a repeat can also increase the chances for a successful reception to a lengthy work.

Although some musicians oppose taking into account the audience's reaction when deciding upon repeats,³ Quantz advised the performer to consider the make-up

*A famous example illustrative of the above is the first ending of the exposition of Schubert's Sonata in B^b Major, D. 960, first movement, of which Claudio Arrau states, "It has to be played." See Horowitz/ARRAU, pp. 126-127, for Arrau's views on the emotional significance of this passage. Eric Blom cites several instances which he believes always necessitate observing exposition repeats. GROVE'S, VII, pp. 125-126.

of the audience.⁴ (He even advised playing a fast piece a little faster upon its repetition, "in order not to put the listeners to sleep."⁵) Such a practical outlook appears to have been usual in earlier periods.

If Dorian's claim is correct that "in earlier times audiences were more tolerant of reiteration,"⁶ practicality is even more necessary today than in the 18th century. Many members of today's audiences do not listen with the compositional insight and appreciation of detail of many 18th century listeners. While phrase lengths, melodic relationships, textures and key relationships were once something to be savored and relished, and deserve to be today, as well, this is not always so. An audience's capacity for understanding must be considered by everyone attempting to communicate with a group of people. Observing repeats when playing for largely unresponsive and uneducated listeners can do a disservice to a work, and be as foolish as a speaker obstinately adhering to a lengthy prepared address when he has clearly lost the attention of his audience.

2. The climactic nature of the development-recapitulation section of sonata form movements is enhanced by performing that section only once. The composer André Ernest Grétry (1741-1813) citing the connection between rhetoric and music wrote, in 1797:

A Sonata is a discourse. What would we think of a man who, cutting his discourse in two, repeated each half?

He credited Nicholas Joseph Hüllmandel (1756-1823) with being the first composer to omit double bars with repeat signs (in several of his sonata movements composed between 1773 and 1788).⁷

3. Today, few performers are capable of embellishing and varying a repeat with the skill of 18th century musicians. Therefore, this very important raison d'etre of repetition no longer exists. Although performers today frequently elect to vary the articulation, voicing and inflection in a repetition, such variations are hardly comparable to the rich tradition of ornamentation and variation which was commonplace in the 17th and 18th centuries.*

4. Musical history does not support slavish adherence to repeat signs and composers usually have been extremely flexible with regard to this question. Rameau in his Pièces de clavecin (1724) wrote:

Generally speaking, one may omit doubles [variations] and repeats of a Rondeau that one finds too difficult.⁸

Schindler, who heard Beethoven play his Sonata, op. 14, no. 2, advised performers to omit the exposition repeat in the first movement of that work.⁹ Beethoven's instructions to Ferdinand Ries regarding various possibilities for reordering and even omitting some of the

*Unfortunately, many performers do not seek to vary any parameters of the music upon repetition. This results in boredom for the listener, and is partially accountable for the prejudice against repeats by some music lovers today.

movements of his Sonata, op. 106, show an attitude which is even far more broad and flexible than a concern about whether or not to repeat any particular section of a movement.¹⁰ Dvorak's manuscript of his Sixth Symphony contains a repeat crossed out with the words, "Once and for all, without the repeat."¹¹

Nicholas Temperley has brought to light interesting evidence from the early 19th century regarding the observance of repeats in performances of that time. Having studied Sir George Smart's collection of programs in the British Museum, which include timings of some 140 works which Smart had conducted at the Philharmonic Society in London, between 1819 and 1843, he concluded that Smart's timings are nearest modern timings when no repeats are observed. By comparing Smart's timings in works which contain no repeats, with modern performances, Temperley discovered that Smart apparently did not adopt consistently faster tempi than modern conductors. Therefore, Temperley is convinced that Smart did not observe long repeats, and probably not even short repeats.*

Repeat Signs in Benda's Music

Sixty-two (73%) of Benda's sonata movements and sonatinas make use of repeat signs. All of the first and

*Temperley/TEMPO, pp. 323-336. "Short repeats" are defined as those in Minuets (Scherzi) and Trios, Themes and Variations, and other short sections. See also p. 456 above on the relevance of Smart's markings to the question of tempi.

third movements of sonatas in sonata form employ repeat signs in both halves, as does the movement in Sonatina form.* The theme and variations finale of Sonata 8 and the ternary finales of Sonatas 5, 7 and 9 also employ repeat signs. Therefore, Sonata 16's finale is the only 1st or 3rd movement which does not employ repeats. (It is a 5-part rondo (ABABA) in which the A sections repeat only in part, and the B sections are in different keys from each other.)

The four second movements which employ repeats (Nos. 8, 11, 14, 16) are relatively short (30-34 measures), in $\frac{2}{4}$ and $\frac{3}{4}$ meter, and are in the Andante family of tempo/character indications. All of these movements specify the repetition of the B-A portion of the A-B-A form (A ||:B-A:||). These movements are exceptionally tuneful and lyrical, not unlike the sonatinas.

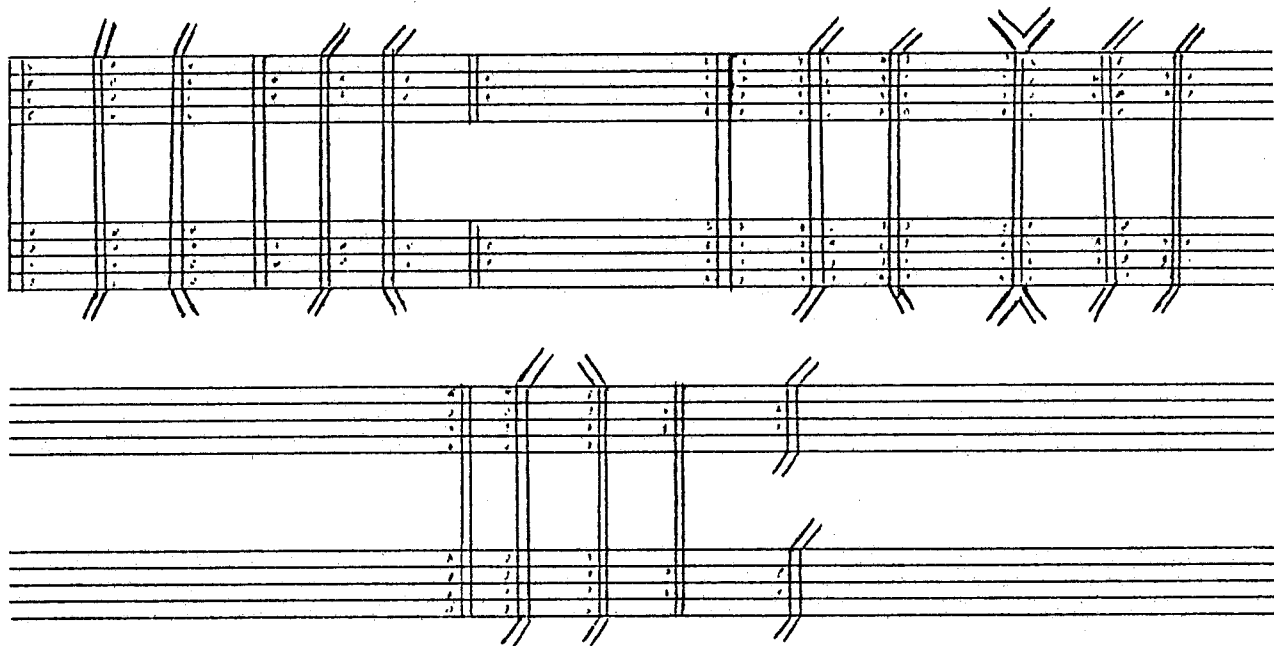
The 27 sonatinas which contain repeats include five sonatinas in sonata form,** one in sonatina form, four in binary form, 11 in ternary form, one in composite ternary form, and five rondos.

Many different styles of repeat signs appear in the original editions of Benda's keyboard works. They are shown in Figure 5.

*In Sonata 14iii the :|| for the second half does not appear.

**Sonatina 29 only specifies that the second portion be repeated.

FIGURE 5
 STYLES OF REPEAT SIGNS IN THE ORIGINAL EDITION



Türk stated that the above signs "are different in form but all have the same meaning." He considered all of the preceding signs to be "Large Repeat Signs," which pertained to sections of music. "Small Repeat Signs," $\|$ $\|$, specified repeats of only a bar or two. Benda never utilized Small Repeat Signs in his keyboard works.*

Several features of repeat sign usage in Benda's works are worthy of discussion:

1. One curious aspect is the practice, in the original

*Türk/SCHOOL, pp. 115-123, 453. Türk's warning not to delay longer than the specified value of the notes of rests before the commencement of a repeat should be noted. Repeat signs are also discussed in: Quantz/FLUTE, pp. 69-70; Mozart/TREATISE, pp. 47-48; Donington/IEM, pp. 377-381, which contains information on the history of repeat signs as well as on the observance of repeats.

edition, of using the same measure of music to notate the first and second endings. A fermata appears over the final note of the piece, even though it would not be observed the first time through. (Sonatas 2iii, 3i, 3iii, 4i, 6iii. Sonata 5iii employs this practice in the final measure of the Da Capo.) The MAB edition solves any confusion for the modern performer by writing out the second endings and Da Capo in these movements. While there are no controversies involving this practice of using one measure to double as two in Benda's keyboard works, it has led to confusion and mis-interpretation in other composers' works. For example, Robbins Landon has pointed out that almost all modern scores overlook the fermata on beat one of the final measure of the third movement of Mozart's "Haffner" Symphony (K. 385). These editions notate all three beats, the latter two of which were most likely not meant to be played in the Da Capo, and possibly not even on the repetition of the section before the Trio.¹² Since Mozart, in this example, followed the common practice of his day, ending the section on beat one, it is notable that Benda does not conclude with beat one in the final measure of the Da Capo of his Sonatina 24, which parallels the final measure of the Mozart example.

2. In three of the Sonata finales (Nos. 5, 7 and 9), and in four Sonatinas (Nos. 3, 4, 20 and 24), a \parallel : appears in the central portion of the work, although it is unclear from the notation what the exact pattern of Da Capos and repeats in the piece is intended to be. The fact that

this centrally located repeat sign occurs in so many works makes the possibility of a misprint highly unlikely.

The MAB editions do not print the repeat sign in the case of all three sonata finales and Sonatina 4. Though it is not in accord with Benda's original intentions, the musical flow is not aurally illogical according to the MAB versions, since all four works appear to be A-B-A forms. However, further study of this question reveals that all seven of the movements in question are 5-part forms (A-B-A-B-A) forms--an apparently favorite form of Benda.¹³ Therefore, the MAB edition has in actuality distorted the form of four of Benda's works, through the omission of an authentic \parallel :. Sonatinas 3 and 24 are printed authentically in the MAB edition. Sonatina 20 is also printed accurately according to the intended scheme of repeats, although it is not notated precisely according to the original. In the MAB edition, it is provided with a written-out version of the Da Capo and a needed \parallel , both of which do not appear in the original. Sonatinas 20 and 24 provide the models for ascertaining the correct performance of Sonatinas 3 and 4 and the finales of Sonatinas 5, 7 and 9. An attempt to repeat section B directly from the end of the B section in these works cannot be defended from the points of view of harmony, melody, voice-leading, or technical ease of execution.

3. Sonatina 27 is inauthentically presented in the MAB

edition, causing a misrepresentation of the form of the work, not unrelated to the problems with the movements listed above. In this case, the sonatina is not provided with any repeat signs in the MAB edition, although the original edition contains a :|| after measure 58. At first glance, one is tempted to conjecture that a Da Capo repeat was intended, with a Fine at measure 16. This would produce an A-BA form, which is what the MAB edition prints, through their omitting the repeat sign after measure 58 and writing out a Da Capo. However, the Da Capo is already written out in the original edition in addition to the presence of the repeat sign. Therefore, one concludes that Benda intended the form to be:
A-BA-CA-BA-CA.

4. In Sonatina 26 Benda employed repeat signs to serve the purpose for which Dal Segno is usually employed. The MAB edition's replacement of the repeat signs with Dal Segno and $\text{\$}$ is not deserving of criticism.
5. Those using the MAB edition should be aware that there is an inauthentic ||: in measure 73 of Sonatina 13. The present writer cannot determine the reason for its inclusion and suggests disregarding it.

Benda's repeat signs can be viewed as comprising three categories:

1. those which must be taken
2. those which should be taken
3. those the observance of which can be argued either way.

Category 1 is comprised of the theme and variations finale of Sonata 8, and the binary Sonatinas 5, 9, 11 and 17. In the former work, the theme and each of the three variations occupies only eight Andantino $\frac{4}{4}$ measures, with each four-measure half marked to be repeated. Failure to observe these repeats results not only in an extremely short movement, but more importantly, in variations which are absurdly short. The short length of these four binary sonatinas also makes repeats essential.

Category 2 is comprised of the six sonata or sonatina form sonatinas, seven ternary sonata movements, 11 ternary sonatinas, one composite ternary sonatina, and five rondo sonatinas. Although no significant material appears in the two instances with different first and second endings, the generally short length of all of these works makes repeats very desirable. A repeat should especially be observed in Sonatina 29, since Benda made the unusual request that only the second half be repeated. In addition to providing length, a repeat in the finales of Sonatas 5, 7 and 9 results in the desired 5-part form, rather than an A-B-A form. Failure to observe the repeat in the four second movements and in the 11 sonatinas in ternary form and five rondos also alters the forms, as well as causing the works to seem excessively short. Only one repeat in these sonatinas is not essential to the form of the work, in terms of sections (Sonatina 23). However, the proportions and balance of the work suffer without the four-measure repeat in the C section.

Category 3 is comprised of all of the first and third movements of the sonatas which are in sonata form, and the sonatina form finale of Sonata 14. Factors which support the observance of repeats in these movements are:

1. The works are rather short, and the increase in length resulting from the repetitions makes the works appear more substantial. Their brevity makes it unlikely that the concentration of even unsophisticated audience members would be taxed.
2. The music is unfamiliar to nearly all listeners, who would therefore benefit from an opportunity to hear each section twice.
3. The development sections do not usually function as development sections in later works sometimes do, in serving as a significant climax.
4. If the performer has skill at ornamentation and variation, the opportunity is provided.

Factors which support the omission of the repeats in these sonata form movements are:

1. The music in a first ending which would be omitted if repeats were not observed is not of great significance. In eight of the first movements there is no distinction between the first and second endings. First endings of the other eight usually contain one measure of transitional material. (Sonata 13i is unique in including two measures.) Half of these merely present material similar to that used in the second ending, but in a

position to lead back to the key of the opening of the section in question (Sonatinas 3i, 4i, 6i and 11i). Omitting the repeats of these four movements certainly cannot be said to be depriving the listener of important musical information since the only function of these passages is to effect a harmonic link. (Only in the case of Sonata 11i, can the material be considered thematic, and in this case it is merely a transposition of a melodic figure to a different pitch level.) The first endings in the remaining four first movements (Sonatas 7i, 13i, 14i, 15i) contain somewhat more memorable material. However, only in the cases of Sonatas 7i and 15i could one be tempted to observe the repeats in order not to omit the new material.

The 11 third movements in sonata form include: three which have no difference between the first and second endings (Nos. 1, 4 and 10) and eight which have passages which merely provide a link to the beginning of the section (Nos. 2, 3, 6, 11, 12, 13, 14 and 15). The link is one measure in all of these latter examples except in Nos. 11, 13 and 15, where it is two measures. The material is very neutral in all except Nos. 13 and 15, but only the finale of No. 15 contains different material from the rest of the movement. Therefore, only in an occasional instance does the musical material contained within a repeat encourage a repetition for this reason alone.

2. Benda's sonata form movements do not require a great amount of ornamentation, and only some sonata form first and third movements lend themselves to ornamentation at all.

The fact that Benda placed repeat signs around a section is not insignificant and should influence the performer to some extent. However, this should not be the only factor in making the decision. Slavish adherence to instructions, without evaluating them is an abdication of responsibility rather than an act of responsibility, and is simply a symptom of false authenticity.¹⁴

The decision regarding performance of Benda's repeats must therefore rest with each individual performer. Experimentation under different conditions, and with various audiences will enable the performer to sense what is best for each individual work.

Some movements may require repeats more than others. A possible alternative involving the sonata form movements is the observance of the repeat of the exposition and not the development-recapitulation. The possibility of making spontaneous decisions regarding repeats should not be overlooked. The sensitive performer is not unaware of the varying responsiveness of his listeners and will usually instinctively know what is best. This could even involve altering a scheme which had previously been planned.

Beethoven's concluding advice to Ries regarding the arrangement or omission of movements of his Sonata, op. 106,

could be applied to the question of repeats in Benda and other 18th century composers: "I leave it to you to do as you think best."¹⁵

Footnotes

¹Johann A. Hiller, ed., Wöchentliche Nachrichten und Anmerkungen die Musik betreffend IV (Leipzig, 1766-1770), IV p. 83, quoted in Ratner/CLASSIC, p. 230.

²Eric Blom, in GROVE'S, VII, pp. 125-126, endorses such omissions of plain repeats of expositions of familiar works.

³Claudio Arrau, in Horowitz/ARRAU, pp. 126-127, for example.

⁴See pp. 165-166 above.

⁵Quantz/FLUTE, pp. 288-289.

⁶Dorian/HISTORY, p. 129. The present writer is not necessarily in agreement with the statement.

⁷André Ernest Grétry, Mémoires, quoted in Newman/SCE, p. 654. Newman believes Hüllmandel's lack of repeats are "too few and haphazard to suggest significant trends."

⁸Jean-Philippe Rameau, quoted in Pincherle/RIGHTS, p. 147. Pincherle/RIGHTS, pp. 147-149, lists several other expressions of similar attitudes by composers of the 17th and 18th centuries. See also Donington/IEM, pp. 377-381.

⁹Anton Schindler, quoted in Schonberg/FACING, p. 94.

¹⁰Ludwig van Beethoven, quoted in Newman/SCE, p. 531.

¹¹Schonberg/FACING, p. 92.

¹²Landon/SYMPHONIES, p. 133.

¹³See pp. 254-255, 267-268, 271-273 above.

¹⁴See pp. 173-181 above.

¹⁵Ludwig van Beethoven, quoted in Newman/SCE, p. 531.

CHAPTER XXVII

FINGERING

C. P. E. Bach stressed the importance of correct fingering:

Correct employment of the fingers is inseparably related to the whole art of performance. More is lost through poor fingering than can be replaced by all conceivable artistry and good taste. Facility itself hinges on it, for experience will prove that an average performer with well-trained fingers will best the greatest musician who because of poor fingering is forced to play, against his better judgment.*

Keyboard fingering in the 18th century was vastly different from today's fingering practices. To understand 18th century fingering, it is necessary to understand the evolution of keyboard fingering.

The earliest concepts of fingering exploited the inherent differences in the length and strength of the fingers, and the necessary changes of hand position were utilized so that they served the musical interests of the passage through the enhancement of the phrasing and articulation. The modern system of fingering is based on very different premises--that of ease of execution, velocity, and

*Bach/ESSAY, p. 41. See also Chopin's statement, "Everything hangs on knowing how to finger correctly," quoted by Cortot in Gerig/PIANISTS, p. 167.

facility. Instead of utilizing the natural differences of the fingers to further musical ends, the goal of technical training is mainly to minimize the differences between the fingers.*

From earliest times, keyboard players primarily relied on the middle three fingers, while the thumb was not used at all in most countries. This was possibly because the usual hand position during clavichord performance required that the thumbs hang in front of the keyboard.** The English were exceptional in their employment of the thumb and the fifth finger, although their use of the thumb occurred only rarely in the modern sense of a turning pivot. Instead, it was mainly used in wide stretches, or, in the left hand, to play a key and then be crossed by another finger. The English may have been directly influenced in these practices by the Spanish.¹

From at least the 16th through the 18th centuries, fingers were perceived as being "good" and "bad," or "strong" and "weak." Good fingers were generally expected to play rhythmically strong notes and bad fingers, unaccented notes. However, there was sometimes disagreement as to which fingers were inherently good and which were bad. Both the Italians and the Germans of the 16th century considered the second

*Czerny is perceived by Dart/INTERPRETATION, p. 39, to have been responsible for completing the destruction of the earlier concept.

**Bach/ESSAY, p. 43, described and opposed this practice. Türk/SCHOOL, p. 32, opposed this also.

and fourth fingers to be good, although they frequently made exceptions.² The Spanish and English, however, considered the first, third and fifth fingers to be good, although they too made frequent exceptions to this principle.³

Both approaches therefore made use of the right hand third finger crossing the fourth in ascending passages, and the third crossing the second in descending ones. However, the Italian-German system resulted in an articulation slurring against the beat, while the Spanish-English produced an articulation slurring with the beat. Both resulted in an effect far different from today's unbroken legato, which can seem monotonous and mechanical when used in early music.* To musicians today, the old fingerings usually appear extremely cumbersome. But the early keyboards had a far lighter action than the modern piano, and therefore, the fingerings could be performed with more facility. It was the Spanish-English concept which would eventually triumph, spreading to Sweelinck (1562-1621) and the Netherlands, and during the 17th century, to France, Italy and Germany.⁴

François Couperin discussed fingering in great detail in his treatise L'Art de toucher le clavecin (1716, Enlarged edition 1717). He provided extensive examples, both in short illustrations and by placing fingering in several of his works, some of which were included as part of his treatise. His innovative principles include the following:

*Dart/INTERPRETATION, p. 132, described such modern performances of Bull's music as reminding the listener "of a running tap rather than a wind-tossed fountain."

1. silent finger substitution on a held note
2. fingering consecutive 3rds so as to form legato pairs of notes (e.g., $\begin{matrix} 5 & 4 & 5 & 4 \\ 3 & 2 & 3 & 2 \end{matrix}$ in right hand descent), instead of the formerly conventional $\begin{matrix} 4 & 4 & 4 & 4 \\ 2 & 2 & 2 & 2 \end{matrix}$ staccato
3. frequent employment of the left hand thumb,* as well as the fifth finger.

While Couperin claimed to have invented a new system, the large number of conservative elements casts doubt on his claim today. Nevertheless, he was responsible for transmitting the English concepts, and it was his foundation upon which others would subsequently build.**

Rameau, in his Pièces de clavecin (1724), furnished a very early example of the modern attitude of treating the fingers equally without regard for their good or bad qualities.⁵

J. S. Bach has sometimes been credited with revolutionizing fingering. Yet the few original examples of his fingerings which have been preserved are rather conservative and hardly reveal a new approach.⁶

However, C. P. E. Bach wrote that his father was obliged to devise a far more comprehensive fingering and especially to enlarge the role of the thumbs and use them as nature intended. . . . Hereby [in difficult tonalities] they rose from their former uselessness to the rank of principal finger.⁷

*According to Mitchell/BACH, p. 12, Couperin's right hand thumb usage is no more frequent than that of others.

**Mellers/COUPERIN, pp. 308-310, discusses Couperin's fingering. It is interesting that Bach/ESSAY, p. 72, thought

Forkel disputed the notion, already widely circulating in the 18th century, that Bach was influenced by Couperin in his system of fingering and maintained:

1. that Bach was "above 30 years old in 1716, and had already developed a distinctive method of his own"
2. that while both Bach and Couperin "made more frequent use of the thumb than was customary," Bach's employment of more difficult keys and more intricate thematic material made thumb usage far more necessary in his music than it was in Couperin's music.*

Kirnberger referred to a principle which he stated was invented by J. S. Bach:

that in most cases the thumb is inserted before and after [i.e., before or after] the leading tone [Semitonium modi], whether the latter falls on a half- or a whole-tone [i.e., a black or a white key].⁸

The fact that Germany lingered furthest behind in general adoption of thumb usage may have made J. S. Bach seem especially advanced in his time. Bach's actual fingering practices undoubtedly lay between the conservative "Applicatio" with its distinction between good and bad fingers, and which was intended as a guide for young

that Couperin, "who is otherwise so sound, calls for finger replacement too frequently and casually. Undoubtedly, the thumb's correct use was not fully known in his time, as suggested by some of the fingering examples in which he replaces fingers instead of using the thumb or the repeated finger, both of which are easier."

*Forkel/BACH, p. 55. However, a check of the three preserved examples of Bach's fingering shows their composition postdates Couperin by 2-4 years. Perhaps Couperin's notation of fingering stimulated Bach to supply fingering.

beginners, and the frequent use of the thumb in his difficult works.*

To C. P. E. Bach belongs the credit for establishing the foundation of modern fingering. However, his approach was not a complete break with the past, and he did not claim to have invented his system.** In addition, he and his father were not alone in their outlook. But as C. P. E. Bach pointed out, "the true method, almost a secret art, has been known and practiced by very few." He explained that in former times, the polyphonic texture of the music permitted only a limited number of fingering possibilities, which were usually obvious. In addition, due to the old methods of tuning, a fewer number of keys were usable. Now, with a more melodic style of writing, and the employment of all 24 keys, "no one can hope to play well who does not use his fingers correctly."

In C. P. E. Bach's system the thumb provided the "key to all fingering," and performed an additional service by keeping the other fingers supple. He even referred to the thumb as "this principal finger." He cited two principal means of extending the range of the fingers:

1. crossing of the fingers--when a longer finger "vaults a shorter, including the thumb"

*Bach's use of the left thumb as a good finger on accented notes is unusual. Harich-Schneider/HARPSICHORD, p. 23.

**Since J. S. Bach's fingered examples do not show the full extent of his fingering advances, one cannot ascertain the exact line of demarcation between J. S. Bach's and C. P. E. Bach's principles. Franz Anton Maichelback, for

2. the turning of the thumb under a finger.

Crossing was the traditional manner. (Most often the right hand fourth finger was crossed over by the third.*) The person who had perfected turning had "gained the summit of fingering."

Bach provided fingerings for all 24 major and minor scales, ascending and descending, often listing two or three possibilities, especially for scales with the fewest number of accidentals. These he considered more difficult than the scales with more accidentals, for which only one fingering usually worked well.** The scales with few accidentals still permitted crossing, often more than once in a row. Bach believed it to be a "fundamental rule" in scale playing to use the thumb immediately before and immediately after black keys.

Bach also discussed fingering for 2-, 3- and 4-note chords, broken chords, arpeggios and leaps. After discussing "sustained tones," "exceptional cases," and "licenses," Bach took up finger substitution, the employment of a finger twice in succession (usually sliding from a black key to an adjacent white), and repeated notes.⁹

instance, in his Die auf dem Clavier lehrende Caecilia (Augsburg, 1738) repeatedly called for the turned thumb. Mitchell/BACH, p. 13.

*The following were to be avoided: crossing the second over the third, the third over the second, the fourth over the fifth, and the fifth over the thumb.

**Chopin also considered the scales with many black keys to be the easiest and taught them first, leaving the most difficult, C Major, to the last. Gerig/PIANISTS pp. 166, 167.

In addition to the 37 pages in his treatise which he devoted to fingering, Bach provided fingering for every note of all three movements of the six sonatas (Probestücke W. 63/1-6) which were published as a supplement to the Versuch. Upon playing these pieces, one is struck by the accessibility of most of the fingerings to the modern performer.

Clementi, often viewed as the father of modern piano technic, testified to the modernity of Bach's fingering principles:

Whatever I know about fingering and the new style, in short, whatever I understand of the pianoforte I have learned from this book. [Bach's Versuch]¹⁰

Countless writers were influenced by C. P. E. Bach's fingering ideas.* Türk, who devoted 15% of his treatise to fingering, was one. His method of organization even parallels Bach's: introductory comments, which include his ten general rules (pages 129-143); scales and stepwise motion (pages 144-153); double notes (pages 154-170); 3 and 4-note chords (pages 171-178); alternating hands, hand crossing and interpretation of the hands (pages 179-189). Türk's approach to fingering is more modern than Bach's in some of its details. However, his comments regarding some of the more

*Mitchell/BACH, p. 13, conjectured that Bach may have had a part in the working-out of the fingering portions of Marpurg's treatise Die Kunst das Clavier zu spielen (1750) which recommends the turned thumb in scale performance. Bach definitely did contribute to a keyboard method which Kirnberger published in 1763, Klavier-Übungen mit der Bachischen Applikatur (Keyboard Exercises with Fingerings by Phillip Emanuel Bach).

conservative practices of his time are proof of their continuing hold on musicians, even as late as 1789:

"Good fingering and especially the proper use of the thumb is not as generally practiced as would be expected."

"Since Bach has shown how important the thumb is in playing the keyboard it is used now more than formerly, but still not generally enough. Especially those players who are either aged or accustomed to the old way of fingering neglect its use in contemporary compositions in which it is indispensable."

"I do not dare reject this fingering [crossing the third finger over the fourth] although I would permit it only in a few cases."¹¹

Türk's instructions and examples clearly show that achieving the correct accentuation was an important factor in the selection of fingering. In the late 18th century groups of notes were expected to be contained within the beat and the measure, with the thumb, as a strong finger, being placed on the beat. This resulted in the employment of 1-2, 1-2 for stepwise slurred eighth notes: 1-2-3, 1-2-3 for triplets; and 1-2-3-4, 1-2-3-4 in sixteenth note scales, unless the arrangement of black keys prohibited this.¹²

Sol Babitz has pointed out that this principle reflects

the change from the flowing baroque style [with its over-the-beat fingering] to the clear-cut classical line with its separated beats and measures.¹³

Like most 18th century scores, the original editions of Benda's keyboard music do not provide any fingering indications. Therefore, the fingering system which Benda employed can only be conjectured. His rudimentary keyboard instruction in the 1730's could have influenced his fingering

habits for a lifetime, and when a brilliant up-to-date musician such as Mattheson was still in 1735 adhering to non-usage of the thumbs and finger crossing in right hand scales,¹⁴ one assumes that a schoolboy in rural Bohemia would have been taught very conservatively.

However, since Benda received much keyboard instruction in Berlin, with C. P. E. Bach as his mentor, it seems probable that Benda would have adopted at least some of Bach's approaches to fingering.

If one were to attempt to utilize 18th century fingerings in Benda's music, the best procedure would be to study carefully the fingered pieces which Bach and Türk appended to their treatises, since these works furnish examples of actual pieces not greatly different from Benda's.

However, it would probably be unwise for most pianists to attempt to make extensive use of 18th century fingerings. They will already have spent thousands of hours establishing fingering habits, which may not be able to be convincingly changed and attempting something unnatural could inhibit the performer's relaxation and natural execution. In addition, when the piano is used as the medium for performance, there is less need for the use of older systems of fingering, since expression can be achieved by so many means other than articulation, the primary vehicle of expression on the organ and harpsichord.

Yet this does not mean that when playing earlier music a pianist should not utilize at least some of the

earlier fingering practices. The present writer has found that the early fingerings bring music of the English Virginalists to life in a way no other fingerings can.

In the case of Benda's music, a study of 18th century fingering heightens the awareness of, and shows more clearly, the elements which were so essential to 18th century musicians: phrasing, articulation and accentuation.

Footnotes

¹Harich-Schneider/HARPSICHORD, pp. 20-21. Tomas de Sancta Maria (died c. 1570) in his Arte de tañer fantasia (1565) even specified thumb usage in a right hand descending scale. HARVARD, p. 316.

²Il Transilvano (1593) by Girolamo Diruta (1557-1612), is the principal 16th century source. Johannes Buchner (1483- c. 1540), provided the earliest known keyboard fingering (according to Ferguson/KEYBOARD, p. 70) in his Fundamentum (c. 1520). Elias Nikolaus Ammerbach (c. 1530-1597), in Orgel oder Instrument Tabulatur (1571) and Ein Neu Künstlich Tabulaturbuch (1575) is another important 16th century source. Examples of fingering appear in the following sources: Buchner and Ammerbach in Ferguson/KEYBOARD, p. 70; Christian Erbach (1573-1635) in Bukofzer/BAROQUE, p. 378; Ammerbach in GROVES, III, pp. 117-124. (This source also contains examples of fingering from the Fitzwilliam Virginal Book, Playford, Purcell, Dandrieu, Couperin, Rameau, and J. S. Bach.) Ammerbach is unusual in his thumb usage--but only in the left hand.

³Examples of fingering by Bull, Orlando Gibbons and Sweelinck appear in Ferguson/KEYBOARD, pp. 71-72.

⁴Ferguson/KEYBOARD, p. 69, contains a table showing a comparison of the scale fingerings, including the good and bad fingerings of Buchner, Ammerbach, Diruta, Cabezón, the English Virginalists, Sweelinck, Scheidemann, Purcell, J. S. Bach, Nivers, and François Couperin.

⁵"Menuet en rondeau" is reproduced in Harich-Schneider/HARPSICHORD Appendix, p. 2. Ferguson/KEYBOARD, p. 79, includes another example of Rameau's advanced fingering.

⁶These examples include the "Applicatio" (BWV 994) and the Prelude in G Minor (BWV 930), both from the Klavierbüchlein für Wilhelm Friedemann Bach, and the Fugue from the Praeludium and Fughetta (BWV 870a), and early version of the future Prelude and Fugue in C Major, Well-Tempered Clavier, Book II.

⁷Bach/ESSAY, p. 42. Forkel/BACH, pp. 54-56, included this information. (It also appears in David/BACH, pp. 309-310.) C. P. E. Bach also referred to his father's fingering in the obituary he wrote of his father: "Before him, the most famous claviers players in Germany and other lands had used the thumb but little." David/BACH, p. 223. See also Türk/SCHOOL, p. 130.

⁸J. P. Kirnberger, Grundsätze des General-Basses, p. 3, quoted in David/BACH, p. 450.

⁹Bach/ESSAY, pp. 41-78. The fingering of embellishments was primarily covered in his chapter on embellishments. See also Loesser/PIANO, pp. 78-81, regarding fingering developments in the mid-18th century.

¹⁰Muzio Clementi, quoted in Mitchell/BACH, p. 14.

¹¹Türk/SCHOOL, pp. 130, 141-142, 145-146. See also Türk/SCHOOL, pp. 129-189 and 31 for more details of Türk's approach to fingering, as well as the 12 pieces appended to his treatise.

¹²Türk/SCHOOL, pp. 134, 458. See also Türk/SCHOOL, pp. 180, 457.

¹³Babitz/LENGTH, p. 29; See also Babitz/MOZART, pp. 81, 83; Babitz/PROBLEM.

¹⁴Mitchell/BACH, p. 69.

CHAPTER XXVIII

ESSENTIAL ORNAMENTS

Introduction

Eighteenth century musicians made a distinction between ornaments which the composer indicated by small notes or signs, and embellishment which was improvised by the performer.¹ The former were known as essential ornaments (Wesentliche Manieren) and are the subject of the present chapter.*

Ornaments and embellishment were actually very closely related in the 18th century. For one thing, ornaments originated from the process of improvised embellishment, as Donington noted:

An ornament is a short melodic formula which has formed in the tradition of free ornamentation as a crystal forms in a saturated solution.²

Also, performers often improvised ornaments, and composers usually incorporated embellishment into the regular notation. This latter fact, that much embellishment as well as many

*Improvised embellishment is discussed in Chapter XXIX. In both of these chapters, the word ornament is usually used to pertain to the signs and small notes supplied by the composer, and the term embellishment to describe improvised ornamentation. Although the terms are frequently, and not incorrectly, used interchangeably, this distinction is found in Haggh/TÜRK, p. 472, and Newman/BACH, pp. 138-141.

ornaments were written in regular notation, is often overlooked when discussing ornamentation and when performing a piece. Nevertheless, this chapter will focus only on ornaments written in small notes or with symbols.

The term ornament can be misleading if it is interpreted to mean notes which are dispensable or insignificant. Ornaments were of enormous importance to 18th century musicians as the following statements by C. P. E. Bach, Quantz and Marpurg show:

No one disputes the need for embellishments. This is evident from the great numbers of them everywhere to be found. They are, in fact, indispensable.³

The ornaments described above are absolutely necessary for good execution.⁴

They [the smaller ornaments] are so essential that at most places without their strict observance no composition can please the more refined ears.⁵

Ornaments should never be viewed as less important than notes in regular notation, and indeed when they are in small notation, it is to make them stand out from the surrounding notes.

Ornaments were not optional, as François Couperin wrote:

It is not at all an optional matter to take such ornaments as one wishes. . . . My pieces must be performed as I have marked them.⁶

To remove the ornaments from a piece would destroy it.

To suppress these ornaments [in J. S. Bach's works] would be the same as to remove the protruding ornaments from a piece of sculpture or the rich stucco ornaments from the walls of baroque palaces, or to replace the spiral columns of the baroque with classic ones: it would destroy the entire meaning of these pieces of art.⁷

The temporary removal of ornaments was suggested by several 18th century musicians--but only as a means to discover how very necessary the ornaments actually were.⁸ For "without them the best melody is empty and ineffective, the clearest content clouded."*

Ornaments served several purposes:

They connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance.**

Without understanding these functions of ornaments, one cannot hope to perform ornaments convincingly. But too often a performer instead relies more on an attempted recall of memorized generalities than the evaluation of the function of an ornament in its specific context.

It is essential that one understand the role which harmony plays in the realization of ornaments. From an insufficient understanding of harmony springs much of the uncertainty which often surrounds ornamentation, just as it did in C. P. E. Bach's time:

The performer must possess a knowledge of thorough bass. It is a matter of experience that those who are not well grounded in the study of harmony fumble in darkness when they use embellishments and must thank their good fortune rather than insight when they are successful.⁹

*Bach/ESSAY, p. 79. Neumann/ORNAMENTATION, p. 576, points out the inconsistency of those who omit ornaments indicated by little notes or symbols, and perform the same ornaments which appear in regular notation.

**Bach/ESSAY, p. 79. See also Türk/SCHOOL, p. 229. Donington/IEM, pp. 194-195, and Donington, in GROVE'S, VI, pp. 384-386, uses this statement of Bach to point out the primary functions of an ornament as being melodic (e.g., turns), rhythmic (e.g., mordents or slides), or harmonic (e.g., long appoggiaturas).

One of the unfortunate side effects of the increased attention to the study of ornamentation in recent years is that ornamentation can become, to some musicians, so problematic that the gracefulness,¹⁰ vitality, and expression, which the ornaments are intended to contribute to the music, can suffer. Edward Reilly, Quantz's translator, has written:

Over-zealous attempts to be 'authentic' or dogmatic interpretations of generalized rules found in early treatises, can sometimes result in performances that are poorer than when players ignore the information altogether.*

Wanda Landowska also pointedly observed that

One can execute ornaments correctly, yet play them badly. . . . After all were ornaments created as a subject for learned dissertations or for our joy?¹¹

The way in which teachers present ornaments to students can have a significant influence throughout the students' lifetimes. From a student's earliest exposure to ornaments, the teacher should attempt to foster a love and enthusiasm for them. He/she should be certain that any anxiety or frustration regarding the realization of ornaments does not show itself to the student, who may retain a permanent apprehension of ornaments.

There is much truth in Thurston Dart's observation that "the trouble about ornaments is not that there is too

primary functions of an ornament as being melodic (e.g., turns), rhythmic (e.g., mordents or slides), or harmonic (e.g., long appoggiaturas).

*Reilly/STUDIES, p. 105. Kirkpatrick/SCARLATTI, p. 366, has also expressed himself on this subject:
Nothing is drearier, or more frequently false, than a historical reconstruction of musical style which attempts to overprove its authenticity.
See also Neumann/ORNAMENTATION, p. 12.

little information, but that there is too much,"¹² as well as in Erich Leinsdorf's observation regarding ornaments--that "too much elliptical thinking and prolonged debate over minutiae is always a danger."¹³ Therefore, a teacher should above all avoid the pitfall of overwhelming the student with too much complexity, as Marc Pincherle has well described:

We all know certain methods of teaching old music that give it the aspect of an impregnable fortress, surrounded by ditches and traps, where each ornament is presented as a crucial problem, to which there is one proper solution, hidden behind thick clouds, through which only master initiates may hope to pierce.¹⁴

Teachers and students should definitely study the original sources,* in order to be able to discern which possibilities are appropriate or inappropriate for a given work. But in the treatises one cannot usually expect to find definitive answers to every situation. There has always been a diversity of opinion regarding the most appropriate use and execution of the various ornaments. There exist over 200 books and tables dating from 1600 to 1800,¹⁵ which deal with ornaments, in addition to the enormous number of secondary sources. It is inevitable, therefore, that there are many divergent solutions due to the different chronological time periods, regions and countries, and individuals represented by these sources. There are frequently cases where an author contradicted himself.**

*Doctoral performance curricula frequently do not demand nearly enough study of the original sources.

**Marpurg, for example, altered his views significantly through his various works. Tartini's having favored upper note trills in his Trattato, and main note trills in the

This diversity of outlooks was recognized and accepted by most musicians of the 18th century and before. They viewed their treatises, in general, as containing overall guidelines and suggested realizations rather than fixed rules intended to govern every situation.*

C. P. E. Bach and some of his associates in Berlin in the mid-18th century were unusual in their rather inflexible outlook.

These authors tried to regiment ornamentation into far more definite patterns than had ever before been envisioned.**

This is an important point for today's musician to remember, since Bach's attitude and specific recommendations have been assumed by most musicians since his time to be definitive regarding all music of his time. In addition to applying Bach's rigid ornamentation practices to all music of his own time,

modern researchers elevated them to a basic law for the whole 18th century, subjecting to their jurisdiction

letter to his pupil Maddalena Lombardini, is often cited. See also pp. 177-181 above.

*The fact that in their publications Neumann, Bodky and the Badura-Skodas deal in large part with exceptional cases, and are especially concerned with the practical consequences of the choice of ornaments makes them especially valuable in this regard. Their readers should, however, be aware that many of their suggestions are exceptional cases or relate to situations where more than one alternative is appropriate. These exceptional cases should not themselves be subsequently turned into new rules.

**Neumann/ORNAMENTATION, p. 39. See also Neumann/ORNAMENTATION, pp. 183, 186, 199, On p. 186, Neumann cited J. F. Agricola for "an attitude of intolerance in matters of ornaments never before known in this field."

the masters of the late baroque along with those of the classical era for all the countries of Europe.*

Not only should Bach's specific recommendations not be used as a model for all ornamentation,** but his attitude should not be viewed as representative:

Unquestionably what we witness here is a manneristic hardening that is regrettable because it contradicts the nature and function of ornament itself. . . . Rigidity is out of place in any aspect of artistic performance, but nowhere is it more incongruous than with ornaments, whose function has been at all times and in every field of art, to add grace, to relieve austerity, to soften rigidity, to round angularity.¹⁶

Bach should not, however, be blamed for the fact that many 20th century musicians have misapplied his teachings. It is the desire of those who seek to oversimplify ornamentation--to reduce every problem to one "definitive" solution--which is at fault. Another example, is the fact that too often ornament charts, such as the one J. S. Bach wrote for his nine-year-old son Wilhelm Friedemann, have been elevated to the status of infallible laws, when they were actually a generality.¹⁷

*Neumann/ORNAMENTATION, p. 40. See also Neumann/COUPERIN, pp. 71-73, where among other fallacies caused by this action, Neumann points out the flexible attitude of Quantz in contrast to that of Bach. Neumann/ORNAMENTATION, p. 199, stated:

The way in which modern doctrine mistook a mid-18th century abortive attempt at legislation for a law actually in effect and internationally enforced during the whole of the century is one of the more striking illustrations of unjustified generalization.

**There is much reason, however, to believe that C. P. E. Bach's precepts may be very applicable to Benda's music. Factors include: Benda's friendship with and admiration of Bach; Benda's having notated all his long appoggiaturas in exact values, as Bach suggested; Benda's

Teachers should, therefore, be certain that they are instilling not only the correct information, but also the correct attitudes towards ornamentation, in their students. Students should be made to realize the fact, "there simply is no 'definitive' solution to any given ornament in any given situation."¹⁸ In past centuries, including the 18th, the performer was usually granted much freedom by composers to exhibit his/her own taste and judgment, and as Bach wrote, "Embellishments and their execution form a large part of good taste."¹⁹

The particular instruments used in the 19th century and today are an important factor in the use and performance of ornaments:

1. Many ornaments were probably inspired by the harpsichord, and as Wanda Landowska pointed out, "that is why so many pianists fail to understand the reason for the presence of a certain ornament at a specific place."²⁰ Donington, citing C. P. E. Bach's statement, "The ear accepts more movement from the harpsichord than from other instruments," and relying on his own experience, stated that

"more frequent and more brilliant ornaments can be successfully used on the harpsichord than on most other instruments, including, for example, the piano; and to some extent, they are more needed to keep up the sound."²¹

- 2, Mattheson believed ornaments to be more conducive to the

having employed a moderate, rather than excessive, amount of ornaments, as Bach/ESSAY, pp. 79-81, urged; the fact that no notation of ornaments appears which is not shown in Bach's Versuch and which could not be effectively performed according to Bach's guidelines.

clavichord than the harpsichord:

Those who want to judge a sensitive touch and a pure style, should lead their candidate to a simple clavichord, for on a harpsichord fitted out with three or four stops, too much clatter confuses the ear, and one can scarcely make out embellishments distinctly.²²

3. Some musicians believe that certain ornaments which are necessary in harpsichord performance are not necessary on the piano. One is tempted to speculate that 18th century composers might favor the omission of some ornaments since the action of the modern piano is so extremely heavy when compared to the harpsichord and clavichord. C. P. E. Bach complained that even the fortepiano was too heavy.²³

Nevertheless, Neumann presented the pianist with an interesting challenge when he stated that the modern piano's "capacity for dynamic shading . . . allows for a more imaginative treatment of ornaments."²⁴

Whatever conclusions the individual musician draws regarding ornaments on the various keyboard instruments, he/she ought to experiment with the harpsichord, clavichord, and fortepiano. This will furnish valuable insight into the entire ornament question, as Leinsdorf has written:

Thorough understanding and, if possible, a personal acquaintance with harpsichord and organ will do more to enlighten performers about the proper use of ornaments than will memorizing particular formulas.²⁵

Teachers should follow the recommendations of Bach, Türk and Marpurg — that students begin practicing ornaments at the very early stages of their study. This was necessary,

since, as Bach said, "this is an assignment on which a lifetime may well be spent." He also added that ornaments "demand in part more technique and dexterity than runs."²⁶

Teachers should also be practical in decisions involving ornaments. C. P. E. Bach displayed this practicality when he stated:

It is possible, when necessary, to omit any other ornament [than short trills] . . . and arrange matters so that easier ornaments may be substituted for them.²⁷

It is interesting that he also advised that, "Ornaments that lose their charm through poor execution are better omitted entirely."²⁸

While ornaments are essential to a piece, there is some truth behind the name "ornament." As decorative elements, their lightness should be apparent, and their performance should contain a spontaneity, as if they were added by the performer, even when notated.²⁹ A study of the ornaments in a piece can provide much insight into the structure of the music,³⁰ and can significantly alter one's conception of the piece. Because ornaments are influenced by the harmony, melody, rhythm, tempo, dynamics, and basic affect of a work, they are closely intertwined with these factors and in turn can influence them. The effect of ornaments upon the choice of tempo and basic affect of a work is especially noticeable, as the present writer found when studying in detail the ornaments in Benda's works. When providing the quickness and lightness which the ornaments frequently necessitate, the tempi usually become more flowing

and the affect more optimistic. However, in some works, proper attention to the ornaments results in a slowing of the tempo, in order that the ornaments not be cramped.³¹

Appoggiatura

Appoggiaturas were not only "among the most essential embellishments,"* but they were of critical importance in 18th century music.³² This was partially due to the fact that they fulfilled both a melodic and a harmonic function. Their melodic role was credited with connecting notes to make lines smoother, more singing, and full of charm and vitality.³³ They were essential if a melody contained many long notes, or if it could benefit from some notes being prolonged or repeated.³⁴

The harmonic role of appoggiaturas was not less, and perhaps even more, significant than their melodic role. This was due to the fact that much mid-18th century music contained a great deal of consonance which necessitated the

*Unless stated otherwise the term appoggiatura is used in this chapter to refer to any single-note ornament which is written in small notation. Many of these notes in Benda's music do not illustrate the literal meaning of appoggiare, "to lean," since some of them are consonant chord tones and some could be classified as other types of non-harmonic tones. Yet 18th century musicians did use the term for notes which did not even occur on the beat. (Quantz/FLUTE, p. 93, and Mozart/TREATISE, p. 167, referred to accented and passing appoggiaturas.) Neumann's classification of one-note ornaments into the categories of Vorschläge (those preceding the principal note), Nachschläge (those following the principal note), Zwischenschläge (those sounded simultaneously with the principal note), has much merit. Neumann/ORNAMENTATION, pp. 47-48. See also Babitz/PROBLEM, p. 560, and Reilly/QUANTZ, p. 91.

use of dissonant appoggiaturas to provide variety.

Quantz described the situation:

Without appoggiaturas a melody would often sound very meagre and plain. If it is to have a galant air, it must contain more consonances than dissonances; but if many of the former occur in succession, and several rapid notes are followed by a long one that is also a consonance, the ear may be wearied by them. Hence dissonances must be used from time to time to rouse the ear. And in this connexion [sic] appoggiaturas can be of considerable assistance.³⁵

Türk also testified to this practice when he explained:

At present, appoggiaturas are a rather essential part of music, whereas formerly, when dissonances were more common, appoggiaturas were used very sparingly.³⁶

Bach stated that "all syncopations and dissonances can be traced back to them [appoggiaturas]. What would harmony be without these elements?"³⁷

Depending on their type and context, appoggiaturas could "arouse tenderness and melancholy," as well as promote charm. The former qualities were in contrast to most other ornaments such as trills, mordents and turns, which usually promoted "cheer and gaiety."³⁸

Although actual appoggiaturas were frequently written in regular notation, C. P. E. Bach wrote that "for the most part, it was customary to indicate them by single (small) notes."³⁹ Several reasons can account for the use of small notes:

1. Thoroughbass performance would have been made more difficult if the dissonant appoggiatura was notated as a regular note, since the harmony would have been harder to perceive at a quick glance.⁴⁰

2. A small note made it clear that another appoggiatura, a trill, or other ornament was not to be inserted before the appoggiatura in small notation.⁴¹
3. In string and vocal performance, the small note indicated that the note was to be begun softly, swelled and diminished before falling onto the next note.⁴² This usual manner of performance of the long appoggiatura on non-keyboard instruments was a special nuance, and therefore necessitated a special notation.⁴³ The same effect was simulated on keyboard instruments, which, although they could not swell on the appoggiatura, could stress the appoggiatura, and diminish and expire on the following note.

Appoggiaturas have often been divided into two categories according to their performance length:

1. those which are variable in their length (called "variable" or "long")
2. those which are always performed quickly (called "invariable" or "short").*

Türk desired that all long appoggiaturas be written in regular notation, a practice he observed some composers had adopted. This allowed the short appoggiatura to be the only type of appoggiatura in small notation, eliminating much uncertainty regarding length of an appoggiatura.⁴⁴ However, most composers simply notated all their appoggiaturas as eighth or sometimes sixteenth notes. Quantz's attitude

*Bach/ESSAY, p. 87; Türk/SCHOOL, pp. 199-200; Mozart/

was representative of these composers:

It is of little importance whether they have one or two crooks. Usually they have only one.⁴⁵

Although C. P. E. Bach gave the impression that his practice of exact notation for the length of appoggiaturas was widespread in his time,* according to Donington, "there is little evidence either in his day or subsequently" of Bach's claim of general acceptance of his practice.**

As late as 1789 Türk wrote what he said was a much-needed comment:

Many copyists and probably even some composers still have the bad habit of notating all appoggiaturas

TREATISE, p. 167; F. W. Marpurg, cited in Haggh/TÜRK, p. 467. The terminology short and long can be misleading. The term "long" does not refer to the actual speed of the appoggiatura, but to the percentage of time which the appoggiatura takes from the following note.

*Bach/ESSAY, p. 87, states:

Because of their variability, such appoggiaturas have been notated of late in their real length. Prior to this all were written as eighths. At that time appoggiaturas as diverse as ours were not yet in use. Today, we could not do without the notation of their real values, for the rules covering their length in performance are insufficient to cover all cases, since all types appear before every kind of note.

Neumann/ORNAMENTATION, p. 184, points out the enormous implications of the first three sentences in the above quotation in the performance of appoggiaturas in the works of J. S. Bach. See also Neumann/ORNAMENTATION, pp. 124-163.

**Donington, in GROVE'S, VI, pp. 391-392. Donington points out that Marpurg, in *Kunst das Clavier zu spielen*, may have been the first to attempt an exact notation of the length of appoggiaturas, although he was not as systematic as C. P. E. Bach. However, Donington stated that only "a small minority of late Baroque musicians" attempted this practice which "remained entirely exceptional." Ferguson/KEYBOARD, p. 121, states that the long and short appoggiaturas were "seldom differentiated graphically," and Putnam Aldrich in HARVARD, p. 44, wrote that only "a few composers" observed this practice.

alike, without regard for the following longer or shorter note, for example, by notating them as eighths or sixteenths, even though these little notes should sometimes be notated as quarters or eights [sic].⁴⁶

Therefore, in view of the general neglect and inconsistent application of C. P. E. Bach's systematic notation of appoggiaturas, it is very significant that Benda was extremely thorough in the notation of the actual length of his long appoggiaturas. His meticulousness supports the theory of a strong C. P. E. Bach influence on him, and is indicative of the fact that he was a careful editor of his music.








There are approximately 650 appoggiaturas in Benda's sonatas and sonatinas. Approximately 60% are short appoggiaturas. In proportion to their length, the 1757 sonatas contain 50% more appoggiaturas than do the Sammlung sonatas. Also in proportion to their length, the 2nd movements contain 30-65% more appoggiaturas than do the 1st movements, 3rd movements, or sonatinas.

Seventy-six of Benda's 82 movements (93%) contain appoggiaturas.* Sixty-seven (82%) of the movements include long appoggiaturas (41 sonata movements and 26 sonatinas).** Fifty-two movements (63%) contain short appoggiaturas (31 sonata movements and 21 sonatinas).***

*The only movements without appoggiaturas are Sonatas 15iii and 16iii, and Sonatinas 9, 17, 25, and 34.

**The 15 movements which do not contain long appoggiaturas are Sonatas 1i, 9iii, 11ii, 13iii, 14i, 15iii, 16iii and Sonatinas 9, 13, 17, 21, 22, 25, 33, 34.

***The 30 movements which do not contain short appoggiaturas are Sonatas 2iii, 5i, 5iii, 6i, 8ii, 8iii, 10iii, 12ii,

The overwhelming majority of Benda's appoggiaturas are either  or , with  being more frequent. The note values , , ,  also occur.

The great majority of Benda's appoggiaturas repeat the previous note,⁴⁷ or are located a step above the previous note. Most of those not fitting these descriptions lie above their previous note, at intervals up to and including a 9th.* Almost all of Benda's appoggiaturas descend by step to their principal note.** The relatively few which ascend are found in only 16 movements, and make only frequent appearances within a movement. Several of these ascending appoggiaturas are played in conjunction with a descending appoggiatura. Every ascending appoggiatura is a repetition of the previous tone, except one in Sonata 2ii,15.***

All but two of Benda's appoggiaturas observe the normal procedure and move by step to the principal note.⁴⁸

*Türk/SCHOOL, p. 464, explained:
As dissonances, appoggiaturas have the right--with the exception of writing in a strict style--that they can be freely approached (that is, not prepared).
See also Mozart/TREATISE, p. 170.

**This was the more natural procedure for an appoggiatura. Mozart/TREATISE, p. 167.

***Bach/ESSAY, p. 90, stated that "the ascending variable appoggiatura is difficult to use except when it repeats the preceding tone." See also J. F. Agricola, cited in Neumann/ORNAMENTATION, p. 187. Giuseppe Tartini, *Regole*, p. 5, cited in Neumann/ORNAMENTATION, p. 175, and Mozart/TREATISE, pp. 172-176, approved of an ascending appoggiatura only if it was a half step below the principal note. Especially in the case of an appoggiatura a whole step below, they suggested writing two additional notes before the principal note, to resolve the dissonance downward.

The two which do not, occur in Sonata 2i,36 and 38. They are short thirty-second note appoggiaturas which contain an octave leap down to the principal note.

The distance between Benda's stepwise appoggiaturas and the lowest sounding voice are listed below: ⁹⁻⁸ 9-8, 4-3, ⁷⁻⁸ 7-8, 4-3, ⁶⁻⁵ 7-6, 6-5, ⁴⁻³ 4-3, 4-3, ⁴⁻⁵ 2-1, 8-1, 2-3, 2-3, 5-6.


Appoggiaturas sometimes cannot be measured in this fashion for one of several reasons:

1. Both notes are chord tones.
2. The bass changes making both notes dissonant.
3. No chord appears under the appoggiatura.
4. The note of melodic resolution is actually a harmonic dissonance (passing tone or neighboring tone).

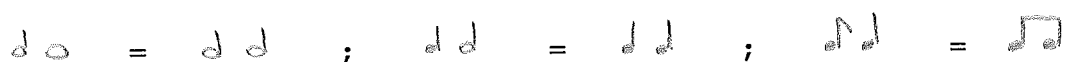
In rare cases, a cross-relation exists between the appoggiatura and one of the other notes of the chord.


The fact that Benda notated the exact length of his appoggiaturas is of great assistance to today's performer. In addition to providing many of the answers to questions which arise regarding the performance of ornaments in Benda's music, Benda's ornaments can be used to help answer questions which occur regarding the performance of ornaments in music of some of his contemporaries.⁴⁹

Benda's long appoggiaturas illustrate two of the four principal rules⁵⁰ which governed the length of long appoggiaturas:

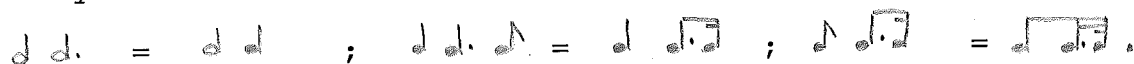
1.  were used to indicate half the value of the succeeding note when that note had a duple

subdivision.*





2.  were used to indicate 2/3 of the values of the following note when it had a triple subdivision. The main note therefore received the value of the dot.

It is important to be aware that the note following the dotted principal note was often delayed and shortened, producing an effect not unlike that when a note is double-dotted. This especially occurred "in a slow tempo, for a very affect-laden musical idea":⁵¹



Benda did not use long appoggiaturas before tied notes and, therefore, did not illustrate the rule that the appoggiatura received all of the value of the following note if the following note was tied. He also did not illustrate the rule that appoggiaturas before notes which were followed by rests could, in some circumstances, receive the entire value of the note, and the note receive the value of the rest. While this rule involving rests was endorsed by Quantz, Marpurg and Leopold Mozart, especially in "passages of gentle character," Benda observed the practice of C. P. E. Bach and Türk, who suggested that if a composer wished this performance, he/she should indicate it in regular notation.⁵²

*In three instances in the ⁶/₈ Sonata 10iii  appears. The present writer assumes, on musical grounds, that Benda intended . Perhaps the printer erred and omitted the dot.






In Benda's keyboard works, the present writer does not see any need to employ the extra-long appoggiatura, which received $3/4$ of the value of the succeeding note.⁵³











Two important rules pertained to the performance of all long appoggiaturas:



1. The appoggiatura was to be "played with more emphasis than the following tone."⁵⁴
2. The appoggiatura was to be "slurred to the following tone, whether a slur marking is present or not." This following tone was played "softly and as it were, unnoticeably released."⁵⁵

These rules were influenced by the performance of long appoggiaturas in string and vocal music.⁵⁶

Quantz suggested a slight separation between the note before the appoggiatura and the appoggiatura.⁵⁷

Benda notated his short appoggiaturas as  ,  ,  . * The note value  is found only in Sonata lllii, while  is found in two sonata movements and three sonatinas.⁵⁸ All of these movements are contained in Sammlung 4.

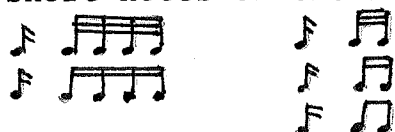
Benda's short appoggiaturas appeared before the following note values:  ,  ,  ,  ,  ,  ,  ,  ,  ,  .

*This was the usual notation for short appoggiaturas, although  and  were occasionally employed in some 18th century scores. These latter symbols did not signify what in the 19th century became known as a "grace note," but were alternative ways of notating sixteenth and thirty-second notes, respectively. They did not imply any different manner

Only a handful occur before note values longer than an eighth note. Most occur before sixteenth notes.

Benda's short appoggiaturas also illustrate many of the guidelines provided by C. P. E. Bach, Türk* and others in the 18th century, to determine which appoggiaturas were to be short. According to these rules, an appoggiatura was short in the following instances, listed in the approximate order of frequency in Benda's works:

1. when it was located before a group of notes, especially short notes of the same value:⁵⁹



2. when it was located before a note in regular notation which was itself dissonant⁶⁰
3. when it occurred before a note which ascended a step from the previous note and descended by step to the succeeding note.**
4. when it was located before a triplet or another ternary figure. This insured that the integrity of the rhythm

of performance than did the usual notation. Kirkpatrick/SCARLATTI, pp. 368-369; Badura-Skoda/MOZART, p. 72; Donington/IEM, p. 208. See also Mitchell/BACH, p. 91.

*While Bach's treatise is the better known, Türk's is especially recommended for its extremely clear and well-organized presentation of ornaments.


**Türk/SCHOOL, p. 213; Bach/ESSAY, pp. 92-94, where it is stated that the note after the higher note could itself be an appoggiatura. Türk/SCHOOL, p. 469, mentioned the possibility of exceptions to this rule, including when the figure occurs in slow movements.

of the triplet or ternary figure would remain clear:*



5. when it substituted for a cadential trill or occurred at a melodic cadence⁶¹
6. when it formed an octave with the bass. However, if it formed a diminished octave with the bass, it was often played as a long appoggiatura.⁶²
7. when it was non-diatonic to the key of the composition of the key of the passage⁶³
8. when a long appoggiatura would cause poor harmony⁶⁴
9. when it approached its main note by an interval larger than a second.⁶⁵




Two rather controversial situations involving short appoggiaturas also occurred in Benda's works:

1. when an appoggiatura appeared before a note which was followed by two notes of half its value (e.g., ). It was, according to Türk, "required to be short by almost all music teachers." Although this probably comes as a surprise to most musicians today, the evidence in the writings of Quantz, Agricola, C. P. E. Bach, and others is unmistakable.⁶⁶

Türk was unusual in not being "convinced that this rule should be so generally applied in every case." He

*J. F. Agricola, *Anleitung*, pp. 67-68, quoted in Kirkpatrick/SCARLATTI, p. 371, maintained that appoggiaturas before triplets were always short. This was apparently also the position of Bach/ESSAY, p. 92. Türk/SCHOOL, pp. 215-216, cited several possible exceptions to this rule, which would result in the triplet with appoggiatura becoming four sixteenth notes.

seemed to accept it when a single example of this figure occurred or when several such figures appeared consecutively. But he found it to be unappealing if the rule was applied to this figure when it occurred between many sixteenth notes, or many eighth notes. Yet he stated that this was still the "more customary" way. However, he did note that he had "heard only a few musicians of refined taste play" such a passage in this way. Therefore, there does appear to be evidence for playing the appoggiatura short or long.

Twenty-two of Benda's movements contain instances where this figure occurs--most often in the form , but also in . It always occurs as four stepwise descending notes. The present writer recommends allowing the harmony to make the decision. If the appoggiatura is dissonant he recommends playing it as a long appoggiatura. If it is consonant, he recommends playing it as a short appoggiatura. In about 85% of the cases this will result in a performance with a long appoggiatura, e.g., . However, as Türk pointed out:

there is a marked difference between four sixteenth notes which are written out and those figures with an appoggiatura as far as the required execution is concerned.*

2. when appoggiaturas appeared before descending thirds.

There were various ways of executing such passages:

a) C. P. E. Bach suggested that in slow movements the

*Türk/SCHOOL, pp. 216-217. J. P. Milchmeyer, cited in Broder/MOZART, urged this figure to be played as sixteenths.

appoggiatura be given 1/3 of the value of the main note⁶⁷

- b) Türk, desiring to achieve the same effect as Bach, recommended performing the appoggiaturas

with a gentle touch, because they are unquestionably not meant to make the melody livelier but rather to make it more ingratiating.⁶⁸

- c) Quantz, Tartini and Leopold Mozart suggested that the appoggiaturas be performed before the beat.⁶⁹

Türk, however, advised against this

in German compositions, because it is not to be assumed that the composer took into consideration the French manner of playing, or the so-called Lombardic style.⁷⁰

- d) Agricola believed that if three appoggiaturas between thirds appeared in a row, the third one was to be played long.⁷¹

Benda placed appoggiaturas before descending thirds in two of his movements. It is interesting that in Sonatina 1,23, he followed Agricola's instruction, and after two short appoggiaturas he wrote a long one. In Sonata 14i, 19, he stopped the descending motion after two short appoggiaturas. In Sonata 3iii,5, a single third is filled in with a short appoggiatura. These examples are candidates for Türk's "ingratiating" style of performance. Neither should be given Quantz's before-the-beat performance, since Benda wrote out his passing appoggiaturas in regular notation when he desired them.⁷²

While there is little controversy regarding the fact that long accented appoggiaturas in the 18th century should be played in the time of the note to which they are attached,⁷³ there is considerable controversy regarding the correct performance of the short appoggiatura in the 18th century. One of the major causes of this controversy was the co-existence of several different performance styles originating from different regions and different periods: the French tradition, often including practices from the early 18th century; Italian vocal and string traditions; and the Berlin outlook represented by C. P. E. Bach and his disciples and colleagues.

These different backgrounds resulted in three different possibilities for the execution of the short appoggiatura:

1. before the beat and unaccented*
2. on the beat and unaccented**
3. on the beat and accented.***

*Tartini endorsed this type of short appoggiatura. According to Neumann/ORNAMENTATION, p. 177, "no mention is made of the short, accented, onbeat Vorschlag." See also Neumann/ORNAMENTATION, pp. 174-177. According to Badura-Skoda/MOZART, p. 80, Milchmeyer desired the short appoggiatura to be unaccented and before the beat.

**Mozart/TREATISE, pp. 171, 176, recommended such performance. See also Badura-Skoda/MOZART, p. 80.

***This performance was suggested by C. P. E. Bach, and J. F. Agricola. See footnote 73 above. Donington, in GROVE'S, VI, p. 393, believes this to be the most standard in the 18th century, as well as even thereafter:

At no time has the rule of striking short appoggiaturas on the beat gone totally unchallenged. It must nevertheless be regarded as the standard at all periods, including our own.

On historical grounds, Benda's short appoggiaturas should be played on the beat and accented, since that view was representative of the tradition with which he was most closely associated. However, on musical grounds, the possibility of on-the-beat and unaccented performance should not be overlooked, nor should it be overlooked on historical grounds.

Türk, although clearly favoring on-the-beat performance, wished he could avoid committing himself with regard to the question of whether the appoggiatura or the succeeding note should receive more emphasis. He finally concluded that since short appoggiaturas were "for the most part passing in effect," he generally preferred them to be performed "rather caressingly than too emphatically, with the emphasis placed on the following tone."*

On-the-beat and unaccented performance can especially be appropriate if the appoggiatura is consonant. Quantz recommended that an appoggiatura to a dissonant note was to be performed "very short, to avoid transforming the dissonances into consonances."⁷⁴

To support his point, Donington cited Mahler's disciple, Bruno Walter, who performed Mahler's short appoggiaturas "accented on the beat and with a slightly lingering timing." See also Donington/IEM, pp. 620-623. Regarding 19th century performance of appoggiaturas, see Donington/IEM, p. 213; Donington, in GROVE'S, VI, pp. 392-393; Ferguson/KEYBOARD; pp. 124-126, and HARVARD, pp. 44-48.

*Türk/SCHOOL, pp. 209-210. See also Türk/SCHOOL, p. 475. He did state that "in various cases there are contrary reasons requiring exceptions." Heinrich Koch, Lexicon, p. 1796, cited in Sachs/R AND T, pp. 294-295, arrived at the same conclusion.

Even if the note is dissonant, applying a massive, weighty accent to a short appoggiatura is totally opposed to the background of this ornament. Its purpose was to create "vivacity and spirit,"⁷⁵ to increase the animation and brilliance of the melody.⁷⁶ Therefore it should be played lightly and quickly.

It is, in fact, the extreme brevity of the short appoggiatura* which causes much of the uncertainty as to which note received the accent, and which note was actually on the beat.** But this quality is part of the charm of the short appoggiatura. To make an overt point of placing it on the beat is one of the most pedantic acts a pianist can commit.***

The present writer does not endorse unaccented on-the-beat appoggiaturas for all of Benda's short appoggiaturas. But he urges that every appoggiatura be examined with

*Even when clearly played on the beat, the short appoggiatura usually absorbed "as little as possible of the duration of the main note." J. F. Agricola, *Anleitung*, p. 60, quoted in Kirkpatrick/SCARLATTI, p. 369. See also Bach/ESSAY, p. 91; Quantz/FLUTE, p. 92. But see Donington, in GROVE'S, VI, p. 392, where he points out that "even the short appoggiatura is not in reality invariable." See also Donington/IEM, p. 206; Bach/ESSAY, p. 92, and Mitchell/BACH, p. 91.

**Neumann/ORNAMENTATION, p. 132, suggests that: Whereas on the dynamically inflexible baroque keyboard (except the clavichord) the difference between prebeat and onbeat rendition will be quite clear whenever a distinct beat is present in another voice, it will be less clear in concerted music when the graces in question are sung or played by an instrument capable of dynamic nuance.

***Sometimes this occurs because a pianist is not sufficiently differentiating between long and short appoggiaturas, but is playing his/her short appoggiaturas like long ones, and the long appoggiaturas too much like short ones.

reference to its own individual context, and that no method of performance be ruled out before this examination, and subsequent experimentation, can take place.⁷⁷

Anschlag, Slide, and Combination of Anschlag and Slide

Benda used the Anschlag* (~~sl~~ **) 13 times in seven movements.*** All of these Anschläge are of the "short" variety, i.e., without a dot after the first small note,⁷⁸ and include notes a half step below⁷⁹ and a whole step above the principal note, thus spanning a minor third. None contains a fourth, fifth, sixth, seventh, or octave between the small notes, as was often the case in works by other composers. All of Benda's Anschläge are ascending, which was the more common type.⁸⁰

Türk stated that Anschläge were "used most properly in slow or moderate tempos" although C. P. E. Bach stated that "it is employed in fast as well as slow tempos."⁸¹ Four of Benda's seven movements with Anschläge could be considered in slow tempi, and the other three are marked

*The Anschlag has been called Doppelvorschlag (Double Appoggiatura). However, as Donington/IEM, p. 215, and Donington, in GROVE'S, VI, p. 394, pointed out, the term double appoggiaturas can also be used to describe: 1) two appoggiaturas performed simultaneously, 2) a slide. To prevent confusion with the slide, Putnam Aldrich, in HARVARD, pp. 45-46, differentiated between the Conjunct Double Appoggiatura (Slide), and the Disjunct Double Appoggiatura (Anschlag.)

**Benda's Anschläge do not contain slurs.

***Sonatas lii,8; 5i,7-60; 5ii,12 and 31; 8i,58; 12i,35 and 55; Sonatinas 1,20; 9i,6 and 8; 9ii,12 and 16.

Allegro moderato, Allegro non troppo and Allegro.

Türk stated that a short Anschlag usually appeared before a repeated note, and 11 of Benda's 13 Anschläge do follow this practice. The two which do not are preceded by notes a second and third above. All of the notes receiving the Anschlag descend a step, which also follows Türk's suggestion.⁸²

Türk stated that the Anschlag "strongly emphasizes the note before which it is played," and therefore

should never be used on other than an emphasized or a main beat and never for an unimportant (passing) note. . . . For what orator would place a marked emphasis on the most unimportant syllables?⁸³

All of Benda's Anschläge occur on downbeats except in Sonatina 9i, where they occur on the third of four beats.


Short Anschläge were performed very quickly when their notes comprised the step above and below the principal note.⁸⁴

Notes of all short Anschläge were to be played more softly than the main note to which they led, although most musicians favored commencing Anschläge on the beat.⁸⁵



Leopold Mozart considered Anschläge to be a type of mordent, since

they bite at the principal note quickly and quietly, and vanish so rapidly that one hears the principal note only. And are they therefore not mordents? They are, it is true, somewhat gentler than the others; perchance one could call them the courteous biters.⁸⁶

The Anschlag, which served "to connect notes and, to a degree, fill them out,"⁸⁷ was not used a great deal "outside the galant school" and outside of Germany.⁸⁸

Benda used the two-note slide* () in the Tempo di Menuet Sonatina 28,19 and 35. This ascending slide, which was more common than the descending version, was a "short" slide, since its first note was not dotted.** Its appearance on a weak part of a beat does not concur with the examples provided by C. P. E. Bach or Türk's preferences.⁸⁹

The two-note slide, which was "more usual in the French than in the Italian style," was always to be played quickly, since one of its purposes was "to increase the liveliness of a composition."⁹⁰ According to most 18th century writers, it was to be begun on the beat, and the first note of the slide was to receive the stress.⁹¹


In one movement, Sonata 9ii,36, Benda used the three-note slide (). Such a slide was also referred to as an ascending turn or inverted turn, and C. P. E. Bach introduced the sign  for it.⁹² It is not unrelated to the Anschlag, since it contains the same two outer notes of the three-note slide.

Benda's example follows Türk's observation that three-toned slides frequently occurred after a break in the melody. However, Benda's example does not follow Türk's preference for the slide to occur on a strong beat.⁹³

*Putnam Aldrich, in HARVARD, pp. 45-46, has termed the slide (Schleifer) a Conjunct Double Appoggiatura.

**Türk/SCHOOL, p. 239. According to Donington, in GROVE'S VI, p. 395, the dotted slide was "chiefly characteristic of the Berlin school of Quantz and C. P. E. Bach."

The three-note slide was "equally at home in very rapid and very slow tempos," and the performance of the three-note slide, unlike the two-note slide, was influenced by the affect and tempo of the movement. While in fast movements it was always performed rapidly, "the more sorrowful the affect, . . . the weaker and slower" the performance. In slow, sad movements it was to be "highly expressive, and freed from slavish dependence on note values." The slide was not, however, supposed to usurp more than half the length of the following note.⁹⁴ Benda's example is suited to such expressive performance, with its surprising repetition in A minor of what appeared in E major.⁹⁵

In three movements (Sonatas 4i,4; 6ii,17; 10ii,13), Benda employed a combination of the slide and of the Anschlag ( *). Türk, in 1789, wrote that this ornament "has belonged until now to extempore embellishments rather than to essential ornaments."⁹⁶


None of Benda's examples occurs on a downbeat, and two of them are on weak beats. Like his example of a three-note slide, Benda's three examples of the combination of the slide and Anschlag occur after a break in the melody.

Nachschlag

Türk stated that Nachschlage** were often written in

*The slur is used inconsistently in Benda's original edition, once being connected to the principal note, once to the last small note, and once not appearing.

**Literally meaning "after beat" and by definition taking its value from the previous note, a Nachschlag was "chiefly

regular notation, and recommended that a composer write them in this manner.⁹⁷ Benda did this except in Sonata 3ii, where the figure  occurs three times.

Türk recommended that if small notes were used to indicate Nachschläge, they should be joined to the previous main note by a slur,⁹⁸ as in Benda's figure mentioned above. Without such a slur it would have been difficult to know whether the small notes were to be played on the second half of the beat or before, since appoggiaturas and slides notated in small notes would not look any different from Nachschläge.


A Nachschlag was considered "simple" if it consisted of one note, and was called a "double Nachschlag" if it consisted of two notes.⁹⁹ Benda's example in small notes is therefore a double Nachschlag, although his Nachschläge in regular notation include both types.

A simple Nachschlag was to be comprised of chord tones, neighbor tones, or anticipations. In addition to being found at the end of a trill, a double Nachschlag was most commonly found between ascending and descending seconds. This is the case in Benda's example, which follows Türk's guideline that if the main notes which surround the Nachschlag ascend, then the Nachschlag starting from below, the common type, was used.*

used to give the melody more continuity or to prepare a following tone." Türk/SCHOOL, pp. 199, 222-223. See also Mozart/TREATISE, p. 185. Nachschlag has also been translated as an unaccented appoggiatura, termination, or suffix.

*Türk/SCHOOL, pp. 224-226. The Nachschläge in Benda's

The performance of Nachschläge, which were notated as small notes or were improvised, was very controversial in Germany in the mid-18th century. Quantz, although not using the term Nachschlag, included many types of ornaments in his category of passing appoggiaturas (Durchgehende Vorschläge), which he believed should be performed between beats. These included:

1. notes which filled in thirds (usually descending), which were slurred to the succeeding note¹⁰⁰
2. a small-note appoggiatura before one in regular notation¹⁰¹
3. the appoggiatura in the figure  102
4. appoggiaturas preceding notes which ascend or descend by step in a slow tempo¹⁰³
5. appoggiaturas before ascending leaps, and the descending leap of a fourth.¹⁰⁴

However, many musicians did not believe that some or all of these ornaments should be performed off the beat in this French-derived style of performance. Marpurg, for example, stated:

All appoggiaturas . . . in whatever progression they occur, must fall on the beat.¹⁰⁵

The most outspoken opponent was C. P. E. Bach, who vehemently opposed almost every type of unaccented appoggiatura or Nachschlag, terming them "hässlicher" (repulsive).*

Sonata 3ii can actually be viewed as ascending Zwischerschläge, inserted after an ascending appoggiatura which in this case is written in regular notation. These ornaments were discussed in Mozart/TREATISE, pp. 178-179.

*Bach/ESSAY, pp. 97-99, 106-107, 123, 160. Bach's inflexible outlook earned him criticism in his own time and

It is significant, however, that Bach referred to the unaccented appoggiatura as "so extraordinarily popular."¹⁰⁶ As Neumann has note:

Even his most faithful disciples refused to follow him on that path; practically all of them recognized and legitimized the use of Nachschläge.¹⁰⁷

The fact that, with the exception of the Nachschläge in Sonata 3ii, Benda wrote out many potential between-beat ornaments, such as notes filling in thirds in regular notation, appears to indicate that he adhered to C. P. E. Bach's view that all ornaments in small notation were to be played on the beat.

The fact that Benda wrote out so many Nachschläge in regular notation makes it unnecessary and possibly harmful to add any further Nachschläge. Therefore, Benda illustrated Türk's statement that:

If a composer expressly wishes to have these in a clavichord composition, then he customarily notates them as main notes.¹⁰⁸

Türk stated that Nachschläge, whether in small or regular notation, were to be performed very quickly.¹⁰⁹ It is important that today's performer recognize Nachschläge when they are written in regular notation, since the awareness of their ornamental nature encourages a lighter performance of them and can shed much light on the structure of Benda's melodic lines.¹¹⁰

later. However, in fairness to Bach, Mitchell/BACH, p. 98, has pointed out that:

His immediate objections are directed to the excessive use of the ornament, its free insertion by performers, and above all its use where the appoggiatura proper is specified.

Trill

Seventy-three (90%) of Benda's 82 movements contain trill signs. The movements without trill signs include two Sammlung sonata finales and seven sonatinas.* Table 32 shows the number of movements in which trill indications occur.

TABLE 32
NUMBER OF MOVEMENTS IN WHICH TRILL INSTRUCTIONS OCCUR

<u>Trill sign</u>	<u>No. of Sonata Movts.</u>			<u>No. of Sonatinas</u>	<u>Total</u>
	i	ii	iii		
tr	11	11	9	14	45 (55%)
<i>tr</i>	16	15	11	25	67 (82%)
Either	16	16	14	27	73 (90%)

There are approximately 600 trill signs in Benda's sonatas and sonatinas. In proportion to their length, the 1757 sonatas contain over twice as many trills as the Sammlung sonatas, and nearly 2½ times as many as the sonatinas. (In the 1757 sonatas a trill occurs, on the average, every five measures, in the Sammlung sonatas every 10 measures, and in the sonatinas approximately every 12 measures.)**

It may appear that Benda used an enormous number of

*Sonatas 15iii, 16iii, Sonatinas 6, 8, 13, 17, 21, 31, 33.

**The 1757 sonatas average a trill every four measures in their 1st movements, every 3½ measures in their 2nd movements and every 7½ measures in their 3rd movements. The Sammlung sonatas average a trill every nine measures in 1st movements, every 6½ measures in 2nd movements and every 20 measures in 3rd movements.

trills. However two facts should be kept in mind:

1. It was customary to use a large number of trills during the galant era, and Benda's trills are not overly frequent when compared to other composers from his environment.*
2. The large number of notated trills is partially due to the fact that Benda was an extremely thorough editor of his music. Composers whose scores contained fewer notated trills sometimes expected performers to add trills, or even if they did not expect it, were liable to have their music highly embellished with trills, if they had not themselves notated trills where they wanted them. Benda therefore followed Bach's statement that trills "are almost always notated."¹¹¹

The signs which are used to indicate trills in Benda's keyboard works are as follows:

1. tr
2. w
3. w)
4. m)
5. w


Approximately 20% of Benda's trills are designated by tr.

The sign w) appears in only two movements (Sonatas 15ii,8 and Sonatina 28,4 and 15), and w appears in only 11 movements (and only infrequently in them**). The signs w and



*Bach/ESSAY, p. 99, wrote: "Trills enliven melodies and are therefore indispensable." See also Quantz/FLUTE, pp. 101, 125, 132.

**Sonatas 1i, 2i, 3i, 11i, 12i, 13i, 14i, 15i, Sonatinas 20, 22, 26.

m together comprise the remaining approximately 80% of Benda's trill signs. The *m* is especially frequent in the 1757 sonatas, outnumbering the *tr* by nearly 6:1, and appearing in all but one (Sonata 6iii) of these 18 movements. In the Sammlung sonata movement the *m* or *m* outnumbers the *tr* by only 2:1.

Benda used the *tr* and *m* over the following note values: 

The *tr* also appears over  and the *m* is used over .

Note values receiving the largest numbers of trills are eighths and quarters, which together receive about 2/3 of them. Note values receiving *tr* are listed in decreasing order of frequency: . Note values receiving *m*, *m*, *m* or  are also listed in decreasing order of frequency:



Most of Benda's trills appear over harmonies in root position. The existing intervallic relationships between the two notes of the trill and the bass are listed here in descending order of frequency: 6-5, 4-3, 7-6, 5-4, 8-7, 9-8.

The widespread belief that every 18th century trill must start on the upper auxiliary is incorrect. Numerous statements exist by 18th century musicians which suggest that trills can begin with the main note.*

*Giuseppe Tartini (1779), J. G. Tromlitz (1791), N. J. Hüllmandel (1795), J. G. Albrechtsberger, (1790). (The first three of these are cited in Kirkpatrick/SCARLATTI, p. 379, along with seven others, and the last in Badura-Skoda/

However, the number of 18th century treatises supporting auxiliary note starts is enormous, and those recommending main note starts were clearly exceptional. Today's performer should not allow them to become a model of standard 18th century procedure.*

Upper note starts remained frequent well into the 19th century, although main note starts became increasingly common.** During this time the function of the trill as an appoggiatura was becoming lost. Instead it became a melodic rather than a harmonic ornament, a vehicle to emphasize the

MOZART, pp. 109-111, which also cites an 18th century barrel organ which performs Mozart's K. 616 with most of the trills begun on the main note.) See also Neumann/ORNAMENTATION, pp. 381-385, which cites several additional 18th century sources, and Donington/IEM, pp. 256-257, which discusses the situation at the turn of the century.

*Kirkpatrick/SCARLATTI, p. 379, states that "the few eighteenth century exceptions or the few survivals of 17th century practice are so rare and so unimportant as to be negligible." Attention should, however, be paid to the points made by Neumann/ORNAMENTATION, esp. pp. 315-319, and Bodky/BACH, pp. 150-170, when discussing musical situations (mostly involving voice leading) which may have been frequent exceptions to the usual practice. (But see also Donington/IEM, pp. 620-640.) Study of Neumann/ORNAMENTATION also helps place upper auxiliary trills in their proper perspective. Although they were the customary procedure in mid-18th century Germany, they were not the rule throughout Europe for all music before the 19th century. See especially Neumann/ORNAMENTATION, pp. 312, 365, 386, as well as Bodky/BACH, pp. 161-163.

**Hummel's having been credited with establishing the main note trill in 1828 ignores numerous precedents. Newman/TRILLS, p. 361, credits Hummel with having pioneered only the arguments of melodic integrity and technical convenience, although there were precedents to even these arguments. Badura-Skoda/MOZART, p. 110, states:

The habit of beginning trills on the main note did not become widespread until Czerny, the great piano teacher, came out in its favour in his Klavierschule, op. 500, which appeared in 1840.

main note and provide color and/or brilliance.

Students should beware of editions which were edited by individuals with a 19th century outlook on trills. They should also beware of lists of supposedly authentic guidelines which offer the performer a choice between main note trills and trills from the upper note.*

The historical and musical evidence points to the fact that Benda would have desired and expected his trills to commence on the upper note, and the present writer recommends they be performed in this way. Most musicians in mid-18th century Germany, especially those influenced by the Berlin outlook, and those involved with keyboard music, followed the outlook of C. P. E. Bach: the trill "always begins on the tone above the principal note."¹¹²



It is not enough, however, for students to simply follow this injunction. They should understand that the reason so many 18th century musicians believed in this practice was that they associated the trill with the appoggiatura, and viewed the trill as "a series of upper appoggiaturas repeated one after another."¹¹³ Therefore, the stressing of the dissonance was essential. Keeping this fact in mind can result in a more convincing performance of trills today.


Benda notated a trill with a prefix from below (Triller von unten) in six of his sonata movements.** This





*As Kirkpatrick/SCARLATTI, p. 379, stated:
The all too frequently quoted 'rules' that permit choice between trills from above and trills from below belong in the same category. They cannot be justified by 18th century evidence.

**Sonatas 2i,59; 3ii,10; 5ii,17 and 36; 6iii,43; 12i,30,68; 13i,21.

trill, which was actually an ascending slide leading to a trill, and was sometimes called simply an ascending trill, was notated in the following ways by Benda:

1.  (in five sonata movements)
2.  (in Sonata 6iii only).

These symbols were in general the most frequently employed, since the sign  was not widely known outside of keyboard circles.¹¹⁴

All of Benda's notated trills with prefixes from below occur at cadences -- four of them perfect authentic, and two half. This was typical, since this trill was especially employed at fermate, cadenzas, cadences and caesurae. Since the trill with prefix from below always necessitated a long note, it is not surprising that in Benda's faster movements the trill occurs over , , and , and in the slow movements .¹¹⁵

One should not assume these are the only places where the trill with prefix from below is appropriate in Benda's works. C. P. E. Bach stated that this trill could be played where tr was indicated, since with this sign "the choice of trill" was "left to the discretion of the performer."¹¹⁶ Being able to be used before repeated notes, in conjunct motion, and at leaps,¹¹⁷ it was very common.

Putnam Aldrich has written:

Throughout the 18th century it was customary to start a long trill with such a prefix, even when not indicated, whenever the main note was conjunctly from below.¹¹⁸

In four movements* Benda indicated prefixes from below before a trill, but indicated them in regular notation. Therefore, they are Nachschläge, written in regular notation. However, they do also serve as a type of before-the-beat start to a trill with a prefix coming from below.** In Sonata 5ii,17 and 36, a prefix from below in regular notation is repeated in small notation.

Benda did not notate the trill with prefix from above (Triller von oben).**

In Benda's time, a long appoggiatura before a trilled note, as well as any appoggiatura in regular notation with a slur to the trilled note, was to receive half the value of the trilled note. In addition, the appoggiatura or slurred note was tied over to become the upper note of the trill.¹¹⁹ Even if a trilled note was not preceded by an appoggiatura or a slurred note, the performer had the option to prolong the upper auxiliary of the trill or to play it in the same tempo as the other notes of the trill.¹²⁰ The choice was to

*Sonatas 5ii,17 and 36; 9ii,15 and 43; 10i, 15; Sonatina 12,7.

**Marpurg, Der critische Musicus (1749), p. 58, quoted in Neumann/ORNAMENTATION, p. 408, suggested that the prefixes be played before the beat. He advised on-the-beat performance in 1755. Neumann/ORNAMENTATION, pp. 408-409.

***The trill with prefix from above, which is actually a turn leading to a trill, required a long note because of its lengthy prefix. It was used widely before the mid-18th century, and appeared most frequently over repeated notes, descending 2nds, and especially descending 3rds, on the penultimate note of a cadence. Türk/SCHOOL, pp. 260-261; Bach/ESSAY, p. 109; Haggh/TÜRK, p. 479. See also Donington/IEM, p. 285.

be based on the context, although Leopold Mozart provided a guideline:

If a trill occurs in the middle of a passage . . . the appoggiatura is held through half the value of the note. . . . If a passage begins with a trill the appoggiatura is hardly heard, and is in such case naught but a strong attack on the trill.¹²¹




Donington has provided another guideline--that if a note preceding a trilled note actually functions as an appoggiatura, whether notated as a small note or as a note in regular notation, it is

ordinarily to be tied to the first note of the trill proper . . . and only exceptionally separated.¹²²

The amount of delay if one chose to prolong the upper note of the trill, could be as long as half the length of the trilled note, "especially in slow movements and in trills whose auxiliary note forms an expressive dissonance."

Ralph Kirkpatrick urged that performers avail themselves of this opportunity and employ various lengths of prolongation

to avoid mechanical uniformity and to throw a phrase into relief by subtle variations in the trills of its component parts. This is an expressive declamatory device that far outweighs dynamic variation in importance.¹²³

Benda's notes with trills are preceded by appoggiaturas ( ,  and ) or by notes in regular notation.

The notes preceding those with trills are located a step above the trilled notes in the clear majority of cases. They frequently are the same note, and occasionally are located a step below, or further away than a step.

The clear majority of notes a step above the trilled

notes are either slurred to the trilled note or are notated as appoggiaturas, both of which implied a slurred performance. Therefore, the appoggiaturas should receive half the value of the trilled note, and they, as well as the notes in regular notation, should be tied over to become the upper auxiliary of the trill.

A choice exists with regard to the notes in regular notation which are not slurred to the trilled note:

1. One can regard a note in regular notation without a slur as having been intentionally written this way to encourage the upper auxiliary of the trill to be restruck and not tied. This would not be surprising for a composer as meticulous as Benda.
2. One can regard a note without a slur to be a misprint and supply a slur.
3. One can adopt Donington's guideline (page 750 above) and tie it.

The decision should be made on the basis of each trill's context, and Kirkpatrick's advice is helpful when evaluating the options:


Generally the deciding factor is the rhythmic context. A tied trill always sounds well when incorporated into a smooth diatonic line where there is no need for accent. Frequently however the repeated note of the trill is needed, either for rhythmic accent, or for additional weight on the appoggiatura dissonance formed by the upper note of the trill.¹²⁴


The note before a trilled note which is on the same pitch as the trilled note would be released before the upper auxiliary of the trill was played, except in the few isolated


instances where Benda supplied a slur (e.g., Sonata 15ii,5).

Appoggiaturas which lie a step below trilled notes are problematic. Previous to Benda's time a mordent, rather than a trill was usually played after an ascending long appoggiatura. However, none of Benda's original editions includes a mordent. Another possibility is to regard the appoggiatura as the beginning of a trill with a prefix from below. A third choice would be to perform a standard trill after the appoggiatura.¹²⁵ This latter possibility seems most likely for appoggiaturas and notes in regular notation in Benda's music, whether slurred or not.

In some of the instances when the trilled note is preceded by a note a step higher, the higher note is repeated as an appoggiatura before the trill begins. The small note is probably placed there to indicate that the auxiliary is to be replayed rather than tied.

Sometimes 18th century composers placed short, as opposed to long, appoggiaturas from the step above before trilled notes. This was superfluous as an instruction to the performer to play the auxiliary note, since he/she would have done this anyway. Türk also pointed out that such an appoggiatura would not receive half the value of the trilled note, as a long appoggiatura would, and urged composers not to do this.¹²⁶ Benda used short appoggiaturas () before trills in three movements. In Sonatina 12,7 and in Sonatina 25,31-70, the appoggiatura could be interpreted as implying a slight delay (perhaps of a sixteenth note), if not a long

one. In Sonatina 22 the many appoggiaturas () could not possibly indicate a delay.

None of Benda's trills contains a suffix* which is written out in small notes. He did, however, supply suffixes in regular notation for all of the trilled dotted notes, and he made abundant use of the sign  which, by definition, implied a suffix.

The lack of a notated suffix does not imply that one is not to be performed, despite the reluctance of many musicians today to perform anything not indicated in the score.** The reason suffixes frequently do not appear in scores is that composers were often careless and inconsistent in notating them, since they assumed that the performer would insert one, unless it was inappropriate.

The purpose of a suffix was to make the trill "more spirited. . . . to give a trill an even livelier character."¹²⁷ "Almost all somewhat longer trills, whether higher or lower notes follow in stepwise motion or by skip," could be provided suffixes.

Especially for a cadential trill, at the end or in the middle, or elsewhere in a composition, one would forego a termination only reluctantly.¹²⁸

There were, however, some trills which were not intended to be provided a suffix. These included:

1. trills over notes which were too short to permit a suffix

*Nachsschlag, also often translated as termination.

**Donington/IEM, p. 258, has observed: The unterminated trill appears to be an entirely modern innovation. There is no such thing as an

2. descending fast notes, some or all of which were provided trills
3. trills which were followed by one or more written notes which could act as a suffix (This was especially the case in moderate or fast tempi.)
4. trills where a suffix could result in poor harmony
5. trills over a triplet or other groups of three notes.*

After trilled dotted notes in slow tempi if the performer wished, he/she could add the customary suffix before the written-out notes which would otherwise have substituted for the suffix. However, if the performer elected to do this, he/she was expected to pause briefly on the last note before the printed suffix.¹²⁹

While today's musician may feel self-conscious about the decision to add a suffix, Bach believed that "the average ear can always tell whether the suffix should be used."¹³⁰

The suffix was usually to be played as fast as the trill itself,¹³¹ regardless of the note values in the written out suffix.¹³² Some musicians even wanted it to be played faster. There were a few cases where the suffix could be

unterminated standard trill either in baroque or classical music.

Donington/IEM, pp. 257-258, cites much evidence that the turned ending remained standard through much of the 19th century including Hummel's statement in his *Anweisung* (1828), III, p. 387: "Every trill must end with a turned ending, whether this is marked or not." See also Donington, in GROVE'S, VI, pp. 400-401.

*Bach/ESSAY, pp. 104-105, 107-108; Türk/SCHOOL, pp. 250-251, 253, 256; Quantz/FLUTE, p. 229. Bach did allow a suffix to be appended to trills over the first note of triplets, if the tempo was slow and the second note of the triplet did not lie a step below the first.

played "somewhat slower" than the trill:

1. after the closing trill of an improvised cadenza
2. after a trill at a fermata*
3. after an ascending trill occurring in a slow tempo, before a cadence, or before a fermata.¹³³

The note values which Benda has notated for his suffixes seem appropriate when used for the duration of the trill.**

When playing suffixes to Benda's trills, one should remember J. C. F. Rellstab's comments in 1790:

Present fashion has brought it in that the termination shall be slower than the trill; and that a little embellishment is added to the termination. Formerly this was thought absurd; true connoisseurs may still think so.¹³⁴

It should also be noted that a suffix was never to be separated from its final note of arrival.¹³⁵

According to Türk and Quantz, the notes of a given trill were usually to be performed at a uniform rate of speed.*** Bach and Türk state that a trill was usually to fill the entire length of the note, except the time which was necessary to perform the suffix. On some occasions the

*Türk/SCHOOL, pp. 251-253, 481, stated that J. F. Agricola opposed a suffix here. Türk suggested adding a note an octave lower at the end of the suffix.

**This illustrates the point made in Landon/SYMPHONIES, p. 154, that the suffix notes can in some cases be an indication of the speed of the trill.

***Türk/SCHOOL, pp. 245-246; Quantz/FLUTE, p. 102. This was a significant change from the trill with a slow start and increasing speed, endorsed by Couperin, Tartini, and Leopold Mozart. See Donington/IEM, pp. 246-247, regarding the speed of trills.

trill could even extend a bit beyond the notated length of a note.*

Although the tempo and character of an individual passage had some influence on the speed and volume of the trill,¹³⁶ Bach believed that

a rapid trill is always preferable to a slow one. In sad pieces the trill may be broadened slightly, but elsewhere its rapidity contributes much to a melody.**

Other influences on the speed of a trill included the register in which the trill was located and the acoustical conditions. Trills in lower registers were performed slower than those in higher registers,** and a slower trill was more appropriate to a large room or hall, or when listeners were situated close to the performer.¹³⁷

The extremes of "slow and feeble" trills, and trills which were "so fast that one cannot hear a single tone clearly separated from another," were both to be avoided.¹³⁸ Bach

*Türk/SCHOOL, pp. 246, 252; Bach/ESSAY, pp. 106-107. This was a significant change from much past practice, including Marpurg's advice, cited in Neumann/ORNAMENTATIONS, pp. 371-373, which advocated a point of rest near the end of the trill. Exceptions to Bach and Türk's principle occur with dotted notes. Bach/ESSAY, pp. 103-104; Türk/SCHOOL, pp. 253-254; and pp. 754-755 above.

**Bach/ESSAY, p. 101. Other exceptions to a completely rapid trill are found in the examples of slower suffixes. See pp. 754-755 above. Quantz/FLUTE, pp. 101-102, 132, urged different tempi for trills in melancholy and gay pieces. Tartini and Mozart called for slow, moderate and fast trills. Giuseppe Tartini, Treatise, pp. 10-11, quoted in Ginsberg/TARTINI, pp. 158, 168; Mozart/TREATISE, p. 189.

***Quantz/FLUTE, p. 103, suggested a different speed for trills in four different registers of the harpsichord, as well as four different rates of speed for the four human voices, and the four different string instruments. Mozart/TREATISE, p. 189; Türk/SCHOOL, p. 246; Giuseppe Tartini, Treatise, pp. 10-11, quoted in Ginsburg/TARTINI, p. 158.

admonished the performer to "never advance the speed of a trill beyond that pace at which it can be played evenly,"¹³⁹ and Quantz pointed out that actually "a moderately quick and even shake is much more difficult to learn than the very fast trembling one."¹⁴⁰ Clarity, evenness and distinctness were essential to the performance of trills. Since they were "without doubt the most difficult ornament[s]," it was recommended that they be practiced from the beginning of a student's study--even "immediately in the first lessons."*

Exactly what implications Benda's trill signs have for performance are difficult to determine, based on the general practices of the time and an examination of Benda's scores.

The sign *tr* usually indicated any type of trill.¹⁴¹ It is also usually assumed to have been interchangeable with *tr* or *tr*.¹⁴² Benda's use of *tr*, however, well illustrates Howard Ferguson's observation of 18th century practice:

More often than in the 17th century the sign *tr* is reserved for long shakes and *tr* for short; but the distinction cannot be relied on, since *tr* is sometimes found on a note so short that the only possible interpretation is a single quick appoggiatura. The sign *tr* is, however, less likely to be used where a long shake is required.¹⁴³

*Bach's instruction that "when the upper note of a trill is given its final performance it is snapped"--i.e., the finger is "drawn off and away from the key as quickly as possible" is often overlooked today. It is interesting that Bach stressed relaxation in the performance of trills: The muscles must remain relaxed or the trill will bleat and grow ragged. Many try to force it. . . . Through intelligent practice it is easy to achieve that which can never be attained by excessive straining of the muscles.

The symbol *m* was the normal indication for the common or normal trill, although *tr* was often used as well.¹⁴⁴ However this symbol, in its precise form, never appears in Benda's editions. What comes closest are the three appearances, in Sonata 15ii,8, and Sonatina 28,4 and 15, of the sign *m)*. All of the remainder of Benda's trill signs--
m , *m)* and *♦♦* --employ only two peaks. C. P. E. Bach, Agricola and Türk recognized a distinction between *m* and *m* , suggesting the former for the normal trill, and the latter the short trill.¹⁴⁵

Marpurg, however, stated that "the length of a trill is determined by the main note and it does not make any difference whether a *m* or *m* is marked."¹⁴⁶ Many 18th century composers reflected Marpurg's outlook, as Neumann has pointed out with reference to J. S. Bach's trills:

The number of waggles in the chevron is only an incomplete indication of the trill's length. Whereas an extended wavy line of three or more waggles will usually denote a trill of some length, the short symbol of one and a half or two waggles, contrary to widespread belief, is not indicative of a very short trill only.¹⁴⁷

This well describes Benda's practice, since his examples of *m)* do not appear to be any more deserving of additional trills than do many of the notes with *m)* , *m* or *♦♦* .

The hook at the end of a trill symbol, *m)* , indicated a suffix. This symbol was suggested by Marpurg in 1749, and

Türk/SCHOOL, pp. 246-247, 29, 257-258, 264; Bach/ESSAY, pp. 100-104, 143. See also Quantz/FLUTE, pp. 105-108; Mozart/TREATISE, p. 190; and Badura-Skoda/MOZART, p. 121.

according to Neumann, was "only sporadically found with other masters, Löhlein being one of the few who adopted it." Türk did advocate its use.¹⁴⁸ The *n* does not appear in any of the 1757 sonatas. Whether this is due to Benda or his publisher is not known to the present writer.

It is interesting to note that *n* and *n* do not regularly appear in the same work. The sign *n* is the choice in Sonatas 1-6, 12, 15-16, and Sonatinas 29, 32 and 34. The sign *n* is the selection for Sonatas 7-11, 13-14 and all of the other sonatinas which contain trill signs.

On the basis of the fact that Sonatas 15-16, and Sonatinas 29, 32 and 34 all appear in Sammlung 6, one would be tempted to conclude that the publisher simply used one type of trill sign in a given Sammlung volume. However, Sonatas 11 and 12 both appear in Sammlung 4, and yet each exclusively uses a different trill sign.

The signs *n* and *n* would appear to indicate that the former calls for a suffix and the latter does not. However, playing the music does not substantiate this theory. Therefore, this appears to be an example of Türk's observation that:



This sign with a hook is often placed above notes where such an addition [a suffix] cannot be played.¹⁴⁹

It is interesting that a suffix can sometimes be played with *n*, despite its lack of a hook. This furnishes a clear proof that the inclusion of a suffix depends on the context of the trill, and not the specific written sign.

The *n* appears only in the 1757 sonatas and in

works in Sammlungen 4, 5 and 6.* According to William Newman:

The black, diamond-shaped signs are simply an alternate printing for the normal trill signs, where the printer did not have the normal trill sign available.¹⁵⁰



On the basis of this information, it is puzzling to the present writer why Benda's uses of  always appear in works which usually also employ *m* or *m* . A short trill usually works best at the trills marked  . However, short trills are often the only possibility when *m* or *m* are used, as well. Here also the context of each trill must be individually evaluated. When this is done, the specific sign indicated becomes less significant.

The short trill** was, according to Bach, "the least dispensable, the most attractive, but at the same time the most difficult embellishment." Its purpose was to add "life and brilliance," and while a substitute for any other ornament could be played,

without the short trill no one can play successfully. Even if all other ornaments were correctly performed, no one could be happy in the absence of this one.¹⁵¹

One must distinguish between:

1. the literal Pralltriller, which required that the unsuffixed trilled note be preceded by either an appoggiatura or a note in regular notation a step above,

*See p. 744 above. The  also appears in the symbols for the trilled turn () in Sonata 14iii and Sonatina 22.

**Halbe Triller (Half Trill) or Pralltriller (which translates literally as "compact trill." Donington/IEM, p. 251.)


which was tied over to become the upper auxiliary of the trill

2. the short trill which did not follow the rule that the trilled note be preceded by a note a second above.*

Benda more often wrote literal Pralltriller, but also frequently called for short trills in the more general sense. Both of these types are extremely common in Benda's music, although this was not unusual since music of the galant often contained "almost incessant short trills."¹⁵²

Although the sign for the short trill was *m*, as Türk observed and Benda's music illustrates, *m* was often placed where there was only time for a short trill, or in some cases, only time for a Schneller.¹⁵³

The short trill and the Schneller have often been confused, and there are many prevalent misconceptions regarding the correct performance of each.

The Schneller** () received its name because the upper note was to be "played very quickly and be immediately snapped back [geschnellt] to the main tone." The name was assigned by C. P. E. Bach, although it was not

*Türk/SCHOOL, p. 263, wrote that: although the short trill (as Agricola and Bach teach) should never occur unless it is preceded by a note a second higher . . . even the best composers at times allow themselves one exception or another in this regard.

**Türk/SCHOOL, p. 243; Bach/ESSAY, p. 142; Mitchell/BACH, p. 142; Haggh/TÜRK, pp. 477-478. It has been called a snap or an inverted mordent, although the latter term is very frequently misused today.

widely adopted.*

The purpose of the Schneller was "to make certain passages even more spirited (brilliant)," and it only appeared over detached notes. This latter feature made it different from all other trills. Usually appearing before notes which descended, it was always played very quickly and on the beat, demanding much "rapidity, strength, and elasticity of fingers."¹⁵⁴ Benda did not write any Schneller.

Much of the confusion regarding the short trill and the Schneller is due to the fact that since the first note of the Pralltriller was tied, it gave an aural impression of a three-note trill beginning on the main note. Marpurg, in fact, suggested "in certain instances" omitting the tied upper note of the Pralltriller, and playing a three-note trill in its place. These instances consist of:

1. "stepwise descending passages in rapid tempo"
2. "a short note preceded by a long appoggiatura"
3. "a note which is shortened by an appoggiatura."**

This was and is frequently the only pragmatic solution to the Pralltriller. However, it is apparently not

*Although Bach invented the name Schneller, he did not invent the concept. It was used in the Renaissance, but then dropped out of fashion until its return with C. P. E. Bach and his followers. Donington, in GROVE'S, VI, pp. 410-411, and Donington/IEM, p. 262, where he quotes Marpurg, Kritische Briefe, 30 May, 1759: "Ask your honest Mr. Amisallos whether anyone knew anything of the Pralltriller or Schneller in his youth."

**F. W. Marpurg, Anleitung (1756), p. 56, quoted in Drake/BEETHOVEN, pp. 162-170 (also appears in Bodky/BACH, p. 164). Marpurg's 1756 view represents a change from his view in 1750, in Die Kunst das Clavier. Collins/TRILL, p. 426.

the performance which C. P. E. Bach desired, or in theory, the correct performance.

The Schneller and Pralltriller are not synonymous. The Pralltriller was not a three-note ornament, did not appear over a staccato note, and did not sound the principal note until after its notated place. Proof that these ornaments were not the same can be seen in Marpurg's acknowledgement that the procedure he recommended was "contrary to the rule," and "is of course an incomplete trill."¹⁵⁵

It is important that today's performer understand the fact that there are two approaches: the theoretical and the pragmatic. Donington has summarized the problem:

Both Schneller and Pralltriller occur most characteristically on a passage descending by step. At slow speeds the previous step is repeated to form the preparation. At faster speeds it tends itself to be regarded as preparation enough, without being repeated. Strictly, the former gives a Pralltriller and the latter a Schneller. But the musical effect at speed may come so close that the strict distinction is lost to sight.*

Marpurg was not alone in his pragmatic solution. Johann Ludwig Krebs in 1735, Löhlein in 1765, and J. C. F. Bach in 1787 proposed the same solution.¹⁵⁶ Agricola also saw the need for a pragmatic solution for the Pralltriller in fast tempi and suggested substituting an appoggiatura.¹⁵⁷

*Donington, in GROVE'S, VI, p. 412. The confusion worsened when early in the 19th century, the word Pralltriller and its sign *w* became used to indicate a Schneller, and the Pralltriller as an ornament dropped out of use. Also, the Schneller, now called a Pralltriller, began to be performed before the beat.

The Pralltriller was extremely difficult to execute on the keyboard.* According to Bach, it was to "literally crackle" with the upper tone snapped on its final appearance "with such exceeding speed that the individual tones will be heard only with difficulty." This provided its extreme "acuteness which stands beyond comparison with the sharpest of other trills." He further stated that the Pralltriller

must be played with such speed that the listener will not feel that the note to which it is applied has lost any of its length but rather that it has entered precisely at the proper moment. It must not sound as frightening as it looks written out.**

Certainly stumbling over a Pralltriller in the interest of "authenticity" serves no useful purpose. Some facilitation of the Pralltriller will often have to be made. Bach himself found the Pralltriller nearly impossible to execute on the fortepiano:

It is almost insuperably difficult to play it lightly at the pianoforte. . . . I doubt that the most intensive practice can lead to complete control of the volume of the short trill at the pianoforte.¹⁵⁸

The heaviness of the modern piano is grounds in itself for facilitating the Pralltriller.

Michael Collins has made an important point:

The question is really quite academic, however, because at the speed at which these notes are played, it is unlikely that the tying over of a sixty-fourth-note will be heard.¹⁵⁹

*On the violin it presented little technical difficulty.



**Bach/ESSAY, pp. 110-111; Türk/SCHOOL, pp. 262-263. Neumann/ORNAMENTATION, p. 370, used Bach's statement to justify bringing the two very fast notes early sometimes, ahead of the beat.

Donington has addressed a point even more important than whether three or four notes make up the trill:

While it is both necessary and correct to allow the fastest half-trills to be transformed into inverted mordents by the effects of speed, it is neither correct nor musically desirable under any circumstances to allow them to anticipate the beat.*

Aside from the practical problems relating to the Pralltriller, other trills in fast tempi sometimes required substitutions. A short appoggiatura or a turn could be used in such a situation.¹⁶⁰

Turn

Benda employed the symbol for the turn ( or  **) in 14 movements. These include seven movements of six different sonatas, and seven sonatinas.***

The turn (der Doppelschlag) was considered one of the most beautiful and useful ornaments. It added attractiveness to melodies through its charm, animation and brilliance, and was fairly easy to execute.¹⁶¹ C. P. E. Bach

*Donington/IEM, p. 253. Regarding these ornaments even late in the 18th century, Donington/IEM, p. 259 wrote:
We have no such excuse for taking these ornaments before the beat, or for beginning them before the beat, since all the authorities appear to assume that they fall on the beat.

**The symbols for the turn were not used outside of keyboard music until the later part of the 18th century, necessitating the use of written-out small notes or regular notation to represent the turn in non-keyboard music. Neumann/ORNAMENTATION, p. 478; Bach/ESSAY, p. 117.

***Sonatas 3ii, 1li, 1lii, 12i, 13i, 14iii, 16ii, Sonatinas 19, 22, 25, 27, 29, 30 and 32. With the exception of Sonata 3ii, all of these works are found in Sammlungen 4, 5 or 6.



even described the turn as "almost too obliging. It fits almost everywhere and consequently is often abused."¹⁶²

There are three main varieties of the turn:

1. upper note
2. lower note
3. main note.

Each of these exists in accented (placed over one note) and unaccented (placed between notes) varieties.

The accented upper-note turn was "the most usual through the greater part of the baroque period." It, as well as the accented lower-note turn, served a harmonic as well as melodic function, since the initial note was usually dissonant to the harmony, as in the case of the trill. The accented main-note turn and the unaccented turns fulfill a primarily melodic role.¹⁶³

All of Benda's turns are of the accented variety with the exception of those in Sonata 3ii, which coincidentally is also Benda's only movement to employ the sign  instead of . Most of Benda's accented turns occur over eighth notes, although several movements contain turns which are placed over half notes preceded by descending quarter note appoggiaturas, or quarter notes preceded by eighth note appoggiaturas. Two movements contain turns over sixteenth notes.

All except two of the notes with turns occur on weak beats or weak subdivisions of beats. (The exceptions are Sonatas lli,6, and llii,21.) This supports Türk's statement

that the turn could occur on any beat.¹⁶⁴ Most of Benda's notes with turns are situated in the middle of phrases, although several are the penultimate notes of a phrase. A few begin phrases and one concludes a phrase.

None of Benda's turns appears over notes with fermate, or over appoggiaturas in small notation, although C. P. E. Bach mentioned these as possible locations for turns.¹⁶⁵ Two of Benda's turns do appear over appoggiaturas in regular notation, a location which Bach endorsed if the appoggiatura was a repeated note.

Four of Benda's turns appear over notes after appoggiaturas in small notation, a location in which C. P. E. Bach and Türk stated that turns often appeared.¹⁶⁶ Three appear over notes after appoggiaturas in regular notation.

The notes with turns are about equally divided between those which ascend from, descend from or repeat the previous note. The notes which ascend or descend usually do so by step.

The notes over which Benda provided the turn usually ascend to the subsequent pitch, and usually do so by step. Although turns could be followed by ascending or descending notes, Bach and Türk preferred the turn to be followed by a note which ascended.¹⁶⁷

Until around 1750 the standard performance of the turn was as four equal notes, and in the 19th century the turn was often conceived of as a slow and expressive ornament

of great emotion. It is especially important to remember that in music of the second half of the 18th century the turn was "almost always performed rapidly."¹⁶⁸ This did not mean that the turn only occurred in fast pieces. For Bach wrote that turns could be employed "in slow as well as fast movements" and Türk stated that "the turn can be used in compositions of a tender as well as a lively character."¹⁶⁹ Therefore, it meant that regardless of the tempo or character of the movement, the turn remained a vehicle for brilliance. The only exceptions occurred occasionally in "slow, expressive movements," in "certain languid passages" and "when the turn is used with a fermata."¹⁷⁰

In the case of Benda's works, there are no turns which should be performed slowly. The tempi of the movements with turns range from Andantino to Allegro, and the slower movements in this group do not contain turns in languid passages. Neither are any fermate assigned turns.

Fast performance of turns meant that usually the four notes of the accented upper turn did not distribute the length of the principal note equally. In a slow enough tempo the first two notes of the turn were played faster than the last two--with a "snap."* In a moderate tempo the first three notes were played equally fast or faster than the fourth note. The only occasions when a turn was to be played as four even notes was in a Presto movement, when there often

*Bach/ESSAY, p. 114. See also Türk/SCHOOL, p. 273, where Türk suggests the possibility of uneven performance in Presto movements, as well as even performance.

was not sufficient time to negotiate the turn unevenly,* or if the turn appeared over a very short note value which made an uneven turn impossible or clumsy. It was C. P. E. Bach, although not without some precedent, who introduced these practices.¹⁷¹

Only two of Benda's movements contain turns which should not be played unevenly (Sonata 16ii and Sonatina 32). In both of these cases the turns occur over sixteenth notes. A few other movements contain turns in which an uneven performance presents a challenge to the pianist and which are not harmed by an even performance. The remainder clearly benefit from an uneven performance, which is not very difficult to execute in these works. It is essential that the pianist abandon today's usual view of the turn as a melodic ornament evenly leading to the following note,** and replace it with the later-18th century view of the turn as a brilliant, crisp, rhythmic figure which actually ornaments the principal note, on which it stops before continuing to the next pitch. In the case of uneven performance of turns in Benda's movements the principal note is arrived at either one-quarter or one-half of the way through the value of the principal note. That the upper note was usually used to begin the accented turn in the 18th century is well documented, through the written word and

*The term "uneven " in this sense does not refer to poor execution, but to the distribution of note values.

**This view is presented in the realizations in the MAB edition.

musical examples.¹⁷² Türk was very definite regarding this point:

The turn (without embellishment) must always begin with an auxiliary tone (above the written note).¹⁷³

All of C. P. E. Bach's examples also show the turn beginning with the auxiliary note, as do his discussions concerning the correct fingering for the turn.¹⁷⁴ However, there are several bits of evidence which indicate that this ideal was not always followed:

1. Türk, when opposing the commencement of the accented turn with the main note, stated that the incorrect realization was commonly performed.¹⁷⁵
2. Marpurg in 1749 provided examples showing a realization of an accented turn with a main-note commencement.¹⁷⁶
3. Neumann has called attention to a passage in C. P. E. Bach's Versuch, which indicates that Bach apparently interpreted the sign of the turn to indicate the performance of the snapped turn.*

These exceptional instances should not distract from the overwhelming evidence supporting the upper note as the first note of the accented turn, and all of Benda's accented turns are best performed with the upper-note beginning. The



*Neumann/ORNAMENTATION, p. 476; Bach/ESSAY, p. 126. The sign for the snapped turn, geschnellter Doppelschlag, or a fast turn commencing with the main note which could occur only over a detached note. Benda did not employ this ornament. The snapped turn is discussed in Bach/ESSAY, pp. 125-126; Türk/SCHOOL, pp. 271, 276-277; Neumann/ORNAMENTATION, pp. 476-477; Drake/BEETHOVEN, pp. 174-176.

fact that Benda wrote out main-note turns (in Sonatina 23,28-29, 31) in regular notation would seem to indicate that he did not favor starting turns indicated by symbols on the principal note.

Benda's accented turns should not be performed ahead of the beat.*

According to Türk, the first note of turns over notes which were preceded by an appoggiatura or note in regular notation a second above, which was slurred to the turned note, were tied to the preceding note.¹⁷⁷ This procedure is applicable to five of Benda's movements.**

Many of Benda's other notes with turns are slurred to their previous note, which can be above, below, or the same as the turned note. Only one turned note is slurred to its succeeding note. None of Benda's notes with a turn is marked staccato, although some are not slurred to either a preceding or succeeding pitch.



Only in Sonata 3ii did Benda employ a sign for an unaccented turn, and the sign he used was . According to J. S. Bach, C. P. E. Bach and Türk, this symbol was equivalent to the more usual .¹⁷⁸ However, Marpurg and Clementi showed this symbol to be an accented lower

*Tartini and Leopold Mozart discuss ornaments termed mordente, which resemble the turn, except that the stress, though not necessarily the beat, falls on the principal note. Mozart/TREATISE, pp. 207-209. See also Neumann/ORNAMENTATION, pp. 459-461, 474-478, and Badura-Skoda/MOZART, pp. 101-103.

**Sonatas 12,49; 13i,15; 14iii,23; Sonatinas 19,27; 30,7.


(inverted) turn.* Either manner of execution is appropriate to Benda's example.

In two other movements Benda wrote out an unaccented turn with notes. In Sonatina 12 it appears in small notes and in Sonata lii,9, it is presented in regular notation.


Sonatina 12, like Sonata 3ii, is an Andantino movement, and the note before the turn is a dotted eighth note, . Sonata lii is a Larghetto movement and the figure including the turn is written . In all three of these movements the note after the turn ascends. Therefore these movements illustrate the usual conditions for the use of unaccented turns described by Bach and Türk:


1. that the note be fairly long, dotted or tied
2. that the tempo be at least somewhat slow
3. that the note after the turn ascend.¹⁷⁹

In the performance of unaccented turns Bach and Türk warned the performer not to begin the turn too early, since this would result in too slow a turn. Türk stated that it was better to start the trill too late, rather than too early. He suggested in turns after dotted notes that the fourth note of the turn coincide with the part of the beat represented by the dot. This works well in Sonatina 12 and Sonata 3ii. The harder decision to make is whether to perform

*F. W. Marpurg, Principes (1756), cited in Donington/IEM, p. 274. Muzio Clementi, Introduction to the Art of Playing on the Pianoforte (1803), cited in Palmer/CLEMENTI. Benda did not employ the sign , an ornament introduced by C. P. E. Bach to indicate an inverted turn. The inverted turn, which was more often indicated by three small notes, is discussed on pp. 738-739 above.

the first three notes of the turn on or after the second sixteenth note of the beat. If one follows the notation of Sonata lii,9, then the turn should commence after the second quarter of the beat.

The other decision to be made is whether to shorten the sixteenth note after the dotted eighth in the regular notation of Sonatina 12, as was recommended by Bach and Türk in tempi which were not overly fast, or to follow Benda's written-out example in Sonata lii,2, in which the last note is a sixteenth.* In Sonatina 7 Benda used the notation , which was in the later-18th century considered a turn.**

Benda did not employ the ascending turn (der Doppelschlag von unten) which was indicated by the symbol  .***

Since a turn was actually "a normal, suffixed trill in miniature,"¹⁸⁰ it was closely related to the trill and the mordent, and was sometimes actually intended even when


*Bach/ESSAY, pp. 119-121; Türk/SCHOOL, pp. 274, 489; Donington/IEM, p. 276; Badura-Skoda/MOZART, pp. 104-105. Carl Czerny, in Piano Forte School, vol. I, p. 165, quoted in Drake/BEETHOVEN, p. 172, stated that an unaccented turn "must be introduced as late as possible, namely, just before the following note."

**Türk/SCHOOL, pp. 271-272. Neumann/ORNAMENTATION, p. 417, termed this "a widely used Italian grace." See also Quantz/FLUTE, p. 230. Benda used this figure 71 times in the 64-measure Sonatina 7.

***C. P. E. Bach was the inventor of this ornament which he said represented a miniature ascending trill. Türk regretted the fact that "this very pleasant ornament is so seldom used." Bach/ESSAY, p. 127; Türk/SCHOOL, pp. 277-278.

the trill and mordent signs were written. (In the case of the trill, a turn could usually only substitute for a short or fairly short trill and not a normal trill on a long note.*) If a trill or mordent sign appeared where there was not sufficient time to execute it, it was essential to substitute the turn.¹⁸¹

Benda must have perceived a close relationship between the turn and the trill, since in several instances he placed a turn in the exposition of a sonata form movement and a trill in the recapitulation.¹⁸²

Benda employed the trilled turn** () in only three movements (Sonata 14iii,26; Sonata 15ii,45; and Sonatina 22,39), all of which appear in Sammlungen 4, 5 or 6.

C. P. E. Bach was very fond of this ornament and claimed it introduced "a unique charm and brilliance to the keyboard." He termed it and the Pralltriller "most essential and superior ornaments. . . . without which most pieces can be but poorly performed."¹⁸³

The trilled turn is actually a Pralltriller with a suffix. Like the Pralltriller, it appears within the interval of a descending sound, and the first note of the interval, sometimes an appoggiatura and sometimes not, is tied into the space of the second. Following this, the

*Exceptions could be made at a cadence and after an ascending appoggiatura in slow movements, and over a rather short note where another voice in the same hand makes performance of a trill difficult. Bach/ESSAY, pp. 114-115.

**der prallende Doppelschlag

second note and the note immediately above are played "very quickly and with much sharpness."*

The following two notes are played somewhat more slowly, but only to the degree that approximately half of the value of the main note remains for itself.¹⁸⁴

Because of the relatively large number of notes comprising the trilled turn, as compared to the Pralltriller, the trilled turn is best employed on relatively long notes in slow or moderate tempi. In faster tempi, the Pralltriller was a better choice.¹⁸⁵

Benda's three uses of the trilled turn occur: over a half note in $\frac{3}{4}$ Allegro time preceded by a quarter note appoggiatura (Sonata 14iii); over an eighth note in $\frac{2}{4}$ Andante time (Sonata 15ii); over an eighth note in $\frac{6}{8}$ Allegro time (Sonatina 22). While the first two instances are similar to situations for which Bach and Türk suggested the trilled turn, in Benda's latter usage a Pralltriller would seem to have been more appropriate. It is interesting that in the corresponding passages in the movements of Benda's first two examples, he provided variety by writing Pralltriller instead of trilled turns.

All three of Benda's uses of the trilled turn occur over dominant chords, which are preceded by the I_4^6 and succeeded by the tonic. The two examples without the appoggiatura slur the I_4^6 sonority to the V chord.

The trilled turn requires tremendous speed in the


*Türk/SCHOOL, p. 278. Bach/ESSAY, p. 121, stated: "with extreme rapidity by means of a snap."

performance of its fastest notes and it is interesting that Bach wrote that

the entire art of execution depends on the ability to perform a rapid trilled turn, one whose execution sounds natural and facile.¹⁸⁶

The action of the modern piano makes a "natural and facile" execution of Benda's trilled turns a great challenge. One is grateful that Benda did not use them more often, and some pianists may find it necessary to substitute Pralltriller for the three trilled turns that Benda did supply.¹⁸⁷


Arpeggiation

Benda employed only one figure of arpeggiation--the figure , which appears four times in Sonata 14iii. According to Türk, the use of the small notes was to "specify that the figures must be immediately lifted from the keys. Only the tone shown as a main note . . . is held."¹⁸⁸

According to the ornament tables of theorists, most arpeggios were to be performed on the beat. Their speed was dependent "on the character of the composition," although most of the time they were performed rather quickly. "In compositions of a very lively character the keys are almost struck simultaneously."¹⁸⁹

Benda's example of arpeggiation occurs in a very lively movement, and therefore is to be struck simultaneously. The present writer, however, believes that in this particular instance the notes of the arpeggio should be allowed to slightly

precede the beat.*

Benda did not use any other symbol for arpeggiation including the sign for the passing acciaccatura,  . However, he made use of what Bach termed "breaking with acciaccature"--playing the major or minor second below members of "a broken triad or a relationship based on a triad."¹⁹⁰ Although not notated, it is likely that many of Benda's chords would have been rolled quickly when performed on the harpsichord.

Arpeggiation, much of it so subtle as to be imperceptible to the average listener, is an indispensable companion of sensitive harpsichord touch. Many a chord will sound richer and fuller when imperceptibly broken than when all the notes are struck at once.¹⁹¹

Ornaments Not Found in Benda's Original Edition

Although C. P. E. Bach referred to the mordent as "one of the most essential and widely used embellishments,"¹⁹²

*J. P. Milchmeyer (1797), cited in Badura-Skoda/MOZART, pp. 98-99, was exceptional in urging performance of arpeggiation before the beat. Neumann/ORNAMENTATION, pp. 510, 492-493, believes that:

The widely accepted idea that the chordal arpeggio should always start on the beat has no historic justification. No rule to such effect has been formulated by any known theoretical source, and those ornament tables which showed the execution within the metrical value of the principal note demonstrated the principle of 'breaking' the chord in simple abstraction with no reference to any concrete musical situation. There are many cases where onbeat rendition is fitting, but there are many where it is not, because it would upset the priorities of musical logic. Particularly in those contexts where the arpeggio is used to grace a single melody note it is the later which has the decisive claim to rhythmic integrity. Consequently, where the melody note is intended for the beat, the arpeggio ought to be anticipated.

the mordent sign does not appear anywhere in the original edition of Benda's sonatas and sonatinas, nor did he write the mordent in regular or small notation.*

There does exist one occurrence of a mordent sign in the MAB edition, in Sonata 4i,46. This appears to be a more appropriate ornament than the trill which appears at this location in the original edition. The fact that C. P. E. Bach stated that the trill and mordent were often confused¹⁹³ lends credibility to the assumption that a mordent was the intended ornament.

In the $\frac{3}{2}$ Sonata 4i, a whole note a half step below precedes the note with the ornament. Therefore, if a mordent is assumed to be correct, the two notes together result in a port de voix et pincé, a common compound ornament made up of an ascending appoggiatura and a mordent. When a mordent occurred as part of the port de voix et pincé it was performed softly, and not as fast as usual.¹⁹⁴


C. P. E. Bach and Türk referred to the fact that the mordent was used as an improvised embellishment. While it was in fact the most frequently interpolated embellishment in the bass register,¹⁹⁵ the present writer doubts the wisdom of employing it in Benda's works, when the composer never wrote the ornament more than once in his keyboard works.¹⁹⁶

*Other composers who did not employ the mordent sign include Domenico Scarlatti, Mozart and Beethoven. Kirkpatrick/SCARLATTI, p. 393, and HARVARD, p. 540. Hässler used only six mordents in the six sonatas of 1779, studied in Graham/HÄSSLER, p. 31. See p. 773 above regarding a mordent-like ornament appearing in regular notation.

Benda, in his solo keyboard works, did not employ the Simultaneous Appoggiatura (Zusammenschlag),* where the unprepared lower neighbor tone was played simultaneously with the principal note and quickly released.

Related to the Simultaneous Appoggiatura are chords with apparent tone clusters which appear in the works of Domenico Scarlatti and others. However, the dissonant notes in these chords were usually intended to be sustained. Benda did not write any chords of this type.¹⁹⁷

Another ornament which Benda did not employ was the Battement**

*Bach/ESSAY, pp. 127-128, considered this figure to be "an unusual manner of performing a very short mordent" and indeed the simultaneous appoggiatura is related to both the appoggiatura and the mordent. It was written either as a regular note or as . See also Francesco Geminiani, Treatise, quoted in Donington/IEM, p. 222, who suggested quitting the dissonant note "with such a Spring as if it was Fire"; and F. W. Marpurg, Principes, quoted in Donington/IEM, p. 223.

This figure is today, not inappropriately, referred to as an acciaccatura, although 18th century sources did not refer to it by this name. They used the term acciaccatura to describe dissonant notes which were introduced into arpeggio figures. (See p. 777 above.) It is definitely incorrect to use the term acciaccatura to refer to the short appoggiatura or to the 19th century "grace note."

**The Battement was a fast, mordent-like ornament which began on the lower auxiliary, and was notated in several small notes. It was customarily used for the violin or flute, rather than keyboard instruments, although Türk devoted space to it. Türk/SCHOOL, pp. 270-271; Mozart/TREATISE, p. 209; Quantz/FLUTE, p. 98; Haggh/TÜRK, p. 487.

Footnotes

¹Bach/ESSAY, p. 80; Türk/SCHOOL, p. 231. See also Haggh/TÜRK, p. 472; Ratner/CLASSIC, p. 196; Harich-Schneider/HARPSICHORD, p. 31.

²Donington/IEM, p. 189.

³Bach/ESSAY, p. 79. See also Türk/SCHOOL, p. 229.

⁴Quantz/FLUTE, p. 99. See also Quantz/FLUTE, p. 98.

⁵F. W. Marpurg, Historische-Kritische Beyträge, III, p. 2, quoted in Donington/IEM, p. 190.

⁶François Couperin, Pièces, Livre III, Preface, quoted in Donington/IEM, p. 191, and Dart/INTERPRETATION, p. 75.

⁷Ludwig Landshoff, "Revisionsberichte," p. 27, to J. S. Bach's Inventions and Sinfonias, quoted in Bodky/BACH, p. 147.

⁸Quantz/FLUTE, p. 97; Türk/SCHOOL, p. 229.

⁹Bach/ESSAY, p. 82.

¹⁰See Sachs/R AND T, pp. 290-292.

¹¹Landowska/MUSIC, pp. 389, 391.

¹²Dart/INTERPRETATION, p. 102.

¹³Leinsdorf/ADVOCATE, p. 67.

¹⁴Pincherle/RIGHTS, p. 165.

¹⁵Bodky/BACH, p. 149. Many of these titles appear in the bibliography of Donington/IEM.

¹⁶Neumann/ORNAMENTATION, pp. 39, vii. See also Neumann/ORNAMENTATION, p. 576.

¹⁷Neumann/ORNAMENTATION, pp. 9-12, discusses this point, with quotations from many 17th and 18th century musicians confirming this position. See also Badura-Skoda/MOZART, pp. 69, 126.

¹⁸Neumann/ORNAMENTATION, p. 12.

¹⁹Bach/ESSAY, p. 85.

²⁰Landowska/MUSIC, p. 390.

²¹Donington/IEM, p. 193. C. P. E. Bach's statement appears in Bach/ESSAY, p. 150, although Mitchell supplies "keyboard" where Donington stated "harpsichord."

²²Johann Mattheson, Das neu-eröffnete Orchester, quoted in Neupert/CLAVICHORD, p. 42.

²³See p. 764 above.

²⁴Neumann/ORNAMENTATION, p. 574.

²⁵Leinsdorf/ADVOCATE, pp. 66-67. See also Chase/PIANO, p. 63, and pp. 870-878 below.

²⁶Bach/ESSAY, pp. 38-39; Türk/SCHOOL, p. 234; F. W. Marpurg, Anleitung, quoted in Haggh/TÜRK, p. 474. See also Quantz/FLUTE, p. 112.

²⁷Bach/ESSAY, p. 111.

²⁸Bach/ESSAY, p. 86.

²⁹Neumann/ORNAMENTATION, pp. 3-6, and Donington/IEM, pp. 158-159, discuss these aspects.

³⁰This aspect is discussed in Donington/IEM, pp. 159-160, and Ratner/CLASSIC, p. 196. Both contain interesting examples.

³¹Ornamentation in general is discussed in: Bach/ESSAY, pp. 79-86; Türk/SCHOOL, pp. 229-234; Badura-Skoda/MOZART, pp. 69-70, 126; Bodky/BACH, pp. 146-150, 173; Chase/PIANO, pp. 61-65; Donington/IEM, pp. 189-196; Donington, in GROVE'S VI, pp. 384-386; Dorian/HISTORY, pp. 87-94; Ferand/ORNAMENTATION; Dart/INTERPRETATION, pp. 75, 102; Ginsburg/TARTINI, pp. 153-155; Goldthwaite/ORNAMENTATION, pp. 28-29; Keller/WTC, pp. 39, 42-44; Kirkpatrick/SCARLATTI, pp. 365-367; Landowska/MUSIC, pp. 387-393; Lucktenberg/ORNAMENTS; Neumann/COUPERIN; Neumann/NOTES; Neumann/ORNAMENTATION, pp. 3-43; Newman/BACH, pp. 138-141; Ratner/CLASSIC, pp. 196-201; Reilly/QUANTZ, pp. 104-112; Sachs/R AND T, pp. 290-292; Tureck/BACH, Bk. I, pp. 7-9; Tureck/BACH, Bk. III, pp. 7-9.

³²Bach/ESSAY, p. 87. See also Quantz/FLUTE, p. 97, and Mozart/TREATISE, p. 48.

³³Mozart/TREATISE, pp. 166, 176, 48; Bach/ESSAY, pp. 87 and 88; Quantz/FLUTE, pp. 125, 338; Türk/SCHOOL, p. 194.

³⁴Bach/ESSAY, p. 87; Quantz/FLUTE, p. 91; Mozart/TREATISE, p. 166.

³⁵Quantz/FLUTE, p. 91. See also Quantz/FLUTE, pp. 125, 338.

³⁶Türk/SCHOOL, p. 194.

³⁷Bach/ESSAY, p. 87.

³⁸Quantz/FLUTE, p. 98. See also Quantz/FLUTE, pp. 125, 134.

³⁹Türk/SCHOOL, p. 194. See Türk/SCHOOL, pp. 465-466, for his explanations of their existence.

⁴⁰Sachs/R AND T, p. 294. See also Quantz/FLUTE, p. 91, and Thomas Busby, Complete Dictionary of Music, 1786, s.v. Appoggiatura or Leaning Note, quoted in Donington/IEM, p. 213.

⁴¹Giuseppe Tartini, Regole, cited in Neumann/ORNAMENTATION, p. 174; Mozart/TREATISE, pp. 167-168; Badura-Skoda/MOZART, p. 92; Broder/MOZART, pp. viii-ix.

⁴²Francesco Geminiani, Preface to Art of Playing on the Violin, cited in Neumann/ORNAMENTATION, p. 173; Giuseppe Tartini, Regole, cited in Neumann/ORNAMENTATION, p. 174; Quantz/FLUTE, pp. 93, 227; Mozart/TREATISE, p. 171. See also Reilly/QUANTZ, p. 93; Ratner/CLASSIC, p. 197; Donington/IEM, p. 205.

⁴³Quantz/FLUTE, pp. 73-74, 227.

⁴⁴Türk/SCHOOL, p. 195.

⁴⁵Quantz/FLUTE, p. 91. See also Bach/ESSAY, pp. 87, 90; Türk/SCHOOL, p. 468; Kirkpatrick/SCARLATTI, p. 368.

⁴⁶Türk/SCHOOL, p. 202. See also Türk/SCHOOL, p. 211.

⁴⁷Bach/ESSAY, pp. 87-88, and Mozart/TREATISE, p. 166, mentioned this type of motion.

⁴⁸Türk/SCHOOL, p. 466; Bach/ESSAY, p. 87; Badura-Skoda/MOZART, p. 71.

⁴⁹The uncertainty prevalent in the 18th century regarding the exact length of appoggiaturas in performance is testified to in Türk/SCHOOL, pp. 193-195, 198; J. F. Agricola, quoted in Türk/SCHOOL, p. 221, and Babitz/PROBLEM, p. 559. See also Donington, in GROVE'S VI, pp. 389, 391, 392.

⁵⁰Türk/SCHOOL, pp. 202-204, 200; Quantz/FLUTE, pp. 95-96; Bach/ESSAY, p. 90; Mozart/TREATISE, p. 169.

Bach/ESSAY, p. 90, stated that appoggiaturas which depart from these rules should be written in regular notation.

⁵¹Türk/SCHOOL, p. 203; Mozart/TREATISE, p. 168; Bach/ESSAY, p. 90. See pp. 553-554 above.

⁵²Quantz/FLUTE, p. 96; F. W. Marpurg, Anleitung, p. 47, cited in Haggh/TÜRK, p. 468; Mozart/TREATISE, p. 170; Türk/SCHOOL, p. 204; Bach/ESSAY, pp. 90-91. Badura-Skoda/MOZART, p. 76, states that this rule is not applicable in Wolfgang Amadeus Mozart's music.

⁵³Extra long appoggiaturas are discussed in: Mozart/TREATISE, pp. 168-169; Donington/IEM, pp. 203-204, 212. See also Bach/ESSAY, pp. 94-95; Türk/SCHOOL, p. 205.

⁵⁴Türk/SCHOOL, p. 209; Bach/ESSAY, p. 88; Mozart/TREATISE, pp. 171, 175; F. W. Marpurg, Anleitung, 2nd ed., p. 48, quoted in Donington/IEM, p. 205.

⁵⁵Türk/SCHOOL, p. 209; Bach/ESSAY, pp. 88, 92, 95, 97, 155; Mozart/TREATISE, pp. 166, 171; F. W. Marpurg, Anleitung, 2nd ed., quoted in Donington/IEM, p. 205; Heinrich Koch, Journal der Tonkunst, p. 47, cited in Ratner/CLASSIC, p. 197.

⁵⁶See pp. 722 above.

⁵⁷Quantz/FLUTE, p. 73.

⁵⁸Sonatas 2i, 11iii, Sonatinas 18, 21, 22.

⁵⁹Türk/SCHOOL, pp. 211, 215; Quantz/FLUTE, p. 92; Giuseppe Tartini, Regole, p. 7, quoted in Neumann/ORNAMENTATION, p. 176; Mozart/TREATISE, p. 171.

⁶⁰Quantz/FLUTE, p. 96.

⁶¹Bach/ESSAY, p. 92; Türk/SCHOOL, p. 213.

⁶²Bach/ESSAY, p. 92.

⁶³Türk/SCHOOL, p. 217. But see Türk/SCHOOL, p. 218, for some exceptions.

⁶⁴Türk/SCHOOL, pp. 198, 219-220; Bach/ESSAY, p. 95; Mozart/TREATISE, p. 171; Quantz/FLUTE, p. 96. See also Donington, in GROVE'S, VI, pp. 389-390.

⁶⁵Türk/SCHOOL, pp. 218-219.

⁶⁶Quantz/FLUTE, pp. 227-228. See also Neumann/ORNAMENTATION, p. 191; J. F. Agricola, Anleitung, P. 60,

quoted in Kirkpatrick/SCARLATTI, pp. 369-370, and in Neumann/ORNAMENTATION, p. 188; Bach/ESSAY, p. 91.

⁶⁷Bach/ESSAY, p. 92. But see Donington/IEM, pp. 207-208.

⁶⁸Türk/SCHOOL, p. 214.

⁶⁹Quantz/FLUTE, pp. 93-94, 227-228; Giuseppe Tartini, cited in Neumann/ORNAMENTATION, p. 176; Mozart/TREATISE, pp. 177-179. See also J. F. Agricola, Anleitung, pp. 67-68, quoted in Kirkpatrick/SCARLATTI, p. 370; Mozart/TREATISE, p. 171; Donington/IEM, pp. 226-228.

⁷⁰Türk/SCHOOL, pp. 214-215.

⁷¹J. F. Agricola, Anleitung, p. 60, quoted in Kirkpatrick/SCARLATTI, p. 370.

⁷²Other guidelines for the performance of short appoggiaturas in 18th century music appear in: Bach/ESSAY, pp. 91-92; Mozart/TREATISE, p. 171; Türk/SCHOOL, pp. 197-198, 203, 211-214, 217-220.

⁷³Bach/ESSAY, p. 87; Quantz/FLUTE, p. 91; J. F. Agricola, Anleitung, p. 60, quoted in Kirkpatrick/SCARLATTI, p. 369; F. W. Marpurg, Anleitung, 2nd ed., p. 48, quoted in Donington/IEM, p. 199; Türk/SCHOOL, pp. 194, 198-199.

⁷⁴Quantz/FLUTE, p. 96. See also Neumann/ORNAMENTATION, p. 145, and Badura-Skoda/MOZART, pp. 76-88, 117-118.

⁷⁵Giuseppe Tartini, Regole, cited in Neumann/ORNAMENTATION, p. 176.

⁷⁶J. F. Agricola, Anleitung, p. 60, quoted in Kirkpatrick/SCARLATTI, p. 369.

⁷⁷The appoggiatura is discussed in: Bach/ESSAY, pp. 87-99, 322-348; Quantz/FLUTE, pp. 91-100, 227-230; Mozart/TREATISE, pp. 166-185; Türk/SCHOOL, pp. 193-221; Babitz/PROBLEM, pp. 558-560; Badura-Skoda/MOZART, pp. 70-97; Bodky/BACH, pp. 173-182; Broder/MOZART; Donington/IEM, pp. 197-214; Donington, in GROVE'S, VI, pp. 386-393; Dorian/HISTORY, pp. 94-97, 104; Drake/BEETHOVEN, pp. 176-184; Ferguson/KEYBOARD, pp. 116, 121, 124-126, 134-135, 138-139, 142, 144-151; Goldthwaite/ORNAMENTATION, pp. 29-30; Haggh/TÜRK, pp. 461-471; HARVARD, pp. 43-45; Kirkpatrick/SCARLATTI, pp. 367-378; Landon/SYMPHONIES, pp. 136-152; Neumann/NEW LOOK, pp. 6-15; Neumann/ORNAMENTATION, pp. 47-199; Ratner/CLASSIC, pp. 62, 64, 197, 337-338; Sachs/R AND T, pp. 292-295.

- ⁷⁸Türk/SCHOOL, p. 235.
- ⁷⁹Quantz/FLUTE, p. 159, suggested this.
- ⁸⁰Türk/SCHOOL, p. 236.
- ⁸¹Türk/SCHOOL, p. 236; Bach/ESSAY, p. 133.
- ⁸²Türk/SCHOOL, p. 236.
- ⁸³Türk/SCHOOL, p. 237.
- ⁸⁴Bach/ESSAY, p. 133; Quantz/FLUTE, p. 159; Türk/SCHOOL, pp. 235-236.
- ⁸⁵Quantz/FLUTE, p. 159; Bach/ESSAY, pp. 132-133; Mozart/TREATISE, p. 174; Türk/SCHOOL, pp. 235-236, 475; Badura-Skoda/MOZART, pp. 83, 95-97. J. P. Milchmeyer (1797), cited in Badura-Skoda/MOZART, p. 95, favored before-the-beat execution. See also Neumann/ORNAMENTATION, pp. 488-491.
- ⁸⁶Mozart/TREATISE, pp. 206-207. See also Neumann/ORNAMENTATION, pp. 459-460.
- ⁸⁷Bach/ESSAY, p. 132.
- ⁸⁸Donington/IEM, p. 215; Neumann/ORNAMENTATION, p. 488. The Anschlag is discussed in: Bach/ESSAY, pp. 116, 132-136, 351-361; Quantz/FLUTE, p. 159; Mozart/TREATISE, pp. 174, 206-207; Türk/SCHOOL, pp. 235-238; Badura-Skoda/MOZART, pp. 95-97; Donington/IEM, pp. 215-216; Donington, in GROVE'S, VI, pp. 393-394; Haggh/TÜRK, p. 475; HARVARD, p. 46; Neumann/ORNAMENTATION, pp. 459-461, 488-491.
- ⁸⁹Bach/ESSAY, pp. 139-142; Türk/SCHOOL, p. 240.
- ⁹⁰Quantz/ESSAY, p. 229; Türk/SCHOOL, p. 239; Bach/ESSAY, p. 137.
- ⁹¹Donington, in GROVE'S, VI, 396, and Donington/IEM, pp. 218-221. See also: Bach/ESSAY, pp. 137-141; Mozart/TREATISE, pp. 173-174, 207-209; F. W. Marpurg, Anleitung, p. 52, quoted in Neumann/ORNAMENTATION, p. 233; J. A. Hiller, Anweisung, p. 48, quoted in Neumann/ORNAMENTATION, p. 237; Türk/SCHOOL, p. 240. Even Hummel in 1828 advocated placing slides on the beat. Donington/IEM, p. 220. But see Neumann/ORNAMENTATION, pp. 203-238, and Donington/IEM, pp. 221, 620-623. Two-note slides are closely related to, and at times almost indistinguishable from, Nachschläge, which were played between beats, but were slurred to their preceding note. See pp. 739-742 above.
- ⁹²Bach/ESSAY, p. 137; Turk/SCHOOL, P. 239.

⁹³Türk/SCHOOL, p. 241.

⁹⁴Bach/ESSAY, pp. 137-139; Türk/SCHOOL, p. 241.

⁹⁵Bach/ESSAY, p. 138, stated that the slide appeared "in allegro movements especially where there is a change from major to minor." Benda's example, however, is in an Andante con moto movement. The slide is discussed in: Bach/ESSAY, pp. 136-142, 362-366; Quantz/FLUTE, pp. 228, 229; Mozart/TREATISE, pp. 173-174, 206-209; Türk/SCHOOL, pp. 238-243, 275; Badura-Skoda/MOZART, p. 97; Donington/IEM, pp. 217-221; Donington, in GROVE'S, VI, pp. 394-396, Ferguson/KEYBOARD, pp. 116, 140-151; Goldthwaite/ORNAMENTATION, p. 32; Hagg/TÜRK, pp. 475-477; HARVARD, pp. 45-46; Kirkpatrick/SCARLATTI, p. 395; Neumann/ORNAMENTATION, pp. 192, 203-238, 466; Sachs/R AND T, pp. 295-296.

⁹⁶Türk/SCHOOL, pp. 238-239, 289-290.

⁹⁷Türk/SCHOOL, p. 222.

⁹⁸Türk/SCHOOL, p. 222.

⁹⁹Türk/SCHOOL, p. 224.

¹⁰⁰Quantz/FLUTE, pp. 93-94, 227-228. See also Mozart/TREATISE, pp. 177-179, and Donington/IEM, pp. 226-228.

¹⁰¹Quantz/FLUTE, p. 94.

¹⁰²Quantz/FLUTE, pp. 227-228.

¹⁰³Quantz/FLUTE, p. 153. Mozart/TREATISE, pp. 177-178, also advocated this.

¹⁰⁴Quantz/FLUTE, pp. 159-160.

¹⁰⁵F. W. Marpurg, *Anleitung*, 2nd ed., (1765), I, ix, 4, quoted in Donington/IEM, p. 228.

¹⁰⁶Bach/ESSAY, p. 98.

¹⁰⁷Neumann/ORNAMENTATION, p. 199.

¹⁰⁸Türk/SCHOOL, p. 224.

¹⁰⁹Türk/SCHOOL, p. 223.

¹¹⁰*Nachschläge* are discussed in: Bach/ESSAY, pp. 97-99, 106-107, 123, 160; Quantz/FLUTE, pp. 93-94, 153, 159-160, 227-228; Mozart/TREATISE, pp. 177-185; Türk/SCHOOL, pp. 199, 222-226; Badura-Skoda/MOZART, pp. 80-83; Donington/IEM, pp. 226-228, 268-271, 620-623; Donington, in GROVE'S, VI,

pp. 391, 396-397, 416-417; Ferguson/KEYBOARD, pp. 116, 142; Haggh/TÜRK, pp. 470-471; HARVARD, pp. 562-563; Mitchell/BACH, pp. 97-98; Neumann/ORNAMENTATION, pp. 47-48, 185, 188, 190-199, 203-204, 233, 236-238; Reilly/QUANTZ, pp. 93-94.

¹¹¹Bach/ESSAY, p. 100.

¹¹²Bach/ESSAY, p. 100. See also Bach/ESSAY, p. 107, and Türk/SCHOOL, pp. 249, 268.

¹¹³G. W. Wolf, Unterricht (1783). This reflected similar descriptions by Etienne Loulié (1698), in Donington/IEM, p. 242, and F. W. Marpurg, Anleitung (1755) in Neumann/ORNAMENTATION, p. 373. See also Donington/IEM, p. 243.

¹¹⁴Bach/ESSAY, p. 107; Türk/SCHOOL, p. 258. See also Haggh/TÜRK, p. 479, and Donington/IEM regarding the signs for the ascending trill. The performance was not affected by the choice of sign.

¹¹⁵Türk/SCHOOL, p. 259-260; Bach/ESSAY, pp. 107-109.

¹¹⁶Bach/ESSAY, p. 107.

¹¹⁷Türk/SCHOOL, pp. 259-260; Bach/ESSAY, pp. 107-108.

¹¹⁸Putnam Aldrich, in HARVARD, p. 865.

¹¹⁹Türk/SCHOOL, p. 250.

¹²⁰F. W. Marpurg, Anleitung (1765), p. 55, quoted in Donington/IEM, p. 245, mentioned both possibilities.

¹²¹Mozart/TREATISE, pp. 190-191. See also Quantz/FLUTE, p. 104.

¹²²Donington, in GROVE'S, VI, p. 429. See also Donington/IEM, pp. 283, 244.

¹²³Kirkpatrick/SCARLATTI, pp. 385-386. Donington/IEM, pp. 241-246, discusses the length of the upper auxiliary of trills.

¹²⁴Kirkpatrick/SCARLATTI, p. 383.

¹²⁵Kirkpatrick/SCARLATTI, pp. 386-390, discusses the ascending appoggiatura and trill. See also Landon/SYMPHONIES, pp. 157-158.

¹²⁶Türk/SCHOOL, pp. 249-250. See also Bach/ESSAY, p. 100.

¹²⁷Türk/SCHOOL, p. 251.

¹²⁸Türk/SCHOOL, p. 256. See also Bach/ESSAY, p. 103, and Quantz/FLUTE, p. 103.

¹²⁹Bach/ESSAY, pp. 103-104, 107-108; Türk/SCHOOL, p. 253.

¹³⁰Bach/ESSAY, p. 105.

¹³¹Bach/ESSAY, pp. 104, 106-107; Türk/SCHOOL, p. 251; Quantz/FLUTE, p. 103.

¹³²Türk/SCHOOL, p. 252; Kirkpatrick/SCARLATTI, p. 384; Donington/IEM, pp. 247-248.

¹³³Bach/ESSAY, p. 107.

¹³⁴J. C. F. Rellstab, C. P. E. Bach's Anfangsgründe mit einer Anleitung (1790), p. ix, quoted in Donington/IEM, p. 248.

¹³⁵Türk/SCHOOL, p. 251.

¹³⁶Türk/SCHOOL, p. 247; Bach/ESSAY, pp. 101, 107.

¹³⁷Quantz/FLUTE, p. 101; Mozart/TREATISE, p. 189; Türk/SCHOOL, pp. 246-247.

¹³⁸Türk/SCHOOL, pp. 247, 251.

¹³⁹Bach/ESSAY, p. 101. See also Mozart/TREATISE, p. 189.

¹⁴⁰Quantz/FLUTE, p. 102. See also Wolfgang Amadeus Mozart, quoted in Badura-Skoda/MOZART, p. 121.

¹⁴¹Bach/ESSAY, p. 100; Türk/SCHOOL, p. 248.

¹⁴²Kirkpatrick/SCARLATTI, pp. 378-379; Bodky/BACH, p. 150.

¹⁴³Ferguson/KEYBOARD, p. 119.

¹⁴⁴Türk/SCHOOL, pp. 248-249; Bach/ESSAY, p. 100.

¹⁴⁵Bach/ESSAY, pp. 100, 110; Türk/SCHOOL, pp. 249, 262, 482-483; J. F. Agricola, cited in Neumann/ORNAMENTATION, p. 186.

¹⁴⁶F. W. Marpurg, Anleitung, quoted in Harich-Schneider/HARPSICHORD, p. 43. See also Neumann/ORNAMENTATION, pp. 371, 373.

¹⁴⁷Neumann/ORNAMENTATION, p. 315.

¹⁴⁸F. W. Marpurg, Der critische Musicus, quoted in Neumann/ORNAMENTATION, p. 372, and Türk/SCHOOL, pp. 251, 258-259, 264.

¹⁴⁹Türk/SCHOOL, p. 264.

¹⁵⁰Graham/HÄSSLER, p. 31, based on a personal interview and conversation with William Newman in 1971.

¹⁵¹Bach/ESSAY, pp. 110-111.

¹⁵²Newman/SCE, p. 121.

¹⁵³Türk/SCHOOL, p. 264.

¹⁵⁴Türk/SCHOOL, p. 244. See also Bach/ESSAY, pp. 142-143. The Schneller is discussed in: Bach/ESSAY, pp. 142-143; Türk/SCHOOL, pp. 243-244; Bodky/BACH, p. 163; Collins/TRILL, pp. 426-429; Donington/IEM, pp. 250-253, 255, 261-262, 266-267; Donington, in GROVE'S, VI, pp. 409-416; Drake/BEETHOVEN, pp. 169-171; Haggh/TÜRK, pp. 477-478; HARVARD, pp. 423-424; Kirkpatrick/SCARLATTI, p. 382; Mitchell/BACH, p. 142; Newman/TRILLS, pp. 356-360; Neuman/ORNAMENTATION, pp. 371, 374.

¹⁵⁵F. W. Marpurg, Anleitung (1755), p. 56, quoted in Drake/BEETHOVEN, pp. 169-170. See also Neumann/ORNAMENTATION, pp. 373-374.

¹⁵⁶J. L. Krebs, "Handschriftlicher Sammelband" MS 803, Staatsbibliothek, Berlin, quoted in Bodky/BACH, p. 165, and Donington/IEM, p. 251; G. S. Löhlein in ClavierSchule, Ch. 6, quoted in Neumann/ORNAMENTATION, p. 382; J. C. F. Bach, quoted in Collins/TRILL, p. 427.

¹⁵⁷J. F. Agricola, Anleitung, p. 104, cited in Collins/TRILL, p. 427.

¹⁵⁸Bach/ESSAY, p. 112.

¹⁵⁹Collins/TRILL, pp. 427-428.

¹⁶⁰Bach/ESSAY, pp. 105, 117-118. See also Bach/ESSAY, pp. 125-126. The trill is discussed in: Bach/ESSAY, pp. 99-112; Quantz/FLUTE, pp. 101-108, 229-230; Mozart/TREATISE, pp. 184, 186ff; Türk/SCHOOL, pp. 245-264; Badura-Skoda/MOZART, pp. 108-116; Bodky/BACH, pp. 150-170; Collins/TRILL; Donington /IEM, pp. 236-259, 283-287, 620-640; Donington, in GROVE'S, VI, pp. 399-416, 429-430; Dorian/HISTORY, pp. 97-100; Drake/BEETHOVEN, pp. 164-172; Ferguson/KEYBOARD, pp. 115, 119-120, 123; Ginsberg/TARTINI, pp. 151-169; Goldthwaite/ORNAMENTATION, pp. 32-35; Harich-Schneider/HARPSICHORD, pp. 30-31, 35, 43; HARVARD, pp. 864-866;

Kirkpatrick/SCARLATTI, pp. 378-390; Landon/SYMPHONIES, pp. 152-158; Neumann/ORNAMENTATION, pp. 241-411; Newman/NEW LOOK, pp. 127-132; Newman/BACH, pp. 141-143; Newman/TRILLS; Tolstoy/IDENTIFICATION, p. 320.

¹⁶¹Bach/ESSAY, p. 112; Türk/SCHOOL, p. 271; Donington/IEM, p. 272.

¹⁶²Bach/ESSAY, p. 114.

¹⁶³Donington/IEM, pp. 272-273, 275-276.

¹⁶⁴Türk/SCHOOL, p. 272.

¹⁶⁵Bach/ESSAY, pp. 113-114.

¹⁶⁶Bach/ESSAY, pp. 113-114, 116; Türk/SCHOOL, p. 272.

¹⁶⁷Bach/ESSAY, pp. 115, 116; Türk/SCHOOL, pp. 272-273.

¹⁶⁸Bach/ESSAY, pp. 113, 114; Türk/SCHOOL, p. 272.

¹⁶⁹Bach/ESSAY, p. 113; Türk/SCHOOL, p. 271.

¹⁷⁰Bach/ESSAY, p. 118; Türk/SCHOOL, p. 489.

¹⁷¹Bach/ESSAY, pp. 112-121, which contains examples of Bach's performance of the turn. Türk/SCHOOL, pp. 271-275, 489, which also includes examples. See also Donington, in GROVE'S, VI, p. 421; HARVARD, p. 879; Haggh/TÜRK, p. 489. Examples of the performance of turns before C. P. E. Bach appear in Donington/IEM, pp. 273-275; Donington, in GROVE'S, VI, pp. 418-423; Ferguson/KEYBOARD, pp. 114, 140-143, 149-150.

¹⁷²See footnote 171 above.

¹⁷³Türk/SCHOOL, pp. 271-272.

¹⁷⁴Bach/ESSAY, pp. 112-121. See also Mitchell/BACH, p. 125.

¹⁷⁵Türk/SCHOOL, p. 271.

¹⁷⁶F. W. Marpurg, Der critische Musicus, cited in Neumann/ORNAMENTATION, p. 475.

¹⁷⁷Türk/SCHOOL, p. 489. Marpurg, Principes (1756) quoted in Donington/IEM, p. 274, and in Neumann/ORNAMENTATION, p. 475, had also recommended this.

¹⁷⁸J. S. Bach, Clavier-Büchlein, 1720, cited in Donington/IEM, p. 273. Bach/ESSAY, p. 113; Türk/SCHOOL, pp. 271-272.

- 179 Bach/ESSAY, pp. 119-121; Türk/SCHOOL, p. 275.
- 180 Bach/ESSAY, p. 114.
- 181 Bach/ESSAY, pp. 114-115, 117-118. Türk/SCHOOL, pp. 273-274.
- 182 The turn is discussed in: Bach/ESSAY, pp. 112-121; Türk/SCHOOL, pp. 271-275, 489; Quantz/FLUTE, pp. 97-100; Mozart/TREATISE, p. 184; Badura-Skoda/MOZART, pp. 99-108; Bodky/BACH, p. 170; Donington/IEM, pp. 272-276; Donington, in GROVE'S, VI, pp. 418-423; Dorian/HISTORY, pp. 100-102; Drake/BEETHOVEN, pp. 172-174; Ferguson/KEYBOARD, pp. 114, 116, 120-124, 140-143, 144-150; Goldthwaite/ORNAMENTATION, pp. 35-36; Haggh/TÜRK, pp. 487-489; HARVARD, pp. 878-879; Kirkpatrick/SCARLATTI, p. 394; Neumann/ORNAMENTATION, pp. 465-478; Tolstoy/IDENTIFICATION, p. 322.
- 183 Bach/ESSAY, pp. 121, 125.
- 184 Türk/SCHOOL, p. 278. See also Bach/ESSAY, pp. 121-125.
- 185 Türk/SCHOOL, p. 280; Bach/ESSAY, p. 122.
- 186 Bach/ESSAY, p. 124.
- 187 The trilled turn is discussed in: Bach/ESSAY, pp. 121-125; Türk/SCHOOL, pp. 278-280; Drake/BEETHOVEN, pp. 174-176.
- 188 Türk/SCHOOL, p. 282. Regarding arpeggiation see: Bach/ESSAY, pp. 159-160; Türk/SCHOOL, pp. 281-285; Badura-Skoda/MOZART, pp. 98-99; Donington/IEM, pp. 277-281; Donington, in GROVE'S, VI, pp. 423-427; Drake/BEETHOVEN, pp. 188-193; Ferguson/KEYBOARD, pp. 21-22, 116-117; 122, 126-128, 140-143, 149-151; Kirkpatrick/SCARLATTI, pp. 396-397; Neumann/ORNAMENTATION, pp. 492-510.
- 189 Türk/SCHOOL, p. 282, for example. See also: Muzio Clementi, Introduction to the Art of Playing the Pianoforte, quoted in Drake/BEETHOVEN, p. 188; Czerny, Piano Forte School, vol. I, p. 161, quoted in Drake/BEETHOVEN, p. 188; Badura-Skoda/MOZART, p. 98; Donington, in GROVE'S, VI, p. 423.
- 190 Bach/ESSAY, pp. 439-440. Regarding the passing acciaccatura see also: Bach/ESSAY, pp. 159-160; Türk/SCHOOL, pp. 269-270, 283-285; Donington/IEM, pp. 222-225; Donington, in GROVE'S, VI, pp. 424-427; Haggh/TÜRK, pp. 485-486; HARVARD, pp. 4-5, 55; Kirkpatrick/SCARLATTI, pp. 395-396; Neumann/ORNAMENTATION, pp. 47-48, 479-487, 503-507.

¹⁹¹Kirkpatrick/SCARLATTI, p. 396.

¹⁹²Bach/ESSAY, p. 83.

¹⁹³Bach/ESSAY, p. 117.

¹⁹⁴Regarding the port de voix et pincé see:
Bach/ESSAY, p. 128; Türk/SCHOOL, pp. 265-266; Quantz/FLUTE,
pp. 97-98; Donington/IEM, pp. 265, 283-284; Donington, in
GROVE'S, VI, pp. 388, 412-413; Neumann/ORNAMENTATION,
pp. 49-50, 173, 417, 445-448, 450-451, 456-462.

¹⁹⁵Bach/ESSAY, p. 130; Türk/SCHOOL, pp. 265-266.

¹⁹⁶The mordent is discussed in: Bach/ESSAY, pp. 127-132;
Quantz/FLUTE, pp. 97-98; Mozart/TREATISE, pp. 206-209;
Türk/SCHOOL, pp. 264-268; Donington/IEM, pp. 260-267;
Donington, in GROVE'S, VI, pp. 410-416; Ferguson/KEYBOARD,
pp. 112-116, 128-130, 138-142, 148-152; Goldthwaite/
ORNAMENTATION, p. 36; Haggh/TÜRK, pp. 484-485; HARVARD,
pp. 540-541; Kirkpatrick/SCARLATTI, pp. 393-394; Neumann/
ORNAMENTATION, pp. 415-462.

The Italians and those influenced by them, e.g.,
Mozart/TREATISE, pp. 206-208, used the term mordent (mordente)
loosely, applying it to various ornaments including the
mordent, Anschlag, and three-toned slide, all of which
produced a "biting" effect. See pp. 736-739 above. See also
Neumann/ORNAMENTATION, pp. 417, 459-462.

¹⁹⁷Simultaneous Appoggiaturas are discussed in:
Bach/ESSAY, pp. 127-128; Türk/SCHOOL, pp. 268-270;
Donington/IEM, pp. 222-224; Donington, in GROVE'S, VI,
pp. 391, 396; Haggh/TÜRK, pp. 485-486; HARVARD, pp. 4-5;
Kirkpatrick/SCARLATTI, pp. 229-233, 395-396; Mitchell/BACH,
p. 127.

CHAPTER XXIX

IMPROVISED EMBELLISHMENT

Improvised embellishment* has been an important aspect of music-making throughout history. While today it is the performers of "popular" music who make the most use of improvisation, the "classical" musicians of the 18th century cultivated this skill and made this period one of the richest eras in the history of improvised ornamentation.

Improvised embellishment in the 18th century comprised three categories:

1. embellishment of fermate and cadences
2. embellishment of pre-existent melodic lines
3. filling out of harmonies.

Fermate and Embellishment Cadences in the 18th Century

A fermate** in the 18th century implied one of

*Other English terms for this practice include arbitrary ornaments, arbitrary variations, extempore variations, extemporaneous variations, extemporaneous ornamentation, optional variations, elaborations. In German: Willkührliche Veränderungen, Willkührliche Manieren. See Reilly/QUANTZ, p. 136; and Haggh/TÜRK, p. 491.

**Actually, the Italian word fermata defines a pedal point. The correct term for what is referred to in German

two things:

1. that the note or rest under it was to be sustained longer than the notated value*
2. that an embellishment or cadenza could be played at that location.

With regard to the first category, the note under the fermata was sustained "according to fancy" and was dependent on the character of the composition. There were no definite rules as to its exact length. It was important, however, that it not be held too long or too briefly, and to deal with this question various guidelines were suggested:

1. Türk proposed that if the fermata occurred in a slow tempo or over a long note in a fast tempo the performer should double the actual value of the note. In a faster tempo, with a fermata over a quarter note or a short rest, he suggested pausing four times the value of a quarter note. He also suggested waiting somewhat longer on a rest which occurred after a fermata.¹
2. When a fermata occurred over a measure rest in triple

and English as a fermata is corona. GROVES, III, p. 64, and VI, p. 599.

*This type of fermata, which Türk/SCHOOL, p. 290, called a "simple fermata," was described by Sulzer:

The fermata helps to express powerful emotions at points where they reach their climax, also to enhance the expression of amazement, like an outcry. They interrupt the melody, just as a man strongly moved may hesitate slightly after an outburst, and then go on still more violently.

J. G. Sulzer, *Theorie der Schönen Künste*, quoted in Badura-Skoda/MOZART, p. 239.

meter, $\frac{2}{4}$ and ϕ , Quantz proposed waiting one measure beyond the measure which had the fermata. In $\frac{4}{4}$ he suggested waiting one-half of a measure if the caesura fell on an upbeat, and a whole measure if the caesura fell on a downbeat.²

3. Leopold Mozart suggested that the tone of the instrument be allowed to die away before continuing. However, he also remarked that when a fermata was over a rest it was "often observed as little as if it were not present."³

Unfortunately, 18th century writers did not clearly specify when a fermata was to be embellished and when it was not, although C. P. E. Bach and Türk did provide a few clues. C. P. E. Bach stated that fermate over rests occurred most frequently in allegro movements and were not to be embellished, and that fermate over notes were usually found in slow, affettuoso movements and

must be embellished if only to avoid artlessness.
 . . . Elaborate decoration is more necessary here than in other parts of movements.⁴

Türk stated that fermate which should receive embellishment were most often found in "compositions rich in affects."⁵

An embellished cadence (cadenza) differed from an embellished fermata primarily in the length of the cadenza, as well as the fact that an embellished fermata could occur anywhere.⁶

In some cases composers wrote out cadenzas. If this was the case, the performer was to perform it freely and not strictly according to the specific note values employed in

the notation. However, it was more common for the composer simply to indicate through the use of a fermata the places where a cadenza was expected. Although "for the most part" locations for cadenzas were specified by the composer, Türk wrote that on rare occasions if "the player knows how to make use of the appropriate moment," and especially in sonatas for solo clavichord, a performer could embellish a cadence which had not been specifically prescribed by the composer, "with gratifying success."*

For purposes of discussion, 18th century writers tended to distinguish between single-voiced (simple) cadenzas and cadenzas with two or more voices. The latter were less frequently used and were more problematic.⁷

Although acknowledging that it was difficult to provide rules for something intended to be extemporaneous, Quantz and Türk provided a number of guidelines for cadenzas and embellished fermate. They include the following:

1. A cadenza was to reflect and reinforce the affect of a work. To aid in this, phrases or bits of phrases lifted from or based on the rest of the composition could be included. (According to Quantz, this was not a well-known practice.) Quantz believed that cadenzas in instrumental music were suitable only in pathetic and slow pieces, or in serious, quick ones, and not in gay and quick pieces in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{12}{8}$ and $\frac{6}{8}$ time.⁸

*Türk/SCHOOL, pp. 298, 497. Spots such as this in Benda's works could include Sonata 14i, 26, 71.

2. Cadenzas were to be short. "They (cadenzas) must be short and fresh and surprise the listeners, like a bon mot." Cadenzas occurring in vocal or wind pieces, were to be short enough so as to be able to be performed in one breath. String cadenzas could be longer, but also were not to exceed reasonable length. It was especially important that cadenzas be brief in melancholy works: "Merely a few well-performed and simple tones would achieve the desired effect."⁹ This is important to remember when the word *cadenza* today brings to mind rather lengthy, complex passages. A *cadenza* was never to become so large and important that it lost its function of linking the penultimate harmony to the tonic.
3. A short *cadenza* was not to modulate, and no *cadenza* was to modulate into any keys except those closely related, or previously used in the composition. A *cadenza* was to remain in other keys only briefly.¹⁰
4. Cadenzas were not to contain too many different ideas, or frequently repeat ideas, either on the same pitches or in transposition. Nevertheless, Türk believed they should have variety and include novel, witty, unexpected and surprising ideas. Quantz, while not endorsing a large number of ideas, also urged unexpected ideas:

The object of the *cadenza* is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart. . . .

Their greatest beauty lies in that, as something unexpected, they should astonish the listener in a fresh and striking manner and, at the same time, impel to the highest pitch the agitation of the passions

that is sought after. You must not believe, however, that it is possible to accomplish this simply with a multitude of quick passages. The passions can be excited much more effectively with a few simple intervals, skillfully mingled with dissonances, than with a host of motley figures.

In general a cadenza was to be conceived of as a fantasy "fashioned out of an abundance of feeling, rather than a methodically constructed composition."

In this respect it was likened by Türk to a dream, and part of the artistry in a cadenza was the skillful joining of the individual fragments and separate ideas.¹¹

5. Cadenzas in joyous pieces usually consisted of consonant intervals, often in a high register, with wide leaps, trills, triplets, and rapid passagework. Cadenzas for sad pieces often consisted of stepwise dissonance in a low register with longer notes.¹²
6. Every dissonance in a cadenza was to be resolved, including those in single-voiced cadenzas where the harmony was only implied.¹³
7. Cadenzas were not to maintain a strict or regular tempo, or use the same note values throughout.¹⁴

As with all improvised embellishment, cadenzas were only to be employed if used appropriately. Otherwise, they caused more harm than good, and "many performers would conclude their pieces with more credit without them."¹⁵

The guidelines given by Türk specifically for the embellishment of fermate, as opposed to longer cadenzas, included some of the same suggestions provided for cadenzas:

1. suit the character of the composition
2. do not be too long
3. base the improvisation only on the prescribed harmony (passing tones were an exception).

Türk also stated that embellished fermate in rondos should employ only a short transition from a neighboring key back to the refrain in the tonic key, and should lead smoothly back to the opening note of the refrain. In the non-rondo examples it was acceptable to end on any note belonging to the harmony, rather than the specific soprano note.¹⁶

Examples of embellished fermate, as well as excellent and poor cadenzas, were provided by Türk and C. P. E. Bach.¹⁷ The note values in all of these examples were not intended to be performed strictly, since strict meter was not usually observed in embellished passages. It is interesting that Türk included the use of the left hand, even in simple cadenzas. Türk's examples of embellished fermate also include the embellishment of appoggiaturas and other notes leading into the fermata. The cadenzas in the embellished versions of Franz Benda's violin sonatas also furnish examples of 18th century cadenzas. There are cadenzas for 22 adagios and one allegro finale. They frequently begin with the head-motif and extend that figure through similar passagework.¹⁸

Modern day pianists should listen to performers experienced at creating cadenzas, in order to gain insight into the creation and performance of cadenzas and the

embellishment of fermate.¹⁹

It is important to remember that fermatas did not have to be embellished. They merely could be if the performer so desired. Türk, for example, stated that fermate "occur NOW and THEN for which an appropriate embellishment would be of good effect," and referred to "places where an embellished cadenza CAN be suitably placed."²⁰

If one could not or did not wish to extemporaneously embellish a fermata, and yet did not wish to leave it unornamented, Türk suggested playing a trill or mordent. The trill was expected to commence after a pause on the written note, and be about twice as long as the value of the note. In a sad piece, rather than to use an inappropriate trill or mordent, it was better that the fermata not be embellished.²¹ C. P. E. Bach suggested that such individuals not wishing to extensively embellish a fermata apply a long ascending trill to an appoggiatura standing on the upper neighbor, or to the note with the fermata if it did not contain an appoggiatura.²²

There was and is nothing wrong with planning embellishment in advance, whether it be a cadenza, an embellishment of a fermata, or free variation. Türk even recommended writing out cadenzas in advance. The important thing was that cadenzas or embellishment be performed as if spontaneously improvised. To Türk, if the manner of performance was

as it should be . . . whether the player is making up the cadenza at the moment or has already sketched it beforehand is not going to be obvious to the listener anyway.

However, Türk also acknowledged that a successful cadenza invented during a performance received more applause.²³

The present writer agrees with the opinion of Nikolaus Harnoncourt:

If a performer is able to really improvise, I much prefer that to written-out improvisation because one can hear the difference, one can hear whether the brains work while he's playing, or whether the brains have worked in hours and hours of preparation. This is style.²⁴

Fermate and Embellished Cadences in Benda's Music

Benda placed fermate over rests* in 26 (32%) of his movements. Only one of these movements is from the 1757 sonatas. Most of the fermate occur at important structural points:

1. at a return of the refrain in the rondos (Sonatinas 1, 18, 22, 23, 34. In all five of these works a fermata occurs before the final return of the refrain and in Sonatina 34 a fermata also occurs before the return of the middle A of ABACA.)
2. at the return of the A section of an ABA form (Sonatinas 16, 30)
3. in sonata form movements, immediately before the second key area (Sonatas 8i, 11iii, 13i [in recapitulation only], Sonatinas 13, 29, 33) or before the return of the tonic at the recapitulation (Sonata 7i, 11i)

*Sonatas 1iii, 7i, 8i, 9i, 9ii, 10i, 10ii, 10iii, 11i, 11ii, 11iii, 13i, 15ii, 15iii, Sonatinas 1, 5, 13, 16, 18, 21-23, 29, 30, 33, 34.

4. at the end of the second movement of Sonatas 9, 10 and 15, where the movement ends on a half cadence of the key of the 3rd movement, which begins attacca.

Those fermate which do not occur at significant structural points usually set off different textures or prepare the listener for a sudden mood change. Sometimes the music before such a fermata seems to ask a question, which is answered after the fermata. In other cases, the fermata promotes a feeling of suspense or surprise. In still other cases, the fermata can be viewed as making the listener sense that the performer is so emotionally moved by the preceding music that he/she must pause before re-commencing.

Many of the fermate over rests are preceded by an embellished fermata or cadenza-like writing. Over 2/3 of Benda's fermate over rests occur after music which was at a piano, or even pianissimo dynamic level. In these passages the music seems to expire, or simply run out of energy. Some of these passages are very effective, while others appear weak and directionless. Even the passages before fermate which are not marked piano or pianissimo nearly always end weakly:

1. with the resolution of an appoggiatura
2. on a weak beat
3. in a descending drooping manner after an embellished fermata
4. with an embellished fermata.

There are only two instances where animated writing continues directly to the fermata (Sonata 11iii,36 and Sonatina 13,21).

After a fermata over a rest, the music usually resumes with a different texture and mood than that which had preceded the fermata. Faster note values are often utilized, and much more often than not, the dynamic is forte.

None of the fermate over rests need be embellished. In addition to C. P. E. Bach's injunction in this regard,²⁵ there is the probability that if Benda had wanted embellishments at these points, he would have placed the fermata over a note and not a rest.

Sixteen (20%) of Benda's movements have fermate over notes.* Three of these movements appear in the 1757 sonatas. All of these fermate appear at important structural points:

1. before a return of a refrain in the rondos (Sonatinas 1, 15, 26, 27, 32, 34. In four of these rondos the fermata appears before the final return of the refrain, and in four there is a fermata before the return of the middle refrain.)
2. before the return of the B section in the unusual rondo of Sonatina 12 (ABACBA)

*Sonatas 2ii, 5ii, 6iii, 7iii, 8i, 10i, Sonatinas 1, 12, 15, 20, 26, 27, 29, 32-34. Those sonatas which contain no fermate over notes or rests include Sonatas 3, 4, 12, 14, 16. Sonatinas which contain no fermate over notes or rests include Nos. 1, 5, 12-13, 15-16, 18, 20-23, 26, 27, 29-30, 32-34. The fermate over the final notes of Sonatas 2iii, 3i, 3iii, 4i, 6i, 6iii are ignored in this chapter because they

3. before the return of the A section of an ABA form
(Sonata 7iii, Sonatina 20)
4. in sonata form movements immediately before the second key area (Sonata 8i, Sonatinas 29, 33), immediately before the closing section (Sonata 8i), and before the return of the tonic of the recapitulation at the end of the development (Sonata 6iii)
5. at the end of two second movements, on the I_4^6 (i_4^6) chord of the final cadence
6. in the middle of the development in two sonata form movements (Sonatas 8i, 10i).

The fermate appear in about equal numbers over I_4^6 (i_4^6) and V chords. The soprano notes which have the fermate directly over them are either the root, the third, a suspended fourth which delays the appearance of the third, and in one case, the seventh of V7.

In two cases Benda placed a fermata where an embellishment would conclude, as well as where it would commence (Sonatinas 15 and 27).

Usually, in passages where two consecutive fermate did not appear, a V chord followed the fermata over a I_4^6 , a rest followed the fermata, or the termination of the implied embellishment was supplied. The only exceptions are in Sonatina 32 and Sonata 7iii. All of the fermate over I_4^6 chords are followed by V chords with trills.

merely indicate, in the absence of a first and second ending, that the note with the fermata is the note with which to end the piece, after the second playing of the second reprise.

While it is possible that Benda sometimes supplied a fermata only to imply a pause on a note or chord (especially on V),²⁶ all of Benda's fermate over notes could be embellished, with the exception of the one in Sonatina 1, and possibly the one in Sonata 7iii. In the former the fermata appears on the last note of a cadenza which Benda has supplied and therefore implies only a sustaining of the final note. In the latter, the soprano has already been tied for the two previous measures.

Two of the notes with fermate (those at the end of the two 2nd movements) must, according to C. P. E. Bach's discussion and common sense, be embellished to sound artistic.* Those which necessitate embellishment nearly as much include the one at the end of the Adagio second key area of Sonata 8i and the one in Sonatina 15. These four fermate should probably be provided more extensive embellishment, since all are in slow, affettuoso pieces. Next most necessary to embellish are the fermate at the beginning of the second key area and at the middle of the development of Sonata 8i.

The fermate in Sonatinas 12, 26, 27, 29, 32, 33 and 34, and Sonata 6iii should probably be embellished rather sparingly, since these works are not affettuoso works. Some are in very fast tempi, and in some, Benda has written out the end of the phrase or even a cadenza after the

*Bach/ESSAY, pp. 143-144. These are the only two Benda examples which Quantz/FLUTE, p. 180, apparently would have considered appropriate for cadenzas.

fermata, making a lengthy embellishment disruptive to the work. The fermate in Sonata 10i and Sonatina 20 hardly require embellishment at all. In the latter work Benda has written a cadenza immediately after the note with the fermata.

The fact that Benda wrote out a number of cadenzas may have been because he did not expect or desire the performer to create extensive embellishment at fermate. Or perhaps a little flourish, an appoggiatura or a trill figure was what he desired in such a spot. It is possible that he desired slightly longer embellishments, such as those shown by C. P. E. Bach in his treatise. Many of Türk's examples seem too long for Benda's works.

The cadenza-like writing which Benda wrote out may exemplify the type of writing Benda expected in cadenzas or embellishments in moderate and faster movements. The most clear-cut examples occur in Sonatinas 1 and 20. These are marked senza tempo and are respectively four and two measures in length. They occur at a return of the rondo refrain and the A in the ternary form. They make use of broken thirds, four- or five-note scale figures, and sequential broken chord figuration, and are primarily notated in 32nd notes.

Figuration in Sonatinas 26, 15-17, 34-35; 32, 18-20; and 34, 20-21 is not marked senza tempo but is very similar in appearance to the two previous examples, consisting almost entirely of broken third figuration. Sonatina 18, 37, uses just a short snatch of broken third figuration in 32nd notes.

These examples occur before the return of rondo refrains. The presence of this figuration in Sonata lli, 10-11, which is not a cadenza location, but a transition section of a sonata form movement is evidence that cadenzas served a transitional function and that the same material could be appropriate in both.*

Figuration which does not appear obviously cadenza-like because it continues the same figuration as the rest of the works, but which does serve the function of a cadenza through its location in rondo and ternary works, can be found in Sonatinas 8, 41-42; 22, 44-46; and 30, 20-21. Sonata lli, 29, is similar to Sonatina 30, although located at the end of a development.

The terminations of implied embellished fermate are supplied by Benda in Sonata 6iii and Sonatinas 27, 29, and 33.

Embellishment of Pre-Existent Melodic Lines

There is abundant evidence that widespread improvised embellishment of pre-existent melodic lines took place in mid-18th century keyboard music, as well as in vocal, string and wind music:

1. Quantz wrote in 1752:

Almost no one who devotes himself to the study of music, particularly outside France, is content to perform only the essential graces; the majority

*Mozart's use of similar broken third figuration in the transition section of his Sonata, K. 283i, as well as in his cadenzas to the 1st movements of his Concerti, K. 456, 453, and 413, comes to mind.

feel moved to invent variations or extempore embellishments.²⁷

2. C. P. E. Bach wrote in 1759:

Today varied reprises are indispensable, being expected of every performer. . . . Performers want to vary every detail without stopping to ask whether such variation is permitted by their ability and the construction of the piece.²⁸

3. As late as 1789 Türk wrote that despite the repeated complaints regarding improper varying of ideas, "the passion for variation has never been greater than at present."²⁹

4. Dittersdorf, in 1799, observed,

You never hear the sound of a piano at a concert without knowing that you will be regaled with every sort of twist and twirl and turn.³⁰

These embellishments ranged from the addition of one-note ornaments to variations which sounded almost as if a new work had been created.³¹

That improvised ornamentation was widespread throughout the 18th century, is not a subject of debate. It is even likely that the full extent of this practice would astound musicians today. The questions are:

1. In the 18th century, how much ornamentation was in the best interest of a work?
2. How much ornamentation is necessary or appropriate today?

There are several arguments which support the addition of improvised embellishment in music of the 18th century including Benda's:

1. As the number of keyboard performers increased during

the 18th century, a smaller and smaller percentage actually had the knowledge necessary to improvise embellishments correctly, although an increasing number had the desire to try. The situation eventually became intolerable to musicians of taste, who gave much attention to the problems caused by poor embellishment. Leopold Mozart, for example, called the offenders "note murderers" who inserted "preposterous and laughable frippery."³² Quantz ridiculed organists who

mislead the congregation with clumsy coloraturas, worthy of a bagpiper, which they din forth during each caesura of a chorale.³³

However, improvised embellishment was not in itself undesirable. Despite its widespread abuse, 18th century theorists still endorsed the practice: "Regardless of these difficulties and abuses, good variation always retains its value."³⁴ There had been a rich tradition of ornamentation from earlier in the century, and actually for two centuries before Benda's time,

the mastery of diminution was considered the chief artistic asset of every performer, whether instrumentalist or singer.³⁵

Those who could not, or did not, embellish at all were often considered devoid of musicianship and personality.

The fact that Bach himself wrote varied reprises shows that he believed in the practice if it was well done, and it is known that Mozart embellished the slow movements of his own concerti in performance, realizing

them differently each time.*

2. Embellishment of a repeated portion, whether a phrase or a section, provides an important reason to perform a repetition. There is no virtue in repeating a phrase or section in the same manner, or repeating yesterday's performance today.³⁶ If a performer is one of those rare individuals blest with a natural aptitude for improvisation in 18th century style, his/her audience will be the beneficiary of much enjoyment and entertainment during the repeats of phrases and sections. Such a performance will have an extra variety and sparkle, and will keep the listener in suspense as he/she awaits the unexpected. As Quantz wrote:

The ear is not satisfied by what it has anticipated but wishes to be continually deceived.³⁷

The performer can also feel more challenged to show his/her own personality, since performance like this demands much more a creative instead of primarily a recreative skill.**

3. Adding embellishment to Benda's works in particular, is supported by the fact that in some locations the writing is quite thin.

*Badura-Skoda/MOZART, p. 180. In addition, Mozart provided written examples of embellishment in many of his works--in the Sonata, K. 332ii, the Adagio variation of the 1st movement of his Sonata, K. 284, and the Rondo, K. 511, for example.

**Tosi, Opinioni, pp. 59-60, wrote in 1723: "Whoever cannot vary and thereby improve what he has sung before, is no great luminary" ("non è grand Uomo"), quoted in Neumann/ORNAMENTATION, p. 553, and Szabolcsi/MELODY, p. 122.

There are many reasons which support the belief that very little if any improvised embellishment should be added to 18th century keyboard music:

1. Few pianists today have the qualifications necessary to improvise embellishments correctly. According to 18th century theorists, these include a tremendous amount of insight, refined taste, judgment and experience. In addition, a detailed knowledge of thorough bass and composition is essential.³⁸ (This knowledge, as well as one's insight, taste and judgment, needs to be in 18th century terms and not merely those of the 20th century.) A knowledge of the essential ornaments is also a prerequisite to improvised embellishment on a larger scale:

Anyone who does not know either how to introduce the little graces at the correct places, or how to execute them well, will have little success with the large embellishments.³⁹

If a performer conceives of improvised embellishment as something externally applied to a composition, he/she should not be considering adding embellishments. Improvised embellishments should only be applied by those who can feel the embellishments growing inevitably out of the music itself, as a branch grows out of a tree. If an embellishment does not spin effortlessly from the performer's imagination, and is not being created for the right reasons, it will sound labored, artificial and contrived,⁴⁰ rather than resting on a solid foundation, and sounding organic to the music.

To achieve ease and naturalness, much experience is necessary. In the 17th and 18th centuries embellishment was systematically taught to students in the early stages of study. As a result of having memorized and absorbed the countless possible patterns, they then had the background to instinctively know which to select in a given location, and the capacity to create new patterns. Without such experience, the theorists urged performers not to add their own embellishments, but rather to simply perform the composer's notated version.⁴¹ Adding embellishment was so treacherous that even if one was an "accomplished master" of embellishment, it was to be undertaken only with much deliberation, and attempted only when the performer was "well disposed" and in the right mood.⁴²

2. The various extant examples of embellishment employed by composers and performers in the 18th century should not compel today's performer into believing he/she must embellish in the same manner. As Neumann points out, some of these examples

simply show what may be done on occasion but not necessarily what ought to be done routinely. . . .
 [They] may be used but do not have to be used.
 . . . [They] must not be viewed as stringent obligations, because he may well have put them down as alternative choices rather than definite injunctions.⁴³

The opportunity for improvised embellishment should be seen as simply that--an opportunity which is offered to the performer to collaborate with the composer in the

communication of a work. If the performer wishes to avail himself/herself of the opportunity, and is qualified to do so, it is perhaps a wasted opportunity not to follow through. However, it should not be viewed as an obligation. Today's listeners do not expect improvised embellishments in a performance, and C. P. E. Bach even stated that "there is no real need for them [added embellishments], thanks to the adequacy of the others."⁴⁴

3. Eighteenth century theorists stressed that the purpose of embellishment was to improve a composition, to "do honor to the piece." If any contemplated embellishment or variation was not better than the original, or at least as good, it was not to be used. It is possible that the same embellishment occurred to the composer, who rejected it in favor of the existing version.⁴⁵
4. The technic of spontaneously adding, subtracting or substituting notes, widely utilized in the 18th century, is simply one means of achieving variation. It was especially important since performance frequently took place on instruments which contained a small range of possibilities for dynamic variation. When performing on the modern piano, giving more attention to the subtle differentiations in shading, shaping and touch, areas which the pianist may have spent thousands of hours refining, may do far more towards moving an audience and communicating a work than experimenting with new and

different combinations of notes. The fact that 18th century musicians endorsed variations in dynamics and articulation should encourage today's pianists to believe that they are playing in the correct style when they vary these parameters.⁴⁶

5. The 18th century keyboardist was not expected to supply as much added embellishment as were some other instrumentalists. C. P. E. Bach wrote: "In keyboard music they [embellishments] are usually written out."⁴⁷

Türk warned:

The keyboard player must especially guard against the use of too many elaborations, for it is well known that apart from these, many essential ornaments of brief duration occur more frequently in compositions for the keyboard than in works for other instruments.⁴⁸

In addition to the reasons listed above, applicable to 18th century keyboard music in general, there are several other reasons which support the belief that very little, if any, improvised embellishment should be added to Benda's keyboard music in particular:

1. Benda supplied extensive embellishment through his notation. This is not surprising, since he was a protégé of C. P. E. Bach, who followed his father's practice of writing out nearly all the desired embellishment. There are no cases in Benda's music of what has been called "skeletal notation"--large note values which clearly require embellishment.⁴⁹ In many of the cases where one of Benda's phrases appears as if it could

benefit from embellishment, a case could be made that Benda desired the plain statement, as a contrast to embellishment subsequently notated (e.g., Sonata 9ii,5-7).

2. All of Benda's sonatas and sonatinas considered in the present study were published. Therefore, these works were not notated in an abbreviated form for Benda to perform from himself, but in a complete form intended for those with whom Benda would have had no direct contact.
3. Gotha, where Benda lived from 1750-1778, was under the influence of the ideals of the Enlightenment. It was these aesthetics, which have been given partial credit for "first restricting and finally nearly eliminating all improvised diminutions."⁵⁰ Perhaps Benda's ideas on embellishment were partially shaped by these influences. Gotha was not dominated by Italian elements in the way that many German areas in the 18th century were, and it was the Italian style which encouraged frequent and extensive improvised embellishment.⁵¹
4. Benda was an admirer of Gluck, whose influence helped to eventually curtail extensive improvised embellishment.⁵²
5. The fact that Benda did not make provision for repetition in 13 of 16 slow movements of his sonatas would seem to support the concept that Benda was certainly not encouraging embellishment, even if it is too much to surmise that Benda was trying to discourage embellishment by such infrequent use of repeat signs. The only slow movements to contain them appear in Sonatas 11, 14 and 16,

all of which are in the form A ||:BA:|| . The fact that none of the 1757 sonata slow movements contain a repeat sign is especially interesting, since in general, embellishment was probably more widespread at that time than in the 1780's, when the Sammlung works were published. If Benda was trying to eliminate the possibility of poor embellishment being added to his works, there could be no better way than by omitting repetitions, since one prerequisite for embellishment was the presence of a repeat.

It should be evident that there are no clear, simple answers to the question of what can or should be embellished and varied in 18th century keyboard works.⁵³ However, there are many clues in the writings of the theorists, in the examples they provided to accompany their texts, in other examples of embellishment which have survived, and in music in which the embellishment is written out as a part of the piece. It is essential to study and assimilate all of these if one is to understand embellishment.

Quantz provided an especially thorough discussion regarding the proper use of improvised embellishment. This clearly furnished the basis for Türk's later discussion. The comments by Leopold Mozart and especially C. P. E. Bach are more cursory.⁵⁴

Some of the guidelines which these authors suggested are listed below:

1. Embellishment was to "be used sparingly and at the right

place."⁵⁵

2. Embellishment was above all to be appropriate to the character of a work, and was not to obscure the distinctive features which contribute to the affect or the contrasts inherent in a work. Its purpose was primarily to re-inforce the affect, "to give more strength and truth to the affect."⁵⁶
3. Embellishment was to be added only if it improved a work. Examples of improvements to a composition included making a singing phrase "still more agreeable" or passagework "still more brilliant." A well-written melody,

already sufficiently pleasing in itself, . . . beautiful singing ideas . . . which are not likely to become tiresome, and brilliant passages which contain sufficiently agreeable melodies

were not to be embellished. In general, "only ideas of the kind that leave but a slight impression" or "which would otherwise not be interesting enough and consequently become tedious" were to be embellished.

Those passages which in themselves are already of striking beauty or liveliness, as well as compositions in which sadness, seriousness, noble simplicity, solemn and lofty greatness, pride, and the like are predominant characteristics should be completely spared from variations and elaborations, or these should be used very sparingly and with suitable discrimination. There are certain compositions or individual sections which are so communicative and which speak so powerfully to the heart of the listener, without any false glitter, that in such cases a beautiful tone corresponding to the character of the music, played softly or more strongly, are the only means by which the expression should be made more intense.⁵⁷

4. Not every passage, section or piece was considerable for embellishment. If everything were embellished, the result would resemble a new piece.⁵⁸
5. Extensive embellishment was not usually appropriate in faster movements, but instead, in slow pieces "of a gentle, pleasing character," and in Adagios.⁵⁹ However, much discretion was necessary in the embellishment of slow movements. "Affetuoso or declamatory passages" were particularly unsuitable for embellishment.⁶⁰
6. Extensive embellishment was only to add to a repetition of a piece or section. Otherwise, it would not be perceived by the listener as a variation.⁶¹ If a short phrase was repeated one or more times the performer could vary the second appearance.⁶² It was also desirable that if a passage was developed sequentially in the original version, it be provided with different types of embellishments, since it was important that the same embellishment pattern not appear too frequently.⁶³

Themes which returned a number of times were often candidates for embellishment. This was especially true in the case of rondo refrains. Usually, each return of the refrain was provided increasing embellishment over the one before, following the general guideline that the better and more extensive embellishment was best saved for near the end of a composition.⁶⁴

7. Serious damage to a piece could result from an increased number of notes, which could easily disrupt the mood and

character of a movement:

A long series of quick notes . . . may, indeed, excite admiration, but they do not touch the heart as easily as the plain notes, and this after all, is the true object of music, and the most difficult one.⁶⁵

The difficulty of touching the heart was what sometimes caused performers to embellish excessively in an attempt to compensate for their inability to meaningfully convey the written notes.⁶⁶ It was for this reason that Quantz advised the performer not to

give yourself over too much to variations, but rather to apply yourself to playing a plain air nobly, truly, clearly.⁶⁷

Türk considered this point of such significance that he concluded his chapter on improvised embellishment with the following, which he placed in bold print:

That instrumentalist plays best who comes closest to the singing voice or who knows how to bring out a beautiful singing tone. When it comes to true music, what are all of these motley passages against a melting, heartlifting, genuine melody!⁶⁸

8. Every embellishment was to be based on the given harmony, although this did not mean that the bass voice could not itself be varied.⁶⁹
9. The principal notes, upon which embellishments were based, were not to be obscured. Therefore, the first note of each embellishment pattern was usually the same as the original note. It was acceptable to begin with another note of the chord, although the principal note was expected to be sounded immediately after.⁷⁰
10. Strict maintenance of tempo was expected despite

embellishment.⁷¹

Quantz and Türk provided examples showing various types of improvised embellishment and variation. Quantz's examples include 16 commonly used skeletal progressions with melodic and harmonic implications, which he used as a basis for a total of 287 variations all of which were capable of transposition. These did not include all of the possibilities, but were merely intended as an introduction for the novice. He provided an explanation for each example. These were followed by 12 more examples of melodic patterns, with their many variations and attendant explanations. These melodic patterns were chiefly meant for slow movements, but could sometimes be used in faster movements.⁷² Türk explained that his examples were not equivalent to an actual piece, since so many varieties of embellishment were illustrated in such close proximity.⁷³

Leopold Mozart enumerated embellishments which were rarely or never indicated by the composer, and which the violinist was expected to add in appropriate places. These embellishments, which he illustrated with examples, included passing appoggiaturas, Zwischenschläge, the Ueberwurf, Rückfall, Doppelschlag, Half-triller, Nachschlag, Battement, Ribattuta, Groppo, Tirata, Half Circle and Circle.⁷⁴

Actual works in which a composer has written out the embellishment to be used in a repetition include C. P. E. Bach's Sechs Sonaten fürs Clavier mit veränderten Reprisen, his Probestücke No. 5iii, and Geminiani's versions of

Corelli's sonata, op. 5, no. 9.

One of the most important sources showing embellishment in the 18th century is a 198-page manuscript collection of 32 violin sonatas by Franz Benda, housed at the Stadtsbibliothek der Preussischer Kulturbesitz, West Berlin.⁷⁵ Ninety-four of the movements in this collection include at least one embellished version of the melodic line, and four of these movements contain a second version, which, in conjunction with the first, provides a more embellished and a less embellished version.

Franz Benda's embellished versions form even a larger variety and body of music than do the more famous examples of embellishment provided for some of Corelli's sonatas, by Telemann in some of his works, and by C. P. E. Bach in his Sechs Sonaten fürs Clavier mit veränderten Reprisen.⁷⁶

While the handwriting in the collection is not believed to be that of Franz Benda, it is thought that the embellished versions represent versions which Franz Benda himself employed. One theory holds that the collection was prepared to be an aid in Benda's teaching, since there are different levels of proficiency required in the collection.

Another theory is that the embellished versions were compiled by one of Benda's sons or a student in order to preserve for posterity Benda's renowned style.⁷⁷ While Benda's fame alone attests to the important place this collection deserves to hold, it is significant that Schubart wrote:

All kinds of his pieces for the violin are now used as studies by violinists generally. None among the Berlin chamber musicians knew the basics of binding [the music] with graces as did he [Franz Benda].⁷⁸

An unusual aspect of the entire collection is that Franz Benda's embellishment is not limited to slow movements, but is provided for nearly every fast movement as well.* It is not surprising, however, that the embellishment of the faster movements is less extensive than that in the slower. Another significant aspect of these sonatas is that they do not merely provide examples of basic embellishment, but are luxuriant and very elaborate. They frequently feature a complete recasting of the melody, through being so opulent, and often approach genuine variation. In these ways, they are very different from the examples of Quantz and the attitudes expressed by Türk and C. P. E. Bach.

Douglas Lee and Eugene Helm have summarized the technics of embellishment found in these versions. These include:

1. upper and lower neighbor tones, often resulting in duplets being replaced by triplets
2. passing tones and appoggiaturas
3. adding or deleting a note from an established pattern of two, three or four notes
4. filling in large melodic intervals and long rests with passagework

*According to Helm/FREDERICK, p. 194, this was also typical of Geminiani, but not of Telemann and Corelli.

5. subdivision of long notes into smaller values
6. double and triple stops
7. changes of articulation, phrasing, bowing and register
8. changes of direction of runs
9. substitution of arpeggios for scales
10. lengthening of note values
11. condensing of melodic figuration
12. 18th century rubato effects including displacement of note values and irregular groupings of notes within a measure
13. following only an approximate contour of the original line and not preserving the principal notes of the melody as a point of reference
14. presenting a change of character.⁷⁹

Some of these technics were the same as those suggested by Türk:

1. adding additional notes to those given (this was the most usual, as well as the most commonly abused, technic)
2. changing the given figures into others using the same number of notes
3. reducing the number of notes (According to Türk, this does not often occur in clavichord compositions.)⁸⁰
4. displacing notes by lengthening some and shortening others
5. varying the dynamics
6. varying the articulation through the use of slurs, staccati, Tragen der Töne, etc.⁸¹

Since Georg Benda was instructed by Franz Benda it seems very likely that Georg was intimately acquainted with Franz's style of embellishment. The fact that Lee, based on Franz Benda's own statements and other evidence, places the dates of composition of most of the sonatas in the collection between 1733 and 1751,⁸² further supports the probability that Franz would have transmitted this style to Georg, since Georg was in Berlin earning his living as a violinist from 1742-1750.

Nevertheless, the amount of embellishment in these works by Franz Benda was more than was normally considered desirable in keyboard music, and it is possible that Franz's approach to embellishment was more conservative and luxuriant than that of the younger Georg.

The study of works in which a composer has already supplied embellishment, either as part of an already existing melody line or for use in a repeat, is of enormous importance and too often neglected. It can yield many benefits:

1. It re-inforces the concept of embellishment as a vital, spontaneous musical expression and not a collection of stereotyped formulae codified in textbooks.⁸³
2. It teaches the modern musician exactly how the composer conceived of improvised embellishment. What is gleaned from a written-out example in one work of a given composer can be applied in the improvised embellishment of another work by the same composer, and concepts that are learned from the works of one composer can frequently

be applied to the works of others. The actual examples of embellishment, whether notated for demonstration or pedagogical purposes, or for general use in a piece, can teach a student more than the study of textbooks or the memorization of rules and generalities.

3. When one encounters passages which are obviously written out examples of improvised embellishment, one is more likely to perform them as if he/she is improvising them. This results in a more fanciful performance.

In Bach's time every musician knew that they were ornaments and were to be played like ornaments--quasi improvisando. . . . This is a great problem for modern professional musicians, to see eighth notes and thirty-seconds and sixteenths and to play them in such a way. If they were really improvising, they would play these values approximately and make a very free improvisation around them; and it's difficult--much more difficult--to play written-out improvisations in an improvised manner than actually to improvise them.⁸⁴

Before applying embellishment to Benda's works it is important to study the examples of embellishment and variation which he himself wrote. These appear most clearly in the three separate variations which Benda wrote to accompany three of his sonatas: Nos. 4, 9 and 11. The theme and variations finale to Sonata 8 is also suggested for study. In addition, one should not ignore the embellishment which Benda incorporated in the course of all of his movements. This embellishment occurs much less frequently in Benda's 1757 sonatas, due to the presence of Fortspinnung technics, with clear-cut phrases less in evidence and sequential development taking precedence.

Some of Benda's technics of variation include:

1. passing tones--especially filling in the interval of the third
2. upper or lower neighbor notes to the principal notes
3. fast scalar passages replacing arpeggiated and broken chord figures
4. arpeggiated figures and broken chord figures substituting for scalar figuration or descending melodic line
5. change of direction of scales or arpeggios
6. sequencing of figures
7. ornaments added or omitted on repetition
8. changes of register--entire passages, or isolated chords or notes
9. inversion of intervals
10. melodic inversion
11. changes in accompaniment patterns: chord inversions, change of note value, new figuration patterns, thinner or thicker texture
12. imitation
13. different dynamics and articulation
14. melodic figures described on pp. 306-313 above of the present study
15. suspensions
16. addition of a new bass line to a repetition of a harmonic pattern
17. rhythmic displacement of note values in a single line or in the entire texture
18. augmentation or diminution of note values

19. rhythmic variants
20. rearrangement of sequence of notes
21. rearrangement of segments of a melody (Sonata 15i, 7-9, 42-44)
22. note replaced by rest
23. substitution of new meter (Sonatina 9).

The modern pianist seeking to absorb the correct manner of adding embellishment to 18th century music should study live performances and recordings by musicians experienced in embellishment. In particular, the recordings on clavichord and harpsichord by Igor Kipnis, and on the fortepiano by Malcolm Bilson, are recommended.*

The best way to gain experience with embellishment is simply by doing it. One should not be inhibited or afraid to try.** The way to begin is the same now as it was in the

*Among the many recordings of Igor Kipnis and Malcolm Bilson, those in the Bibliography are especially recommended with regard to improvised embellishment. While embellishment in Kipnis' clavichord and harpsichord recordings may not always be appropriate if performed on the modern piano, most of those on Bilson's fortepiano recordings can be used as a model for performances on the modern piano.

It is significant how small the actual numbers of places are where Bilson has added embellishments. In the repetition of the 59-measure exposition of Mozart's Rondo, K. 485, only one alteration, of 1/2 a bar, was employed. In the four-hand Sonata, K. 487, only four measures of the 307-measure 1st movement were varied, none of the 3rd movement, and 15 of the 123-measure 2nd movement were provided with variants between the 1st and 2nd playings of each reprise. This is in accordance with Neumann's advice, Neumann/ORNAMENTATION, pp. 550, 552, 572-573.

**Anthony Newman has pointed out two features of today's musical scene which can inhibit one's attempts at improvising embellishments: 1) memorization, which can petrify a piece, and make one less aware of the available options for embellishment, 2) perfectionism, which can make one afraid of attempting alternatives. Braider/NEWMAN, pp. 28-29.

18th century--the student should familiarize him/herself with and memorize the various patterns which appear in examples from the 18th century, and discover where they are best suited.

Some of the more recent pedagogical material provides opportunities even for young students to experience the opportunity for improvised embellishment.⁸⁵ With these materials, students can perceive improvised embellishment as an enjoyable, natural activity and not a difficult task. Even if some students are not especially adept at it, they can gain an appreciation of the practice when it is well done, and can gain increased insight into both 18th century style, and a basic ingredient of music-making throughout musical history.

Those who have recently attempted the basics of improvised embellishment should guard against the desire to overembellish. In addition to being guided by the advice of 18th century musicians one should keep in mind the following famous quotations:

The better part of valor is discretion.⁸⁶

Fools rush in where angels fear to tread.⁸⁷

Filling Out Harmonies

That the practice of filling out harmonies with additional notes was employed in the 18th century is certain.⁸⁸ However, if the left hand of a solo keyboard work does not contain figured bass symbols, such filling

in today is often controversial.

The present writer does not recommend any filling in in the Benda sonatas and sonatinas. Stilz, who thoroughly discussed this question, arrived at the same conclusion for solo keyboard sonatas of the mid-18th century, and cited the beliefs of many musicologists concerning this practice. His observation that "we must get over our horror at the thin two-part writing and regard it as the taste of that time" is very true.⁸⁹

The fact that Benda and other composers sometimes composed thick textures indicates that filling out was not presumed. The full texture was provided when it was desired, and what today seems a thin texture was what the composers usually preferred. The thinner texture sounded fuller and more pleasant on earlier keyboard instruments than it does on the modern piano.

Footnotes

¹Türk/SCHOOL, pp. 117-119.

²Quantz/FLUTE, pp. 281-282.

³Mozart/TREATISE, pp. 46-47.

⁴Bach/ESSAY, pp. 143-144.

⁵Türk/SCHOOL, p. 290.

⁶Türk/SCHOOL, p. 290, 297. See also Haggh/TÜRK, p. 493.

⁷Türk/SCHOOL, p. 298. Regarding two or more voiced cadenzas, see Türk/SCHOOL, pp. 298, 307-309; Quantz/FLUTE,

pp. 186-192; Bach/ESSAY, p. 165; as well as examples in C. P. E. Bach's Probestücke Sonatas 4ii and 6ii.

⁸Quantz/FLUTE, pp. 180-182; Türk/SCHOOL, pp. 298-299. See also Bach/ESSAY, p. 144.

⁹Quantz/FLUTE, pp. 182, 185; Türk/SCHOOL, p. 299.

¹⁰Quantz/FLUTE, p. 184; Türk/SCHOOL, p. 300.

¹¹Quantz/FLUTE, pp. 180, 182-183, 185, 186; Türk/SCHOOL, pp. 300-301.

¹²Quantz/FLUTE, p. 184; Türk/SCHOOL, pp. 298-299.

¹³Quantz/FLUTE, p. 183; Türk/SCHOOL, p. 300.

¹⁴Quantz/FLUTE, pp. 182, 185; Türk/SCHOOL, p. 301; Bach/ESSAY, pp. 164-165.

¹⁵Quantz/FLUTE, p. 181.

¹⁶Türk/SCHOOL, pp. 290-294.

¹⁷Türk/SCHOOL, pp. 291-296, 302-305; Bach/ESSAY, pp. 144-145. Quantz/FLUTE also illustrated a number of his points regarding simple and two-voiced cadenzas with examples, pp. 183-194.

¹⁸Lee/BENDA, pp. 66-67. One cadenza appears in Mersmann/BEITRÄGE, p. 130. See pp. 821-824 above. of the present study for a discussion of these embellished versions of Franz Benda's sonatas. Other 18th century cadenzas for solo works include those written into keyboard works by Haydn and Mozart.

¹⁹Quantz/FLUTE, pp. 185-186, gave this same advice.

²⁰Türk/SCHOOL, pp. 290, 118. Capitalization is by the present writer.

²¹Türk/SCHOOL, pp. 293, 118.

²²Bach/ESSAY, pp. 145-146.

²³Türk/SCHOOL, p. 301. See also Quantz/FLUTE, p. 182.

²⁴"Nikolaus Harnoncourt on Bach," in Jacobson/ CONDUCTORS, p. 62. See also Agricola's comments which Türk included in his treatise, p. 302; and Donington/IEM, p. 187. Cadenzas and the embellishment of fermate are discussed in:

Quantz/FLUTE, pp. 64, 179-195, 281-282; Bach/ESSAY, pp. 143-146, 164-165, 379-386; Mozart/TREATISE, pp. 46-47; Türk/FLUTE, pp. 117-119, 289-309; Haggh/TÜRK, pp. 493-499; Donington/IEM, pp. 185-188; Ratner/CLASSIC, pp. 305-307; Levin/IMPROVISATION, pp. 3-14; Badura-Skoda/MOZART, pp. 214-241.

²⁵Bach/ESSAY, pp. 143-144

²⁶Murphy/BENDA, p. 266, states that works in the Mannheim style contain many fermate effecting a dramatic pause, and fermate which do not necessarily indicate a cadenza. Freeman/ROLE, pp. 195-197, discusses whether the fermate in Haydn's and Mozart's music should be embellished.

²⁷Quantz/FLUTE, p. 136.

²⁸Excerpts from C. P. E. Bach's "Foreward" to Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166. A full translation appears in Cooper/CLAVICHORD, pp. 144-145.

²⁹Türk/SCHOOL, p. 310.

³⁰Karl Ditters von Dittersdorf, Autobiography, p. 44, quoted in Badura-Skoda/MOZART, p. 180. Hiller's Anweisung zum musikalisch-zierlichen Gesang (1780), as well as his Sechs italienische Arien verschiedener Komponisten (1778), show much frequent ornamentation, according to Türk/SCHOOL, p. 318, and Neumann/ORNAMENTATION, p. 557. There are examples from the 19th century of profuse ornamentation, even in orchestral playing. Szabolcsi/MELODY, pp. 123-124, cited several sources, as does Badura-Skoda/MOZART, p. 180, and Schonberg/PIANISTS, p. 28.

³¹Neumann/ORNAMENTATION, pp. 558, 569-570, discusses the distinction between these variations and the more usual diminutions.

³²Mozart/TREATISE, p. 51, passim.

³³Quantz/FLUTE, p. 339, passim. See also Haggh/TÜRK, pp. 491-493, for quotations from other theorists.

³⁴C. P. E. Bach, "Foreward" to Sechs Sonaten fürs Clavier mit veränderten Reprisen, p. 166. See also Bach/ESSAY, p. 165.

³⁵Aldrich/BACH, p. 31.

³⁶Szabolsci/MELODY, p. 122, quotes and cites Tosi, Hiller and several other 17th and 18th century musicians on this subject.

³⁷Quantz/FLUTE, p. 152.

³⁸Quantz/FLUTE, pp. 136, 139, 163; Bach/ESSAY, p. 166, and "Foreward," Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166; Türk/SCHOOL, p. 310.

³⁹Quantz/FLUTE, p. 163.

⁴⁰Türk/SCHOOL, pp. 312-313, pleaded for ease and the avoidance of affectation in the addition of embellishments.

⁴¹Quantz/FLUTE, pp. 136, 139.

⁴²Türk/SCHOOL, p. 310; Bach/ESSAY, p. 166, and "Foreward," Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166.

⁴³Neumann/ORNAMENTATION, pp. 550, 555. See also Lee/BENDA, pp. 70-71.

⁴⁴Bach/ESSAY, p. 80.

⁴⁵Bach/ESSAY, p. 165, and "Foreward," Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166; Quantz/FLUTE, pp. 134-135, 139; Türk/SCHOOL, pp. 311-312.

⁴⁶Türk/SCHOOL, p. 311.

⁴⁷Bach/ESSAY, p. 80.

⁴⁸Türk/SCHOOL, p. 310.

⁴⁹Neumann/ORNAMENTATION, p. 560.

⁵⁰Neumann/ORNAMENTATION, pp. 572, 557, 571

⁵¹Quantz/FLUTE, p. 136.

⁵²Lorenz/BENDA, pp. 25-39, 61, passim.

⁵³Türk/SCHOOL, pp. 310-311, also stated this fact.

⁵⁴One pursuing this subject in greater depth would wish to consult Tosi's Opinioni de' cantori antichi e moderni (1723), Agricola's Anleitung zur Singkunst (1757), Tartini's Traité des agréments de la musique (1771, written pre-1756); Hiller's Anweisung zum musikalisch-zierlichen Gesange (1780), as well as the numerous examples of actual 18th century embellishment, including those provided for Corelli's works and those by Geminiani, Telemann, and Franz Benda.

⁵⁵Türk/SCHOOL, p. 310. See also Mozart/TREATISE, p. 214.

⁵⁶Türk/SCHOOL, p. 312; Bach/ESSAY, pp. 165-166; C. P. E. Bach, "Foreward" to Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166; Quantz/FLUTE, p. 138.

⁵⁷Quantz/FLUTE, pp. 134-135, 139; Türk/SCHOOL, pp. 311, 313.

⁵⁸Bach/ESSAY, p. 165.

⁵⁹Türk/SCHOOL, p. 311; Quantz/FLUTE, p. 134.

⁶⁰Bach/ESSAY, p. 165.

⁶¹Quantz/FLUTE, pp. 134, 139; C. P. E. Bach, "Foreward" to Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166; Türk/SCHOOL, p. 311.

⁶²Quantz/FLUTE, pp. 135, 152; J. A. Hiller, Anweisung zum musikalisch-zierlichen Gesange, p. 96, cited in Ratner/CLASSIC, p. 197.

⁶³Quantz/FLUTE, p. 152.

⁶⁴Türk/SCHOOL, p. 312.

⁶⁵Quantz/FLUTE, p. 139.

⁶⁶C. P. E. Bach, "Foreward" to Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166; Mozart/TREATISE, p. 51.

⁶⁷Quantz/FLUTE, p. 139.

⁶⁸Türk/SCHOOL, p. 318.

⁶⁹Türk/SCHOOL, pp. 313-314; Bach/ESSAY, p. 166; Quantz/FLUTE, p. 136.

⁷⁰Quantz/FLUTE, p. 138.

⁷¹Türk/SCHOOL, p. 313.

⁷²Quantz/FLUTE, pp. 137-161.

⁷³Türk/SCHOOL, pp. 314-316.

⁷⁴Mozart/TREATISE, pp. 177-185, 209-214.

⁷⁵Music Manuscript 1315/15. This collection was first discussed in great detail by Mersmann/BEITRÄGE, and

subsequently by Lee/BENDA, pp. 58-71. It is discussed in much less detail in Helm/FREDERICK, pp. 194-196; Neumann/ORNAMENTATION, p. 570; and Newman/SCE, pp. 111, 433-434. Examples from the collection appear in Mersmann/BEITRÄGE, pp. 111-113, 142; Lee/BENDA, pp. 63, 64, 67, 68; Helm/FREDERICK, pp. 195-198; Neumann/ORNAMENTATION, p. 570; Newman/SCE, p. 434.

⁷⁶Lee/BENDA, p. 59.

⁷⁷Lee/BENDA, pp. 65, 69.

⁷⁸C. F. D. Schubart, Ideen, p. 88, quoted in Lee/BENDA, p. 61. See also Lee/BENDA, p. 62, regarding the wide distribution of Benda's sonatas.

⁷⁹Lee/BENDA, pp. 65-66; Helm/FREDERICK, p. 194.

⁸⁰Hiller listed these same three ways, according to Szabolcsi/MELODY, p. 122. See also Bach/ESSAY, pp. 165-166.

⁸¹Türk/SCHOOL, pp. 311-312.

⁸²Lee/BENDA, pp. 67-69.

⁸³Landowska/MUSIC, pp. 118-121, provided an interesting version of the Andante from J. S. Bach's Italian Concerto, as it would have appeared if Bach had notated his embellishments with signs. Regarding J. S. Bach's written out embellishment see Aldrich/BACH, and Neumann/ORNAMENTATION, pp. 544-552. Aldrich/BACH, p. 30, and Neumann/ORNAMENTATION, p. 573, discuss the procedure of "decoloring."

⁸⁴Nikolaus Harnoncourt in "Nikolaus Harnoncourt on Bach," in Jacobson/CONDUCTORS, pp. 61-62.

⁸⁵Earle/ORNAMENTATION. See also Palmer/BAROQUE and Palmer/MOZART.

⁸⁶William Shakespeare, "Henry IV," V, iv, 120, quoted in Familiar Quotations, collected by John Bartlett, p. 241.

⁸⁷Alexander Pope, "An Essay on Criticism," Pt. III l. 66, quoted in Famous Quotations, collected by John Bartlett, p. 404.

A list of sources discussing embellishment of pre-existent melodies includes:

Bach/ESSAY, pp. 80-83, 96-97, 165-166; "Foreward" to Sechs Sonaten fürs Clavier mit veränderten Reprisen, in Mitchell/BACH, p. 166, and in its entirety in Cooper/CLAVICHORD, pp. 144-146; Quantz/FLUTE, pp. 97-100, 112-113, 127, 135-167, 339; Mozart/TREATISE, pp. 51, 177-185, 192-195, 209-216; Türk/SCHOOL,

pp. 194-197, 224-225, 230-232, 310-318; Aldrich/BACH, pp. 26-35; Badura-Skoda/MOZART, pp. 177-196; Braider/NEWMAN, pp. 28-29; Donington/IEM, pp. 152-196; Haggh/TÜRK, pp. 499-500; Helm/FREDERICK, pp. 194-198; J. P. Larsen, in Newman/WORKSHOP, pp. 220-221; Lee/BENDA, pp. 58-71; Levin/IMPROVISATION, pp. 3-14; Lucktenberg/ORNAMENTATION, pp. 416-420; Mersmann/BEITRÄGE, pp. 110-143; Neumann/ORNAMENTATION, pp. 543-573; Pincherle/RIGHTS, pp. 155-161; Ratner/CLASSIC, pp. 196-198, 255; Reilly/STUDIES, pp. 112-116; Rosen/CS, pp. 101-108; Szabolcsi/MELODY, pp. 120-125.

⁸⁸ See Newman/SCE, pp. 110-111, 210; Mersmann/BEITRÄGE, pp. 106-110.

⁸⁹ Stilz/AUSFÜLLUNG. Kirkpatrick/SCARLATTI, pp. 397, 224, discusses the wisdom of filling in the texture in most of Scarlatti's sonatas.

CHAPTER XXX

THE INSTRUMENT QUESTION: CLAVICHORD, HARPSICHORD, FORTEPIANO OR MODERN PIANO

Introduction

There are many facts which argue against any attempt to view most 18th century keyboard music as being more appropriate for one instrument than another. These include the following:

1. This was not a major subject of discussion in the 18th century, except for some advocates of the clavichord in Germany in the second half of the 18th century. "Both the connoisseur and the amateur in the 18th century felt free to play any music on any instrument."¹
2. Composers in the 18th century and before were usually very flexible and practical in their outlook on which instrument was to be employed for any given performance.² Even transcriptions to different instrument families were common.
3. The fortepiano had, in many ways, more in common with the harpsichord and the clavichord than it does the modern piano.

The piano was far less loud than the modern instrument and thus--especially in the rectangular form that was most common in domestic

use--was far more similar to the clavichord than one might think. Indeed the clavichord made in the last third of the eighteenth century have a different sound and touch from earlier instruments, which makes them rather more suitable for playing what we now think of as piano music than earlier ones. . . . Similarly, the harpsichord was no longer the same instrument as in the time of Couperin, Bach, or Handel. . . . In short, the clavichord, harpsichord and piano were tolerably similar in character and capabilities in the latter part of the eighteenth century, and may have been far more interchangeable in the performance of solo keyboard music than the modern partisans of one or another instrument are likely to concede.*

4. C. P. E. Bach stated that

every keyboardist should own a good harpsichord and a good clavichord to enable him to play all things interchangeably. A good clavichordist makes an accomplished harpsichordist, but not the reverse. The clavichord is needed for the study of good performance, and the harpsichord to develop proper finger strength.**

5. Eighteenth century composers frequently wrote without any particular keyboard instrument in mind and most 18th century keyboard music was not tied to a specific timbre or sonority, as was much 19th and 20th century music, including that of Chopin, Liszt and Debussy. While sonority was not insignificant, structural aspects were usually of more concern to composers of the 18th century

*Ripin/HAYDN, pp. 303-305. Even in the 18th century, H^ässler stated that the difference between the clavichord and piano was very slight. H^ässler, "Preface," Sechs neue Sonaten fürs Clavier oder Pianoforte (1779), cited in Coon/DISTINCTION, p. 78. See also Charles Rosen, quoted in Larsen/PROBLEMS, p. 283; Loesser/PIANOS, pp. 45-46; Braider/NEWMAN, p. 27.

**Bach/ESSAY, pp. 37-39. According to Bach, a clavichordist, being used to caressing the keys, could have difficulty controlling the harpsichord, and a harpsichordist, being used to only playing in one color, could lack the varieties of touch which would enhance his/her harpsichord

and before than were coloristic ones. At times the characteristic features of more than one keyboard instrument appear within a single movement, and a sonata may contain movements each of which is best suited to a different instrument.

6. The choice of instrument for a particular work was often not based on the piece itself, but on the occasion at hand. The harpsichord was employed used in opera, church and chamber music, and for solo performance in front of an audience. The clavichord was used for solo music when playing alone and occasionally for accompanying singers. The piano gradually became used for accompaniments, chamber music and for solo performance. Custom and tradition played a great role in these uses as Kenneth Cooper stressed:

Certain instruments 'speak the language' of a certain type of location. Thus a piece of music composed 'for a clavichord' is also composed for the atmosphere where a clavichord might be found, or more importantly, for the purposes to which a clavichord might be put. For example, many "Clavier-Sonaten" by C. P. E. Bach can be played on a variety of keyboard instruments, but their success depends not so much on whether one plays them on the perfect instrument, but on the proper relationship of the player to this audience (if any) and the instrument to its setting. . . . The clue to the original instrument therefore, lies not in the specifications on the title page, but in the 'tone' of the music itself.

He applied this to performance when he continued:

The purpose and atmosphere of a piece, then, is more essential to create or recreate than its original instrument, if the latter can be determined.

performance. See also Türk/SCHOOL, pp. 19-20.

In light of this establishing the instrument first "was and is in many cases impossible and unnecessary."³

There are a number of reasons which support the selection of a specific instrument for a particular piece.

1. Some 18th century musicians recognized a distinction between music composed for the various keyboard instruments. This was particularly true in Germany after 1750.

a) H^ässler wrote in the Preface to his Sechs neue Sonaten für Clavier oder Piano (1776) that these sonatas were partially meant for the clavichord, partially for the piano, and that "connoisseurs will easily find the difference without my help."⁴

b) Neefe wrote in the dedication to his Zwölf Clavier-Sonaten (1773);

Still one reminder I consider not superfluous in a certain regard. These sonatas are clavichord sonatas: I wish, therefore, that they be played only on the clavichord; for most of them would have little effect on the harpsichord or pianoforte because neither of these is as capable as the clavichord of cantabile and different modifications of sound upon which I have depended.⁵

c) Carl Ludwig Junker in 1782 insisted that each keyboard instrument had a separate function and that

to use the title 'Sonaten fürs Clavier' without defining what species of Clavier is intended is meaningless. . . . There is a difference if I compose for harpsichord, pianoforte, or clavichord; a composition meant for any one of these instruments must have a character proper to it.⁶

d) Carl Cramer claimed that the E major Rondo and the

second sonata in the 4th set of C. P. E. Bach's
Kenner und Liebhaber collection were

definitely intended for the clavichord, and only that instrument can bring to it the expressive nuances which it demands.

He based his belief on

the flow, the closeness of its melodic intervals, the light and shadow with which it is suffused, the use of a certain musical chiaroscuro, and the almost complete abstention from those arpeggios and passages consisting of mere broken chords.⁷

e) Schubart wrote:

Good music should be played on one's own instrument, but must only be that which is suited to that instrument.⁸

2. It is known that certain composers wrote pieces not only with particular types of instruments, but with products of particular builders in mind.
3. Some keyboard music does seem considerably better suited to a particular instrument. Although this is a subjective issue, candidates for music in this category include:

a) the keyboard music of François Couperin and other French keyboard composers (harpsichord)⁹

b) some of the music of C. P. E. Bach, as was noted by Reichardt:

Bach's playing style could not have developed without the clavichord, and he has developed it only for the clavichord.

Reichardt went even further and paid tribute to the clavichord builder, Gottfried Silbermann:

How much thanks we owe to this admirable man. . . . Would we have ever been able to know without him, without his instrument,

the whole strength of that great master
[C. P. E. Bach].¹⁰

c) most of the sonatas of Domenico Scarlatti.

Ralph Kirkpatrick's reasoning is convincing on this issue and is applicable to other 18th century composers in varying degrees:

His entire palette of color is based on the use of a resistant medium, on a relatively unchanging level of sound, or on sectional levels of sound. The flatness of the actual background level is often completely concealed by Scarlatti's brilliant and imaginative writing, yet when the background level becomes too flexible, as it may with instruments capable of unlimited nuance, like the pianoforte or the clavichord, Scarlatti's entire proportion of sound effects is in danger of being upset. Full-voiced passages lose their contrast with two-part writing. Chords may be softened to lose their natural incisiveness, or full-voiced passages reduced to a whisper. The range of dynamic possibilities for each kind of sound becomes so great that certain figures lose their original characteristics, are no longer rooted in the specific sonority of the instrument.¹¹

The following discussion examines both direct and circumstantial evidence which is of assistance when considering the questions of which keyboard instruments were used to play, and are most appropriate for playing, Benda's works.

Title Pages

The extent of the use of titles to indicate instruments in the works which were studied in this project is as follows:

1. Benda's 1757 sonatas contain the phrase "per il Cembalo Solo" on the title page.
2. Each volume of the Sammlungen contains the word "Klavierstücke."

3. One of the sonatas in Sammlung 2 is for violin and "cembalo concertato."
4. Several manuscripts of solo keyboard works exist, most of which include the word "Klavier" in the title.¹²

Not much significance can be given to 18th century titles however, for the following reasons:

1. Custom and tradition frequently dictated the choice of a particular word.
2. Very often the wording of the title was selected by the composer or publisher simply to attract as wide a market as possible.¹³
3. Confusion over the nomenclature of instruments was widespread. Much of the problem stems from the fact that in 18th century Germany the word clavier was used both generically as a name for all keyboard instruments, or at least stringed keyboard instruments, and specifically to apply to the clavichord. (It was around 1750, when clavichord usage became especially prevalent, that the latter usage became the more common.*) Kenneth Cooper has aptly compared this situation to a 20th century wind player calling his instrument a "horn" whether it is a French horn or not, and has concluded that

*Jakob Adlung, Anleitung (1758), XI, p. 568, quoted in Cooper/CLAVICHORD, pp. 64-65, 139, stated, "Although the word Clavier as a rule has a broad meaning, nevertheless the Clavichord is meant by it above all." Türk/SCHOOL, p. 9, termed the clavichord the "true Klavier." This subject is discussed in Cooper/CLAVICHORD, pp. 7-8, 61, 63-74, 96, 124; Hagg/TÜRK, pp. xiv-xix; Loesser/PIANOS, pp. 17, 60; Mitchell/BACH, p. 27; Neupert/CLAVICHORD, pp. 17-18; and Newman/SCE, p. 82.

the confusion caused by the term [clavier] was indigenous to the situation and cannot be clarified.*

The words clavecin and cembalo were also used generically.¹⁴ For example, Mozart used "cembalo" even when he clearly meant the piano,¹⁵ and Beethoven used the term "tutto il Cembalo" in his Sonata, op. 101, published in 1817.** Additional confusion is found in the fact that the Spanish word "clavicordio" was used generically as well as specifically with regard to the harpsichord.¹⁶

Whether Benda intended the word Cembalo in the 1757 sonata title to apply only to the harpsichord, or Klavier in the title of the Sammlungen, only to apply to the clavichord, cannot be determined from the titles alone.

Clavichord

In the Preface to the Sammlung Part 1 Benda provided a statement which revealed a preference for the clavichord:

The sonata in C minor was composed primarily for the clavichord [clavier] or for the few players who know the advantage which this instrument has in expression over the harpsichord [Flügel].***

*Cooper/CLAVICHORD, pp. 64, 7-8. The latter reference states that usually the term Clavier-sonata was a general term for keyboard sonata, while Sonata für das Clavier usually indicated the clavichord.

**Most of Beethoven's sonatas through opus 27 include "Clavecin ou Pianoforte" in the titles. Newman/SCE, pp. 85, 510.

***The original German is as follows:
Die Sonate aus dem C moll, habe ich hauptsächlich für das Clavier, oder für die wenigen Spieler gesetzt, die

However, one question this statement invites is: For which, if any, particular instrument were the other works in that volume, and the other volumes for that matter also, primarily composed? The tone of the statement makes it unlikely that Benda specifically intended the other works in that volume for the harpsichord. On the other hand, it is significant that Benda did not state that all of the works in the volume were composed primarily for the clavichord, as Neefe did in his preface. If Benda did indeed have a preference regarding instrumental selection for a given piece, it is possible that he was in agreement with the view expressed by Hüssler: "connoisseurs will easily find the difference without my help."¹⁷

Benda wrote in his preface that he composed "nothing for all but something for each." While he probably intended this statement to refer to matters of style, it could be applied to the selection of instrument. The variety in his writing could have been enhanced by having access to more than one keyboard instrument.

Benda's love for the clavichord is not surprising when one considers the musical scene in Germany in his time. The uses of the clavichord in 18th century Germany were very wide ranging:

1. practicing (In Germany, and to a lesser extent in Austria, it was the principal practice instrument.)¹⁸

den Vorzug kennen, den dieses Instrument, im Ausdruck, vor dem Flügel hat.

See Appendix B for the full translation of the Preface.

2. teaching
3. composition
4. playing for one's own pleasure or for a few friends
5. occasionally accompanying a vocalist or string player.

The clavichord was endorsed by many musicians as the best keyboard instrument for beginners to study.¹⁹ This was partially due to the fact that the tactile and interpretive sensitivity required for clavichord playing benefited performance on any other keyboard instrument. Reichardt's advice was typical:

The harpsichord cannot receive the smallest degree of soul, expression and feeling save from the hand of him who knows how to animate the clavichord; . . . he who once masters this instrument plays the harpsichord quite differently from those who never touch a clavichord.²⁰

Therefore, 18th century harpsichordists were urged to continue their clavichord study throughout their lives.²¹

The extraordinarily quiet sound of the clavichord made it a very practical choice as a practice instrument. Nuns were even permitted to play it, since it would not disturb anyone else in the convent.²²

The portability of the clavichord was another of its attractive features. Mozart was one who took advantage of this property, and sometimes carried a clavichord with him while travelling.²³

Organists frequently employed the clavichord as a substitute practice instrument, since organ practice in churches was frequently unfeasible. There was not always

someone available to blow the bellows and churches were especially cold at night. A "pedal-clavichord" was therefore constructed to meet the needs of organists.²⁴

Numerous composers are known to have composed at the clavichord, even if the work being composed was not for that instrument.* Evidence that Benda composed at least some of his works on the clavichord can be found in two anecdotes about him:

Once he finished an aria in Romeo and Juliet at 2 a.m. Full of enthusiasm at how well the aria had gone, he takes his little Klavier under his arm and runs with it to the author of the text, Mr. Gotter. He awakens him and shouts, 'Now I'm finished with the aria. I want to play it for you.' He sets his Klavier on the table and plays the aria for the poet.²⁵

During his work he often tried singing individual movements while playing the Klavier. He would run from his desk to a little rattling (polterndes) Klavier, before which stood an old broad arm chair, with low arms, and while singing enthusiastically struck single chords which he himself heard less than he felt under his fingertips. Once he ran between them in his enthusiasm, from the unaccustomed side, sat down on the Klavier and while singing hammered with both hands on the arm of the chair. . . .²⁶

The primary attraction of the clavichord in 18th century Germany was as a vehicle for the release of the player's own personal feelings. These feelings were usually of a melancholy nature, and were most poignantly expressed in solitude. Forkel termed it "private musical entertainment."²⁷

*Haydn's composition of The Creation at the clavichord has frequently been cited as an example. Neupert/CLAVICHORD, p. 46; Cooper/CLAVICHORD, p. 20; Parrish/CRITICISMS, p. 437; Walter/INSTRUMENTS, p. 213. According to his wife, Constanza, Mozart composed much of Die Zauberflöte, La Clemenza di Tito, Requiem and the Freimauerkantate at the clavichord. Neupert/CLAVICHORD, p. 46. See also Broder/CLAVIER, pp. 7-8.

Two properties of the clavichord made it especially appealing for this purpose:

1. The player is in continual direct contact with the strings and can so subtly control the tone to effect a great variety of shadings.²⁸
2. The sound of the instrument is so soft and private that almost no one but the player can hear it.²⁹

Therefore in Germany in the 18th century, as well as in the 17th century, the clavichord fulfilled the role which the lute had played in other countries.

In the third quarter of the 18th century the attraction to the clavichord became especially pronounced. Various sociological forces affected the clavichord's popularity. These included pietism, with its emphasis on simple personal emotion and sentimental, intimate domesticity; and romanticism, as seen in literature and other thought.* That these forces were much less pronounced in France, England and Italy partially accounts for the relative lack of interest in these countries.**

The fact that a clavichord could be purchased for a

*These are discussed in Cooper/CLAVICHORD, pp. 3-4, 8, 48-52, 58-62, 94, 119-121; Loesser/PIANOS, pp. 17-23, 57-63; Gill/PIANO, p. 8. Cooper/CLAVICHORD, pp. 61-62, makes the interesting statement: "The instrument itself is the key to the Empfindsamkeit and to the German Romantic movement."

**Austria and Scandanavia did show significant interest in the clavichord. The levels of interest and lack of interest in the clavichord in various countries is discussed in Cooper/CLAVICHORD, pp. 3-4, 51-58; Neupert/CLAVICHORD, pp. 30-31, 43-44; Closson/PIANO, p. 23; Lang/MWC, p. 575.

low price was an important factor in Germany, where the middle class³⁰ was keenly interested in music, but whose economy had been devastated since the Thirty Years War. Some 20th century writers have cited the price of clavichords as having been 1/3 to 1/4 the cost of a harpsichord.³¹ However, clavichords varied greatly in quality and therefore in price. Jakob Adlung mentioned a range of 2-30 thaler, omitting the cheapest instruments which were only "good enough for stoking the fire when you want to boil fish."³²

Donald Boalch has provided prices for keyboard instruments made by various 18th century makers. Some of these are listed below, and provide an interesting comparison of the prices of clavichords and other keyboard instruments:

1. Christian Gottlieb Hubert in 1756 charged three Carolin for a typical clavichord, and 20-25 Carolin for pianos.
2. J. G. Horn in the 1780's charged 30 thaler for clavichords, 100 thaler for pianos, and 200 thaler for harpsichords.
3. Friedrich Carl Lemme in 1802 charged 4-15 Fredericks for various types of clavichords, 16, 18 and 22 Fredericks for square pianos, 26, 34, 36, 55 and 60 Fredericks for various grand pianos.*

Not only were clavichords usually very inexpensive, due to their being relatively easy to build, they were also easy and inexpensive to maintain.³³ Their small size was

*Boalch/MAKERS, pp. 76, 74, 99-100. Other prices for clavichords included Krämer's 4-14 Louis d'or c. 1787-1803 and Lemme's 3-10 Louis d'or in 1782. Boalch/MAKERS, pp. 96, 99.

another advantage, since most music lovers did not have space in their homes for larger keyboard instruments.

The change from clavichords which contained a fewer number of strings than keys, requiring some strings to be struck by 2-4 keys (gebunden, or fretted clavichords) to instruments in which each key had its own string (bundfrei, or unfretted) was of great importance and contributed to the rapid spurt in the popularity of the clavichord.*

The bundfrei clavichord was a significant improvement over the gebunden since simultaneous notes at the interval of a 2nd could not be struck on the gebunden if they shared the same string. (If this occurred, only the highest note sounded.) The presence of additional strings in the bundfrei clavichord resulted in its being considerably larger than its predecessors and as the century continued, clavichords were frequently made with increasingly large soundboards, registers, cases and additional strings per note. Some of these larger instruments are far from the conventional notions of the clavichord.

Gebunden clavichords continued to be built and used throughout the 18th century. Although the bundfrei was preferable from a performance point of view, the gebunden did enjoy the advantage of being cheaper and smaller. But they were much less frequently used after 1750, and were not

*The invention of the bundfrei clavichord has traditionally been attributed to Daniel Tobias Faber, in 1725. However, bundfrei clavichords are known to have existed before this date. Neupert/CLAVICHORD, pp. 28-29; Apel/HISTORY, p. 16; Bodky/BACH, p. 32; Cooper/CLAVICHORD, p. 123.

recommended by serious musicians.³⁴

The identification of C. P. E. Bach with the clavichord was another important factor in the clavichord's great popularity in Germany in the second half of the 18th century. It was he who fully exploited the possibilities of the instrument and who was a role model for many of the composers who clearly wrote with the clavichord in mind: J. G. Eckhard, H assler, M uthel, Neefe, Reichardt, Rust, Schubart, J. A. P. Schulz, T urk, E. W. Wolf and Benda.*

Many musicians attested to the great popularity which the clavichord had attained by the second half of the 18th century. In 1768 Hiller wrote:

the most acceptable and best-known keyboard instrument among music lovers now seems to be the Clavier [clavichord]; therefore, the quantity of things that has been written, printed and engraved for it exceeds everything that music can show for itself in other fields.³⁵

T urk in 1789 wrote that

the clavichord still attracts most music lovers and this could already constitute some degree of proof, that its good qualities must be very preponderant, especially since this instrument is not so easily learned. Perhaps the fact that so many great composers have written for the clavichord has contributed much to the almost general esteem in which it is held.³⁶

*Many of these composers are cited in Cooper/CLAVICHORD, pp. 119-121, 265-272, as having written for the clavichord. Composers before C. P. E. Bach who are thought to have written for the clavichord include Froberger, J. C. Kerll, Buxtehude, Johann Krieger, Pachelbel, Kuhnau, Georg B ohm, F. W. Zachow, J. C. F. Fischer, and J. S. Bach. Cooper/CLAVICHORD, pp. 265-272, provides a selected list of music which he believes was intended for clavichord. See also Cooper/CLAVICHORD, pp. 82-97, 122; Dart/CLAVICHORD, pp. 71-72; Thurston Dart, quoted in Cooper/CLAVICHORD, pp. 254-255; Forkel/BACH, pp. 58-59; Bodky/BACH, pp. 18, 21, 90, Neupert/CLAVICHORD, p. 52.

As late as 1802, in his 2nd edition, Türk stated that "the clavichord still has many--if not the most--admirers."³⁷

The 1780's produced the most music intended for the clavichord. In addition, this was a high point of the use of the clavichord even for music which was not specifically intended for or even necessarily well-suited to it.

Just as any household instrument has ever done, the clavichord played every possible kind of music. . . . Many clavichords were built in Germany and it was popular in many homes; therefore when (any) music was bought in Germany and taken home it was most often played on the clavichord.³⁸

When one recalls that Benda's principal creative period extended from 1750 to the 1780's and took place in central Germany, it would not be surprising if the instrument Benda intended his solo keyboard works to have been performed on would have been the clavichord.*

It is significant that Benda's name appears on a list, which Türk supplied, of composers who wrote sonatas for the clavichord which were especially suitable for pedagogical purposes. This is especially worthy of note since Türk did not include composers whose works were "written for the harpsichord rather than the clavichord."³⁹

All of the above evidence points to the likelihood that regardless of Benda's preferences and intentions, in actuality, Benda's solo keyboard works were undoubtedly most often played on the clavichord in his lifetime.⁴⁰

*Stilz/BERLINER, p. 101, and Newman/SCE, p. 436, both believe Benda to have been partial to the clavichord.

Benda's Preferences Among Clavichord Makers

In a footnote to the preface quoted above (page 843

Benda stated:

It's too bad that even in great cities where music thrives, alongside six good harpsichords [Flügeln] hardly one good clavichord [clavier] can be heard, when the latter in Braunschweig, Göttingen, Gera, and here in Gotha by the instrument maker Paul are manufactured very well.*

The following discussion explores the builders of whom Benda may have been thinking when he referred to the high quality of clavichords made in these cities.

Braunschweig (Brunswick) had been the home of Barthold Fritz (1697-1766), who built over 500 clavichords.⁴¹ However, when Benda was writing his preface in 1780, Friedrich Carl Lemme (1747-1808) was the pre-eminent maker in Braunschweig. Forkel, in 1782, wrote of Lemme that "his instruments rank with the best, in respect of both workmanship and tone."⁴² Lemme also gained fame from a number of inventions pertaining to clavichord construction, including the use of laminated soundboards, which enhanced

*The original German is as follows:

Nur Schade, dass man selbst in grossen Städten, wo sechs guten Flügeln kaum ein gutes Clavier zu hören bekommt; da doch dieselben in Braunschweig, Göttingen, Gera, und hier in Gotha bey dem Instrmentmacher Paul sehr gut verfertiget werden.

Carl Cramer, in 1783, also complained about the quality of clavichords in Germany:

It is a sad thing for music to find this sort of instrument so widespread in every country, even in Germany, the real home of the clavichord, and especially in the southern districts, where there are twenty good Pianofortes, Fortpiens, Clavecins royals, and whatever else this species of Hackbrett is called, to a single tolerable clavichord. Carl Cramer, Magazin 1783, quoted in Parrish/CRITICISMS, p. 436.

tone and durability.*

Other Braunschweig makers included:

1. Karl Tölleke, who was working there in 1755, but about whom nothing else is apparently known, including whether he was even alive in 1780
2. Schorse, who worked for Lemme circa 1780
3. Johann Andreas Christian Schurrig (a former co-worker of J. H. Silbermann), who moved to Braunschweig in July of 1780, two months after Benda's preface was dated.⁴³

It seems likely, therefore, that Lemme's clavichords were the ones that Benda associated with Braunschweig.

Göttingen was the home of Johann Paul Krämer (1743-1819), whose harpsichords were, according to Gerber, as highly valued as Stradivari and Guarneri violins. Krämer enjoyed great fame in Saxony and Hanover, and was known to have had an especially acute ear for beauty and tone.⁴⁴

At Gera, Christian Ernst Friederici (1709-1780) was the principal maker for over 40 years. Gerber reported that Friederici's clavichords and fortebiens "are famed and scattered over half the world" and Goethe referred to Friederici's instruments as being "famous far and wide."⁴⁵ The Mozarts owned Friederici instruments in Salzburg, and

*Two Lemme clavichords survive:

1. a 4 1/2 octave instrument of 1766, now in the Deutsches Museum, Munich
 2. an oval shaped bundfrei FF - a3 clavichord of 1787, now in the Heyer Collection in Leipzig. Both of these instruments contain three strings in the lowest notes of the bass--the former for one octave and the latter for 1 1/4 octaves (from FF - A).
- See Boalch/MAKERS, p. 100, and Russell/CLAVICHORD, p. 106.

Leopold Mozart testified to the fact that even the famous instrument maker Stein was jealous of Friederici.⁴⁶

According to a 1773 letter from C. P. E. Bach to Forkel, Bach preferred Friederici's clavichords to those of Fritz and Hass, because of their superior workmanship and lack of additional third string tuned an octave higher, which some makers, including Fritz, Hass and Horn, were putting in the lowest bass register. Friederici's nephew, Christian Gottlob Friederici (1750-1805) took over the business upon Christian Ernst's death in 1780, and was especially prolific in the building of clavichords, which were considered the equal of his uncle's.*

Little is known about "instrument maker Paul" of Gotha, except that he built clavichords with the extra large compass of FF-a3, and that according to Gerber, his

*The name Friederici was an Italianized form of Friedrichs (according to Russell) or Friederichs (according to Boalch). C. P. E. Bach owned two Friederici instruments (Boalch states two clavichords, although Russell says a clavichord and a piano.) There is an extant Friederici bundfrei 4-1/2 octave clavichord of 1772 in the Kunsthistorisches Museum in Vienna. It apparently once belonged to Mozart and Liszt.

Friederici was well-known for the invention of a square piano in the shape of a clavichord which he called a fortbien (a corruption of the word fortepiano). He also invented the Pyramidenflügel in 1745, of which three examples survive today. Two date from 1745 and one from 1750. They are housed in the Brussels Conservatoire, in the Goethehaus in Frankfurt, and in the Germanisches Nationalmuseum in Nürnberg. These are early vertical pianos with strings which are at an angle to the keyboard, and with the bass strings in the center. Friederici also built organs. Boalch/MAKERS, pp. 46-47; Russell/CLAVICHORD, p. 105; Closson/PIANO, pp. 82, 85-86.

instruments had a good reputation.* It is likely that Paul was the primary maker of keyboard instruments in Gotha, since he was the only builder from this city mentioned in Gerber's Lexikon. However, there were other makers in Gotha:

1. an organ and stringed keyboard instrument builder by the name of "Hofmann," who in 1779 built a large doppeltes klavizymbel with two keyboards. (This instrument, which was bought by the Duke of Saxony, could be played either by two players, one at each end, or by one person using a keyboard coupler.)⁴⁷ Perhaps this is the same Hofmann from whom Benda is known to have purchased a "clavier" in 1754.⁴⁸
2. a craftsman named Johann Christoph Steinbrück, who in 1782 built a Tafelklavier which today is housed in the Germanisches Nationalmuseum in Nürnberg.⁴⁹

Therefore, it can be inferred from the cities that Benda listed that he most respected and preferred the clavichords of Lemme, Krämer and Friederici, as well as the local builder Paul. These men were known for making instruments of exceptionally beautiful tone and outstanding overall workmanship. Well-known builders conspicuously absent from Benda's list include Hass, Silbermann, Horn, Hubert and Stein.⁵⁰

*Gerber/LEXICON, p. 664. Boalch/MAKERS, pp. 118, 194, 198, lists "? c. 1800" as the year Paul either set up his workshop, reached the age of 30, or first gained fame. Benda's reference to Paul in 1780 indicates this date could be moved earlier.

Harpsichord

Despite all of the historical evidence pointing to the clavichord as the primary instrument for the performance of Benda's works, the harpsichord may have been the intended instrument for some of them, and the one upon which they were frequently performed. There is ample evidence that Benda was an experienced harpsichordist, having played continuo in the Berlin court orchestra and having performed a concerto on a Flügel [harpsichord] in Munich on his way to Italy in 1765.⁵¹ That a beautiful Flügel was located in Gotha was testified to by Hässler.*

Traditional uses of the harpsichord were to accompany in operas, church music, and chamber music, and to play the solo part in concerti. Even for solo works, the harpsichord held the place of honor among stringed keyboard instruments, and Gillespie has correctly likened it to the position held by the concert grand piano in the 19th and 20th centuries.⁵² Even aside from its use in surroundings where the clavichord failed to project sufficiently, the harpsichord appeared in many homes--especially wealthy homes or those aimed to emulate the wealthy. In addition, the fact that the harpsichord

*Hässler/LEBENSLAUF, p. 67, reported that when he visited Gotha in 1775 (see pp. 127 and 38 above) he performed a concerto "on a Flügel which was beautifully suited to it, such as . . . [Hässler] had never played on before." On the same page Hässler complained of a "poorly consitituted Flügel" (des damalsübelschaffenen Flügels) on which he performed a concerto in Weimar. After this experience, he resolved "never again to use a Flügel except where it really belongs and is indispensable, i.e., with symphonies and vocal pieces."

existed in the spinet model, should not be forgotten. Even if, after 1760,⁵³ the harpsichord became less and less satisfying to many German musicians, performances on it continued to take place frequently through most of the rest of the century. Any works of Benda played outside of Germany would certainly have been played on the harpsichord, at least until rather late in the 18th century when piano performance became more likely.*

Works with considerable brilliance can often be most effectively realized on the harpsichord, and it is likely that Benda believed some of his works to have been better suited to the harpsichord than the clavichord.**

It is possible that Benda's statement quoted above (page 843) does imply that the works in Sammlung 1, other than the C minor sonata, were intended, or at least suitable, for the harpsichord. Two factors support this theory:

1. A sonata with ad libitum accompaniment of a string quartet is found in this Sammlung volume. Such a work would have implied the use of the harpsichord.
2. Benda's statement that the C minor sonata was composed primarily "for the few players who know the advantage

*Newman/SCE, pp. 81-82, states that most keyboard sonatas of the 18th century were written with harpsichord performance in mind.

**The harpsichord has been cited as the intended instrument for Benda's works by Burney, Firkusny and Joan Brown, the latter maintaining that Benda favored the harpsichord over the piano "because of its more colorful and brittle sound." The basis for these beliefs and statements is not provided. Burney/HISTORY, p. 956; Firkusny/PIANO, p. 15; Brown/NOTES. Stilz/BERLINER, p. 101, also conjectured that most of the sonatas were to be played on the harpsichord.

which this instrument has in expression over the harpsichord [Flügel]" indicates that he perceived clavichord advocates to be in the minority. This runs counter to most of the existing evidence regarding the use of the clavichord in Germany around 1780. Since he made no mention of the piano, one is left to speculate whether those not favoring the clavichord were primarily utilizing the harpsichord or the piano. Benda's statement could be a piece of evidence that the harpsichord was more deeply entrenched in Germany than has previously been thought.

Piano

Benda must have been familiar with the piano, if only from having been employed at Frederick the Great's musical establishment in 1746 when Frederick purchased at least seven, and possibly 15, Silbermann pianos.⁵⁴ The fact that Saxony was "the cradle of German piano building"⁵⁵ also suggests that Benda would have been familiar with pianos. However, it is very possible that he had only limited exposure to them. Jakob Adlung, as of 1758, had never seen a piano,⁵⁶ and Marpurg never mentioned the existence of the piano in his books written in 1751, 1754 and 1762.⁵⁷ There is only a single report of a piano having appeared at Eszterháza in 1770's.⁵⁸

There is no definite historical evidence connecting

Benda's solo keyboard works with the piano.* Several factors argue against Benda's having written his works with piano performance in mind:

1. The primary use of the piano in the third quarter of the 18th century was in accompanying and chamber music.⁵⁹ While it is true that pianos were used in performances of solo music, this usually occurred because the presence of an audience necessitated a larger volume of sound than the clavichord could produce. However, there is no reason to believe that Benda composed his solo keyboard works for his own or anyone else's public performance.
2. If one was a clavichord devotee and did not engage in public playing, there would have been no need to adopt the piano. Indeed, it is easy to forget that so much music written in the 18th century was intended for the enjoyment of players rather than listeners.
3. While in theory the piano was the ideal instrument for 18th century music,** in actual practice it was not

*However, Willi Kahl/HÄSSLER, p. 247, stated that Benda's Klavier works were "almost the only ones in central Germany at that time that were related to the new Pianoforte style." Hinson/MUSIC, p. 31, believes the piano to be the "unquestioned instrument" for Benda's Concerto in G Major. Among the sonatas and sonatinas of Benda, Sonatas 9, 10, 13, 14, 16, Sonatinas 15, 18 and 20 could be viewed as somewhat oriented to the piano.

**Quantz/FLUTE, p. 259, wrote:
On a pianoforte everything required may be accomplished with the greatest convenience, for this instrument, of all those that are designated by the word keyboard, has the greatest number of qualities necessary for good accompaniment.

quickly adopted. Two explanations for this are found in a statement by C. P. E. Bach:

The more recent pianoforte, WHEN IT IS STURDY AND WELL BUILT, has many fine qualities, ALTHOUGH ITS TOUCH MUST BE CAREFULLY WORKED OUT, A TASK WHICH IS NOT WITHOUT DIFFICULTIES.⁶⁰

a) The piano was still quite primitive at this time.

Forkel termed it "still in its infancy and too coarse."⁶¹ Even as late as 1790 Rellstab wrote that it was next to impossible to secure a reliable piano.⁶² Many of those who praised the piano found it necessary to include the qualifications "if well built." In the first three quarters of the 18th century, the great builders--Stein, Walter, etc., had not yet produced their masterpieces and the problems of the piano were not resolved. It is easy to forget that Stein and Walter were not typical of piano builders, but were the exceptional ones. For example, Mozart stated that Stein was one of the 1 in 100 builders who bothered with escape action.⁶³

C. P. E. Bach and most musicians of the mid-18th century did not benefit from these exceptional instruments. Their experience with the piano was with an instrument experiencing growing pains, and it probably did not provide enough incentive to abandon the clavichord when performing in intimate settings.

The harpsichord had already reached a peak in its development and the clavichord had begun a great renaissance in Germany, with the spread of bundfrei

instruments, and the circulation of instruments by some of the great builders of the mid-century. It is therefore not surprising if the new piano did not lure many musicians away from these instruments. Even when the great makers were at their prime, the number of instruments any one builder could turn out was rather small.⁶⁴

b) The piano, as a new instrument, necessitated new playing technics which were different from those of the clavichord and the harpsichord, and many people found the piano difficult to play. It took time for musicians to accomodate themselves to the new instrument and develop the technics necessary for successful performance. One wonders how enthused today's musicians would be to abandon the piano, and adopt a new instrument in its early stages, along with its new technics. The fact that the piano was considerably more expensive than the clavichord and its tone less sweet did not help its cause, nor was it, in its early stages, more powerful than the harpsichord. Voltaire called it, in 1774, a "boiler-maker's instrument."⁶⁵

4. Some musicians were reluctant to give up the opportunity to realize the subtle nuances of the clavichord, and its capacity for executing the Bebung and the Tragen der Töne.

C. P. E. Bach wrote:

I hold that a good clavichord, except for its weaker tone, shares equally in the attractiveness

of the pianoforte and in addition features the vibrato and portato which I produce by means of added pressure after each stroke. It is at the clavichord that a keyboardist may be most exactly evaluated.⁶⁶

That C. P. E. Bach was not greatly enthused over pianos can be seen by the fact that he appears to have preferred a harpsichord with Johann Hohlfeld's invention which made it possible while playing to increase or decrease registration by means of pedals. According to Bach, Hohlfeld

made the harpsichord, particularly the single-manual kind, a much-improved instrument, and fortunately, eliminated all difficulties connected with the performance of a piano.⁶⁷

Yet C. P. E. Bach wrote positively of the piano,⁶⁸ and included the fortepiano in the titles of volumes 2-6 of his Kenner und Liebhaber collections. Some of his music seems especially suited to the piano, especially his rondos. But his respect for the piano did not surpass his attachment to the clavichord, and there is no report of his piano playing.⁶⁹ Türk was even less able to abandon the clavichord for the piano, and in his treatise he always distinguished between the Klavier and the pianoforte.⁷⁰

The fact that Benda was especially attached to the clavichord, as revealed in his preface, would probably have made him one who was reluctant to switch his allegiance to the piano.

The scarcity of pianos when Benda's 1757 sonatas were published would have made the employment of the piano for them a rather rare occurrence. But with the existence

of many pianos by the time of the publication of the Sammlungen,* Benda probably considered the possibility that some musicians would use the piano in performance, when he selected the title Klavierstücke.

Organ

Although various 18th century keyboard works exist which were written in a harpsichord style and yet were specifically intended for the organ or provided with titles encouraging performance on the organ,⁷¹ there is no historical or internal evidence that Benda's solo keyboard works were intended for organ.

In the 18th century the organ was only sometimes considered a "clavier" instrument. It was usually employed for music of a conservative polyphonic texture of the church style, rather than that of the thin 2-voiced texture of the chamber style.

However, not all organs in the 18th century were church organs. For example, the Hausorgel, a small, often portative organ and usually without pedals, was a popular instrument in Germany. Even in the 19th century, Czerny testified to the performance of Bach's Well Tempered Clavier on the organ.⁷²

*In general, the harpsichord was clearly preferred to the piano until 1770, and after 1790 the piano was preferred. Between 1770 and 1790, lies what Helen Hollis has termed a "twilight zone," where the harpsichord, piano and clavichord co-existed. Dart/INTERPRETATION, p. 71; Hollis/PIANO, p. 56; Walter/INSTRUMENTS; Loesser/PIANOS, p. 109; Newman/SCE, pp. 83-85.

The fact that an occasional performance of Benda's works may have taken place on a Hausorgel in the absence of another keyboard instrument is true, but insignificant.

Internal Musical Evidence

While the study of a composer's music sometimes reveals clues as to the instrument for which it may have been intended or is best suited, definite conclusions can rarely be drawn. Many scholars have come to the conclusion that such studies are usually fruitless.⁷³ The present writer believes this to be true with regard to Benda's works.

Nevertheless, the following information is provided as a general guide to features which 20th century commentators, and in a few cases, 18th century musicians, have proposed as being distinctive to clavichord versus harpsichord writing.⁷⁴

	<u>Clavichord</u>	<u>Harpsichord</u>
Character:	Intimate Introspective Emotional Sentimental Expressive	Brilliant Virtuosic Jaunty Orchestral, including concerto grosso & opera buffa characteristics Large gestures
Forms and Genres;	Rondos Sonatas Fantasies Lieder <u>Handstücke</u>	Binary Suites Fantasies, if virtuosic Variations, esp. if florid

Tempo/Char.

Indications:	Descriptive use of terms, esp. of cantabile Slow to moderate tempi	Moderate to fast tempi
Rhythm:	Busy surface rhythm	Beat emphasis Rhythmic stress from dissonance and ornamentation
Texture:	Everchanging Thin Transparent 3rds or 6ths Simple LH chords Repeated bass notes Long held bass notes	Fairly constant within sections Shifts of register & texture, esp, at level of phrase & subphrase Changing of voicing in repetitions Conversational exchanges
Melody:	Vocal Conjunct motion Chromaticism Limited Range	Disjunct motion Diatonicism
Harmony:	More modulation	Less modulation Dissonance for localized stress
Harmonic Rhythm:		Relatively fast
Proportions:		Longer phrases, themes, sections, movements
Dynamics:	Graduated Wider range (ff, pp, fp) Many Constant changes Control of at large & small dimensions, by weight of touch	Contrast, terraced Infrequent Control of only at large dimensions, by stops and registration

Articulation:	Detailed markings	Unslurred series of notes
	Many sustained notes	Lack of sustained tones
	<u>Legato</u>	
	<u>Tragen der töne</u>	
	<u>Tenuto</u>	
	<u>Bebung</u>	
Ornaments:	Few	Many
	Not frequently to accentuate	To accentuate
	Written out	Use of symbols
Technics:		Many notes
		Idiomatic figuration
	Few arpeggios	Arpeggios
	Few broken chords	Broken chords
	Solid or broken	Arpeggiated chords
	3rds and 6ths	Brilliance
		Virtuosity
		Hand crossing

Using this list of stylistic features as a guideline, this writer has divided Benda's sonatas and sonatinas into the following categories:

1. those more oriented to the clavichord (Sonatas 7, 10, 12, 13, 14, 15, Sonatinas 15, 16, 18, 19, 20, 23, 26, 27, 29, 30, 32)
2. those more oriented to the harpsichord (Sonatas 4, 5, 6, Sonatinas 3, 4, 5, 6, 7, 9, 10, 11, 17, 25, 33, 34)
3. those sharing a nearly equal number of clavichord and harpsichord features (Sonatas 1, 2, 3, 8, 9, 11, 16, Sonatinas 1, 2, 8, 12, 13, 14, 21, 22, 24, 28, 31).

Many of the criteria commonly used to determine which keyboard instrument was intended to be employed for some composers' music are not applicable to Benda's music:

1. No Bebung, which would have clearly indicated the clavichord, appears in any of Benda's movements.
2. The compass of a particular work cannot be used to reliably indicate a particular instrument, since it is not known what specific instruments Benda owned. In addition, during the latter part of Benda's lifetime the five octave range from FF-f³ which Benda employed, was standard for the harpsichord, fortepiano, and the better clavichords.*
3. Few of Benda's many dynamic indications, especially in the Sammlung works, fall into the category of terrace dynamics, which would indicate harpsichord performance. Also, only a relatively small number of his dynamic changes allow for a manual shift, or change of hand stops at the harpsichord. However, the presence of frequent dynamic indications, and the use of pianissimo, mezzo forte, fortissimo, sempre più piano, rinforzando and tenuto, does not in itself make a work unsuitable for the harpsichord.

When Johann Gottfried Eckard (1735-1809) wrote his six sonatas of op. 1 (1763), which included frequent passages with graduated dynamics, he wrote in the "Avertissement":

*Russell/CLAVICHORD, p. 18; Türk/SCHOOL, p. 13; Bach/ESSAY, p. 36, in 1753 wrote that a good clavichord had to extend at least from C-e³. None of Benda's 1757 sonata movements extend above this range although one extends below it. Two of the Sammlung movements extend above e³ and 11 movements extend below C. See p. 367 and Appendix K for more regarding the range in Benda's music.

I have tried to make this work equally appropriate to the harpsichord, clavichord, and piano. It is for this reason that I have felt obliged to make the softs and louds so often which would have been useless if I had had only the harpsichord in mind.⁷⁵

Dynamic indications that are not realizable on the harpsichord can be omitted or used as character indications to convey their meaning. Even though it is possible to achieve only very slight dynamic nuances on the harpsichord, the attack of the instrument did require sensitivity, as Marpurg wrote:

Clever artists . . . know how to deceive the ear at the harpsichord in such a manner that we hear soft and loud tones, although the quills deliver all with almost equal force.⁷⁶

Therefore, one should not associate the harpsichord with insensitivity to dynamics. The subtleties of dynamics, achieved through sensitivity to touch, and to the density of the texture, were especially important because, contrary to popular belief, most harpsichords contained only one manual and did not have pedal stops. Only in a little harpsichord music was a second manual indispensable. Even if it was available, C. P. E. Bach advised:

If the Lessons are played on a harpsichord with two manuals, only one manual should be used to play detailed changes of forte and piano. It is only when entire passages are differentiated by contrasting shades that a transfer may be made. This problem does not exist at the clavichord, for on it all varieties of loud and soft can be expressed with an almost unrivaled clarity and purity.⁷⁷

But most of Benda's works with pianissimo, mezzo forte, fortissimo, sempre più piano, rinforzando and tenuto do seem oriented to the clavichord in other respects as well.

It is also interesting that mezzo forte does not appear in Benda's 1757 sonatas, and that most of the movements without any dynamic indications are harpsichord-oriented works. But despite these tendencies, dynamic indications cannot alone be used to indicate the intended instrument.

Some of the factors which make the selection of the intended or best instrument for Benda's works extremely arbitrary and subjective include the following:

1. Most, if not all, of Benda's sonata slow movements would be more effective on the clavichord, even when one or both of the outer movements would clearly be more effective on the harpsichord.
2. Sonata 7, which Benda stated had been composed primarily for the clavichord, contains little which is obviously different from much of his other writing. Some of its features are found in other works which appear to be primarily clavichord works, although some of these features also appear in works which appear to be primarily for the harpsichord, or equally suited to harpsichord or clavichord.
3. Since in Benda's works there are no Bebung indications, and no instances of strikingly idiomatic piano writing, such as those which permeate many of the works of Clementi,⁷⁸ there is no way to clearly separate clavichord writing from that of the piano.

Concluding Remarks

The present writer nominates the fortepiano as the most ideal instrument for performing Benda's music. This is not to suggest that Benda wrote his works for the fortepiano, advocated performance on the fortepiano, or ever played or heard his works performed on the fortepiano. However, this instrument combines the sound-ideal not far from what Benda actually heard, with the projection that the clavichord lacked.

Second to the fortepiano, the present writer advocates the use of the clavichord or the modern piano, rather than the harpsichord.* Reasons for this choice include the belief that much of Benda's music benefits from an instrument with a capacity for graduated dynamics, and the fact that today's audiences would better relate to Benda's music when performed on an instrument with the capacity for graduated dynamics.

This writer does not believe that most 18th century composers would be enthused over the modern piano. They frequently regarded the 18th century fortepiano as being too heavy,** when, with its wooden frame, it weighed only

*This concurs with Christa Landon's advice for the performance of Haydn's works which were not explicitly composed for the Hammerklavier. Landon/PREFACE, p. xviii.

**This included J. S. Bach, when he commented on Silbermann's pianos; Haydn, when he advised Marianne von Genzinger to purchase a Schanz piano because of its particular lightness (letters of June 27 and July 4, 1790, quoted in Gerig/PIANISTS, p. 41); and possibly Beethoven, if one accepts William Newton's conclusion that Beethoven preferred the Viennese action to the heavier English actions

around 140 pounds, had strings which were under only a few tons of pressure, and keys which demanded only about 14 grams of weight to depress them only about three millimeters.⁷⁹

Ornaments were viewed as much more difficult to play on the fortepiano than on the clavichord,⁸⁰ and piano performance was perceived as requiring considerably more strength than performance on the clavichord. Haydn, near the end of his life, had to restrict himself to playing the clavichord because "the touch of an old pianoforte which he had used for many years already strained his nerves too much."*

It is not difficult to believe that 18th century musicians would be shocked by the modern grand piano with its iron frame, its weight of several hundred pounds, its strings under 18-30 tons of pressure, and its keys which demand about 55 grams of pressure to depress them nine millimeters.

Not only would the physical heaviness of the modern piano have disturbed the 18th century musicians, but the tone of the modern piano is vastly different from the bright, clear, silvery sound of the fortepiano. This was partially a result of the fortepiano's smaller and lighter hammers,

(Newman/PIANO). Chopin, in the next century, was said by Liszt to have preferred Pleyel pianos because of their easy touch. Hollis/PIANO, p. 62.

*Griesinger, in Gotwals/HAYDN, p. 42. But see Dies, in Gotwals/HAYDN, p. 134, and pp. 229, 247, which indicate that it may have been the harpsichord which was replaced by the clavichord. Türk/SCHOOL, p. 15, cited the ease with which weaker people could play the clavichord.

which were covered with buckskin or leather. Other factors included a thinner soundboard, thinner strings, and lighter, quicker dampers, which caused a fast decay of sound. It had more of the overtone richness of the harpsichord and clavichord, than the louder but duller modern piano.⁸¹

The different registers of the fortepiano contained distinctive characters. The treble was especially silvery, the middle very singing, and the bass rich and robust. Balances between the different voices were easily and naturally realized.

There is so much difference between the fortepiano and the modern piano that their common nomenclature should almost be forgotten. In many ways the fortepiano has much more in common with the harpsichord and the clavichord than it does to its descendent the modern piano.

The fortepiano ought to be played by every pianist, even if not publicly. This experience yields enormous insight into what the composers actually heard, and in what terms they conceived their works. This can greatly affect one's interpretation, especially with regard to tempo, articulation, dynamics, texture and register. One gains increased appreciation for the elements of brightness, lightness and clarity, as well as tender, delicate lyricism. Many questions regarding 18th century music and its performance are answered at the fortepiano.

Even students who only spent a few hours on such instruments learned much more than months of explanation would have given them.⁸²

If one cannot play a fortepiano, he/she should listen to as many live performances and recordings as possible. These opportunities are more readily available now than at any time since the 18th century, and the early instrument movement is so widespread that it has been termed a revolution.* Many critics and concertgoers have termed such performances "a revelation."

Even the most familiar music is a revelation when stripped of the accretions of years, like cleaning an old painting and being amazed at the colors underneath.⁸³

However, the performer's goal and the listener's outlook should be more than simply historical. The experience should be a source of delight for performer and listener and should reflect what one reviewer has called "champagne effervescence."⁸⁴

Some experiences with fortepianos can prove disappointing. Many recordings do not do justice to the fortepiano and misrepresent its sound. Sometimes instruments which are not in ideal condition are used for concerts or recordings and very often in museums one plays fortepianos which are not restored. Judging all fortepianos on the basis of experience with an unrestored or partially restored

*Steinberg/FORTEPIANO. The present writer recalls one day when he returned home from a concert of 18th century music on early instruments in Midland, Michigan, turned on the radio, only to hear a recording of 18th century music on early instruments, and picked up a newspaper only to read a review of a concert of 18th century music on early instruments. Perhaps Steinberg's prediction that "by the year 2006, half the performances of the piano music of Haydn, Mozart and the early Beethoven will be played on replicas of 18th century instruments" will come true. See also Walsh/LETTING.

instrument is a mistake.*

The specific performer can be the cause of an unfulfilling experience with a fortepiano. The present writer can recall occasions when he sat in an audience, yearning to hear the colors of the modern piano, only to realize that it was the performer who was deficient in expressive musicianship. A good fortepianist must be an exceptional musician at the outset, and must have spent many years gaining experience with the instrument. Such an individual is Malcolm Bilson, of whom it has been written:

His playing never allowed a single note of academic dust to settle over it. This wasn't a lecture demonstration, this was revelatory music-making, hurtling forward urgently, pungently, subtly, expressively.⁸⁵

It is sometimes assumed that the fortepiano reduces the power of a work. However, power is relative and not dependent on the sheer number of decibels present. A tremendous sense of power can emanate from this instrument. The fact that the potential volume of the fortepiano is smaller than the modern piano allows the performer to unrestrainedly utilize the full capacity of his instrument and even to give the impression of reaching beyond its limits. In this regard, Owen Jander has written of the finale of the Sonata, op. 27, no. 2, by Beethoven:

*Some fortepianos believe that only copies, and not original fortepianos should be used in performance. Malcolm Bilson, in Grout/PIANO TRIOS, p. 267; Bilson/SCHUBERT, p. 61; Winter/NOTES; Steinberg/FORTEPIANO; Steven Lubin, in Kozinn/LUBIN, p. 80. The other side of this question is espoused by Paul Badura-Skoda, and Jörg Demus.

That finale as performed, say, by Rudolf Serkin, on a modern grand with its massive metal frame and its heavy felt hammers, is a thrilling, thunderous experience, to be sure. On the five-octave instrument that was known to Beethoven in Vienna in 1802, when he wrote that sonata . . . that Moonlight finale is an absolute blitz. This is a hair-raising, searing experience.⁸⁶

In addition to the fortepiano, all pianists today should study the clavichord. Philip Barford has vividly described how the pianist can be affected by this study:

To turn to the clavichord after years of pianoforte experience is to look inwards into the world of tone, and to rediscover the raison d'etre of the world of tone within oneself. Conversely, after playing the clavichord, one returns to the piano with some new insights into the relations between head, heart and hands, or, to put it another way, between the inner world of feeling and one's neuro-muscular co-ordinations. Almost unconsciously, perhaps, the hands move on the keys of the piano with a new sense of contact. Despite the fact that the hand cannot affect the sound of the pianoforte string once the keys are depressed, the fingers almost persuade one that it can. . . . The technique of the clavichord almost compels an introspective self-communing, and virtually insists that tone is feeling before it is anything else.⁸⁷

Ralph Kirkpatrick has credited the clavichord with having "done more than any other one musical agency to sharpen my ear and further musical sensibility." He cited the "concentration enforced by the limits of the instrument, the need at all times convincingly to suggest musical meaning." Like Barford, he stated,

part of its [the clavichord's] magnetism resides in the necessity for the listener to allow himself with doubly sharpened ears to be drawn toward that tiny point of focus beyond which illusion becomes reality.⁸⁸

If one cannot study the clavichord, he/she should at least play on a clavichord to experience what it is like, and should listen to others play it. Kenneth Cooper has written:

I suspect that most of my contemporaries have never heard a clavichord in an intimate atmosphere, have never heard a Philipp Emanuel Bach sonata played upon it, probably have never heard a great master play it, and almost certainly have never been moved by its effect. After one has had these experiences one rereads music history in a different light.⁸⁹

It is indeed fortunate that discussions of keyboard instruments today tend to revolve around the advantages and disadvantages of the harpsichord and the modern piano, with the clavichord often being ignored.⁹⁰ Perhaps this is because of the clavichord's unsuitability to large surroundings. But to function in large surroundings was never its purpose, as Apel explained:

People who hear it for the first time are bound to be thoroughly disappointed even in their modest expectations. They will wonder how anybody could ever have derived satisfaction from so tiny a sound. . . . It is only by playing it with one's own hand that its remarkable qualities become apparent. . . . There is no other instrument which fosters so complete a union between the instrument and the hand, between the ear and the mind. Nor is there one which so fully rewards whoever is willing to listen to its enchanting sound.⁹¹

The ideal answer to the instrument question is for the keyboardist to have available and to be trained to play all the stringed keyboard instruments--clavichord, harpsichord, fortepiano and modern piano. A choice could then be

made on the basis of the best interests of each work and each occasion. This would be very much in the tradition of 18th century music-making.

The present writer does not disparage the use of the modern piano for Benda's works. Frequently the modern piano is the only keyboard instrument available, and not to play the keyboard music of Benda, or J. S. Bach, Haydn, Mozart and Beethoven because an "authentic" instrument is not available would be foolish. All performances of earlier music are in a sense transcriptions, since today's social conditions, aesthetics, concert halls, tunings, performance styles, etc., are very different from those of the past.

The present writer concurs with the comments of Christa Landon:

The entire question of what instrument to use seems to the editor to be primarily of historical interest and one whose importance is generally exaggerated. The essential musical substance of a masterpiece is quite dependent of such considerations, which in themselves will always vary with changing taste and local acoustic conditions.⁹²

That many 18th century works, very likely including Benda's, were not intended for public performance is often forgotten.

Rosen has pointed out that

the change from private to public performance is as much a distinction as the change from an old instrument to a modern one. . . . To go from performance in a room for just a few people to a large auditorium alters the nature of the work.⁹³

The problem with most performances of 18th century music on the modern piano is not the instrument, but the

pianist. The modern piano can produce colorful, sensitive, and yes, clear, sparkling performances of 18th century music. The key lies in the ear and the soul of the player, who should try to embody and reflect the best traits and qualities of 18th century instruments.

Although it is common to think of composers who "transcended the fortepiano," it is actually the temptations of the modern piano which must be transcended. One must work to make the modern piano effectively do what the fortepiano does naturally--reflect elegance, ease, and clarity. If one can achieve this, then imagination can unite with the coloristic possibilities of the modern piano to produce a moving performance. An instrument is merely a means to a musical end and one ought not to confuse the end with the means. The most moving performance the present writer ever has heard of the E Major 2-part Invention by J. S. Bach was in an arrangement for violin and viola da gamba.*

The real question in a performance is not what instrument is used, but rather how it is played.

*Performed by Daniel Stepner and Laura Jeppeson of the Boston Museum Trio, April 26, 1982, in Midland, Michigan. One of the leading 20th-century authorities on Baroque music, Sol Babitz, helped prepare a performance of Bach's Art of the Fugue by saxophones. Babitz/ADDITIONS, p. 1.

Footnotes

- ¹Cooper/CLAVICHORD, p. 47.
- ²This subject is discussed in Pincherle/RIGHTS, p. 151.
- ³Cooper/CLAVICHORD, pp. 75-80.
- ⁴J. W. Hässler, "Preface" to Sechs neue Sonaten für Clavier oder Piano (1776), quoted in Bodky/BACH, p. 19.
- ⁵C. G. Neefe, dedication to Zwölf Clavier-Sonaten (1773), quoted in Cooper/CLAVICHORD, pp. 153-155 (also appears in Newman/SCE, pp. 377-379).
- ⁶Carl Ludwig Junker, Musikalisches Handbuch für Deutschland auf das Jahr 1782, quoted in Cooper/CLAVICHORD, p. 74. See also Parrish/CRITICISMS, pp. 437-438, which states that this statement is only attributed to Junker.
- ⁷Carl Cramer, review in Magazin der Musik, 1783, p. 1238, quoted in Parrish/CRITICISMS, p. 439 (also quoted in Newman/SCE, p. 88). See also Cooper/CLAVICHORD, p. 73.
- ⁸C. F. D. Schubart, Klavierzepete IV, quoted in Cooper/CLAVICHORD, p. 76.
- ⁹This is supported by Keller/PHRASING, p. 25, and Tureck/BACH, p. 8.
- ¹⁰J. F. Reichardt, Briefe eines anmerkendem Reisenden die Musik betreffend, Part 2, 1776, Letter I. pp. 10-22, quoted in Cooper/CLAVICHORD, pp. 163-170. Others in support of this include: Barford/BACH, pp. 24-25, 97-98; Larsen/PROBLEMS, p. 284; Keller/PHRASING, p. 25.
- ¹¹Kirkpatrick/SCARLATTI, p. 288. See also Kirkpatrick/SCARLATTI, pp. 283-292 and Brendel/THOUGHTS, p. 150.
- ¹²See pp. 31-32 above, for a listing of some of these works.
- ¹³The subject of titles is discussed in Cooper/CLAVICHORD, pp. 65-74; Newman/SCE, pp. 85-86; Dart/PERFORMANCE, p. 232.
- ¹⁴See Bodky/BACH, pp. 15-16.
- ¹⁵Broder/CLAVIER, p. 81; Cooper/CLAVICHORD, pp. 67-71.
- ¹⁶Cooper/CLAVICHORD, pp. 8, 63; Kirkpatrick/SCARLATTI, p. 186; Neupert/CLAVICHORD, p. 260.

¹⁷See p. 839 above.

¹⁸Melville/PIANOS, p. 49.

¹⁹Virdung, Praetorius, Walther, Mattheson, Handel, J. S. Bach, Adlung, C. P. E. Bach, Marpurg, Löhlein, Burney/TOURS, p. 96, and Türk/SCHOOL, pp. 19-20. Some of these writers are cited or quoted in Cooper/CLAVICHORD, pp. 14-15, 20, 84-85, 139; David/BACH, p. 311; Forkel/BACH, pp. 58-59; Hagg/TÜRK, p. 413; Loesser/PIANOS, pp. 21-23; Neupert/CLAVICHORD, p. 42; Russell/CLAVICHORD, p. 26.

²⁰J. F. Reichardt, quoted in Dart/INTERPRETATION, p. 72 (also quoted in Mitchell/BACH, p. 38).

²¹Bach/ESSAY, p. 37-38; Türk/SCHOOL, pp. 19-20. Twentieth-century harpsichordists urging clavichord study include Harich-Schneider/HARPSICHORD, p. 18, and Ralph Kirkpatrick, quoted in Cooper/CLAVICHORD, pp. 253-254.

²²John Hawkins, General History of the Sciences and Practice of Music VIII, p. 328, quoted in Cooper/CLAVICHORD, p. 21, and James Grassineau, quoted in David/BACH, p. 311.

²³Neupert/CLAVICHORD, p. 46.

²⁴Russell/CLAVICHORD, p. 98, and Cooper/CLAVICHORD, pp. 21-23.

²⁵Härtling/ANEKDOTEN, pp. 876-877. This anecdote also appears in Cooper/CLAVICHORD, pp. 209-210.

²⁶Schlichtegroll/BENDA, pp. 25-26.

²⁷J. N. Forkel, in David/BACH, p. 311. See also Loesser/PIANOS, pp. 120, 59; Cooper/CLAVICHORD, pp. 9-10, 55, 61; Neupert/CLAVICHORD, pp. 46-47. Much vivid writing, including a great amount of poetry, appeared, which described the emotional gratification derived from clavichord playing. See Neupert/CLAVICHORD, pp. 46-52; Loesser/PIANOS, pp. 60-63; Cooper/CLAVICHORD, pp. 14-16, 120; and Hosbaum/CLAVICHORD.

²⁸This is discussed in Neupert/CLAVICHORD, pp. 38-39; Cooper/CLAVICHORD, pp. 11-16, 27-28; Apel/MASTERS, p. 16.

²⁹Cooper/CLAVICHORD, pp. 17, 27-28.

³⁰Loesser/PIANOS, p. 57, cited some of the names of those who purchased clavichords from Barthold Fritz in 1757, in support of the fact that the middle class formed most of the clientele.

³¹Loesser/PIANOS, pp. 15-16, 60; Grover/PIANO, p. 36.

³²Jakob Adlung, Musica Mechanica Organoedi, p. 158, quoted in Neupert/CLAVICHORD, p. 31 (also in Cooper/CLAVICHORD, pp. 141-142.)

³³Türk/SCHOOL, p. 15.

³⁴Jakob Adlung, quoted in Neupert/CLAVICHORD, p. 29, and Türk/SCHOOL, p. 13. The history of the clavichord as an instrument is discussed in: Neupert/CLAVICHORD, pp. 26-29, 47, passim; Cooper/CLAVICHORD, pp. 24-25, passim; Russell/CLAVICHORD, pp. 22-26, 95-98; Dart/CLAVICHORD, p. 91; Bodky/BACH, pp. 9-11; Grover/PIANO, pp. 34-38; Hoover/HARPSICHORD, pp. 36-42; Closson/PIANO, pp. 15-29; Apel/HISTORY, p. 16.

³⁵J. A. Hiller, in Wöchentliche Nachrichten und Anmerkungen die Musik betreffend, 1768, quoted in Gill/PIANO, p. 9. See also Loesser/PIANOS, p. 72.

³⁶Türk/SCHOOL, pp. 16-17.

³⁷Türk, Klavierschule, 2nd edition (1802), p. 10, quoted in Haggh/TÜRK, p. xv.

³⁸Cooper/CLAVICHORD, pp. 80-81, 119-121.

³⁹Türk/SCHOOL, pp. 23-24.

⁴⁰Ripin/HAYDN, p. 305, discusses the fact that what instrument a composer had in mind and what was actually used in performance were two different things.

⁴¹Boalch/MAKERS, p. 47; Russell/CLAVICHORD, p. 105.

⁴²J. N. Forkel, Musikalischer Almanac 1782, quoted in Boalch/MAKERS, pp. 99-100.

⁴³Boalch/MAKERS, pp. 180, 153, 154.

⁴⁴Boalch/MAKERS, pp. 96-97, provides a list of extant Krämer clavichords, although all of these instruments were produced after 1787 (seven years or more after Benda's Preface).

⁴⁵E. L. Gerber, Historisch-biographisches Lexicon der Tonkünstler, 1790, quoted in Boalch/MAKERS, p. 47; J. W. Goethe, Book IV of Dichtung und Wahrheit, quoted in Boalch/MAKERS, p. 46. Reichardt's praise of Friederici is quoted in Cooper/CLAVICHORD, p. 168.

⁴⁶Leopold Mozart, Letter of October 9, 1777, quoted in Boalch/MAKERS, pp. 46-47.

- ⁴⁷Boalch/MAKERS, pp. 73-74; Russell/CLAVICHORD, p. 106.
- ⁴⁸Lorenz/BENDA, p. 46.
- ⁴⁹van der Meer/WEGWEISER, p. 59.
- ⁵⁰Instruments of Hass, Silbermann, Horn, Hubert and Stein are discussed in Boalch/MAKERS, pp. 61-64, 74-77, 163-164, 170-172; Russell/CLAVICHORD, pp. 99-109; and Closson/PIANO, pp. 75-82.
- ⁵¹See pp. 24-25 above.
- ⁵²Gillespie/KEYBOARD, p. 6.
- ⁵³Loesser/PIANOS, p. 106.
- ⁵⁴Loesser/PIANOS, pp. 39-40; Reilly/QUANTZ, p. 253; Helm/FREDERICK, p. 248.
- ⁵⁵Closson/PIANO, p. 82.
- ⁵⁶Parrish/CRITICISMS, pp. 435-436.
- ⁵⁷Loesser/PIANOS, p. 45.
- ⁵⁸Brown/HAYDN, p. 303.
- ⁵⁹Quantz/FLUTE, p. 259; J. F. Reichardt, in Cooper/CLAVICHORD, Newman/SCE, pp. 100-102; Parrish/CRITICISMS, p. 437; Kirkpatrick/SCARLATTI, p. 184.
- ⁶⁰Bach/ESSAY, p. 36. Capitalization is by the present writer. Stewart/PIANOS calls attention to this statement and briefly develops these two points.
- ⁶¹Forkel/BACH, p. 58.
- ⁶²H. F. L. Rellstab, cited in Parrish/CRITICISMS, p. 433. See Parrish/CRITICISMS, for similar comments.
- ⁶³Mozart, Letter to his father, October 17-18, 1777, in Blom/MOZART, p. 54.
- ⁶⁴Russell/CLAVICHORD, p. 184, lists the keyboard instruments which were produced by J. A. Stein in 1750.
- ⁶⁵F. M. A. de Voltaire, quoted in Hollis/PIANO, p. 56.
- ⁶⁶Bach/ESSAY, p. 36.
- ⁶⁷Bach/ESSAY, pp. 368-369.

⁶⁸Bach/ESSAY, p. 36.

⁶⁹Cooper/CLAVICHORD, p. 119.

⁷⁰Haggh/TÜRK, pp. xiv-xv.

⁷¹Newman/SCE, pp. 58, 89-91, 260, 312, cites examples of such works.

⁷²Carl Czerny, Preface to Bach's Well Tempered Clavier, quoted in Bodky/BACH, pp. 15-16. Bodky/BACH, pp. 15-16, 86-87, discusses the Hausorgel.

⁷³Kirkpatrick/SCARLATTI, pp. 184-185; Newman/SCE, pp. 88-89; Larsen/PROBLEMS, p. 277; Ripin/HAYDN, pp. 303, 305; Charles Rosen, quoted in Walter/INSTRUMENTS, p. 217. See also Parrish/CRITICISMS, p. 439.

⁷⁴These sources include: C. F. Cramer, in Parrish/CRITICISMS, p. 439; Barford/BACH, p. 132; Bodky/BACH, passim; Brown/REALIZATION; Coon/DISTINCTION; Cooper/CLAVICHORD, passim; Dart/INTERPRETATION, pp. 71-77; Kenyon/PIANO, p. 45; Kirkpatrick/SCARLATTI, pp. 196-197; Kochevitsky/BACH, p. 36; Neupert/CLAVICHORD, p. 53; Newman/SCE, passim.

⁷⁵J. G. Eckard, "Avertissement" to 6 Sonatas, op. 1, quoted in Newman/SCE, pp. 634-635. Also quoted in Broder/CLAVIER, p. 81.

⁷⁶Marpurg, Der critische Musicus an der Spree, August 26, 1749, quoted in Mitchell/BACH, p. 368. These slight nuances are discussed in Quantz/FLUTE, pp. 253, 259; Bach/ESSAY, pp. 149-150, 368-369; Russell/SPINET, pp. 79-80.

⁷⁷Bach/ESSAY, p. 164.

⁷⁸Regarding such writing, see Newman/SCE, p. 89; Truscott/PIANO.

⁷⁹Among the many sources discussing the mechanics of the 18th century piano are the following: Badura-Skoda/MOZART, pp. 6-26, (esp. pp. 8-10, 18); Bilson/NOTES; Brendel/THOUGHTS, pp. 15-16; Clements/PIANO, pp. 240-241; Dart/INTERPRETATION, p. 37; Evans/INFLUENCE, p. 50; Gerig/PIANISTS, p. 40; Holland/FORTEPIANO, Kozinn/LUBIN; Leonhardt/NOTES; Lincoln/NOTES; Loesser/PIANOS, pp. 45-46, passim; Lubin/NOTES 1; Lubin/NOTES 2; George Lucktenberg, quoted in Palmer/MOZART, p. 13; Mikesell/PLAYING, McInnerney/BILSON; Newman/SCE, p. 87; Russell/PIANOS; Steinberg/FORTEPIANO; Winter/NOTES. Additional sources are listed in the Bibliography.

⁸⁰Bach/ESSAY, p. 112.

⁸¹Neupert/CLAVICHORD, pp. 59-60, compared the number of partials present on selected notes of the clavichord, harpsichord, fortepiano and modern piano. See also Cooper/CLAVICHORD, pp. 18-19; Badura-Skoda/MOZART, pp. 8-9, 18.

⁸²Paul Badura-Skoda, quoted in Barr/PIANO, p. 17.

⁸³Kiraly/WHY.

⁸⁴Carr/BILSON.

⁸⁵Carr/BILSON.

⁸⁶Owen Jander, quoted in Schonberg/FACING, p. 178. The present writer experienced similar feelings when first hearing the finale of the Sonata, op. 57, on a fortepiano. See also Drake/BEETHOVEN, pp. 8-9, and Franner/REVIEW, and Holland/FORTEPIANO.

⁸⁷Barford/BACH, pp. 154-155. See also Barford/BACH, pp. 150-156.

⁸⁸Ralph Kirkpatrick, quoted in Cooper/CLAVICHORD, pp. 253-254.

⁸⁹Cooper/CLAVICHORD, p. 10.

⁹⁰Tureck/BACH, discusses this.

⁹¹Apel/MASTERS, p. 16.

⁹²Landon/PREFACE, pp. xvii-xviii.

⁹³Charles Rosen, in Larsen/PROBLEMS, p. 280.

APPENDIX A

TABLE OF CONTENTS FOR BENDA'S 1757 SONATA
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* The numbers in brackets refer to the numbering in the MAB edition, and are used in the present study.

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APPENDIX B

PREFACE TO BENDA'S SAMMLUNG VERMISCHTER KLAVIERSTÜCKE, PART 1

I here present to the musical public the first part of the clavier pieces I promised it. I am far from flattering myself into expecting that everything in this part will please all, since I have sought to compose nothing for all but something for each. Therefore, each one should pass over what is not for him and look for what is for him. If anyone plays the pieces properly and doesn't find anything to his taste, I pity him,--and he may pity me. The sonata in C minor was composed primarily for the clavichord [clavier] or for the few players who know the advantage which this instrument has in expression over the harpsichord [Flügel].*

The first sonata in G has a multi-voiced accompaniment of two violins, viola, and cello, which gives it harmonic ornamentation. I omitted the accompaniment so that the collection would not be too expensive. It can be bought from my copyist for 8 groschen as long as postage is pre-paid. My next part will contain some things for the song.

* To be completely convinced of the truth of this statement let one listen to C. P. E. Bach in Hamburg. It's too bad that even in great cities where music thrives, alongside six good harpsichords [Flügeln] hardly one good clavichord [clavier] can be heard, when the latter in Braunschweig, Göttingen, Gera, and here in Gotha by the instrument maker Paul are manufactured very well.

For now I express to my patrons and friends warmest thanks for their unexpected confidence, combining therewith the wish that they will also show themselves active for me in the sequel.

Georgenthal near Gotha

May 1780

Georg Benda

APPENDIX C

PREFACE TO BENDA'S SAMMLUNG VERMISCHTER KLAVIERSTÜCKE, PART 2

With the presentation of the second part of my miscellaneous Klavier pieces, I am fulfilling my promise to deliver to the musical public something of the song. I fear, however, that I may commend myself to only a small minority of music lovers by the way in which I have made my selection in this respect. For this part contains no Lieder, with which Germany has been flooded up to now. It contains only something for him who is not unfamiliar with the earnestly noble song, who also now and then likes to exchange a joke for a tear. I would have liked to attempt at the same time to make a friend of the less accomplished singer, if space had allowed. In the future, however, I want to try to take him also into consideration by means of another arrangement.

The third part of this work will appear about Pentecost, under the previous subscription conditions until the end of April of this year. Further details through newspapers and other weekly sources of news.

Georgenthal, February 4, 1781

Georg Benda

APPENDIX D

A COMPARISON OF THE DATES OF COMPOSITION AND PUBLICATION
 OF THE SONATAS IN C. P. E. BACH'S SIX SAMMLUNGEN OF WORKS
FÜR KENNER UND LIEBHABER*

	Published	Sonata Number	Composed
<u>Sammlung</u> 1	1779	1	1773
		2	1758
		3	1774
		4	1765
		5	1772
		6	1765
<u>Sammlung</u> 2	1780	1	1774
		2	1780
		3	1780
<u>Sammlung</u> 3	1781	1	1774
		2	1766
		3	1763
<u>Sammlung</u> 4	1783	1	1781
		2	1765
<u>Sammlung</u> 5	1785	1	1784
		2	1784
<u>Sammlung</u> 6	1787	1	1785
		2	1785

* According to Barford/BACH, pp. 18-19.

APPENDIX E

LOCATIONS OF SUBSCRIBERS TO TWELVE OR MORE COPIES OF
 GEORG BENDA'S SAMMLUNG VERMISCHTER KLAVIERSTÜCKE, PARTS 1 & 2

<u>Saxony area</u>		<u>Hesse</u>	
Gotha	72 copies	Frankfurt	26
Leipzig	58	Darmstadt	21
Dresden	43	Wetzlar	17
Görlitz	29	Kassel	13
Halle	29		
Altenburg	23	<u>Rhineland</u>	
Dessau	22		
Sondershausen	20	Koblenz	28
Gera	19	Pirmasens	13
Erfurt	14		
Grimma	12	<u>Franconia</u>	
<u>Lower Saxony area</u>			
Göttingen	65	Nürnberg	32
Hamburg	50	Bayreuth	21
Hannover	46	Ansbach	15
Bremen	44	Schwabach	13
Braunschweig	30	Erlangen	12
Rinteln	22	<u>Bavaria-Württemberg</u>	
Lüneburg	21		
Celle	20	Ulm	30
<u>Brandenburg-Prussia area</u>		Regensburg	22
		Augsburg	12
Berlin	86	<u>Locations outside of Germany</u>	
Breslau	70	St. Petersburg	76
Danzig	66	Vienna	52
Schwerin	22	Copenhagen	20
Königsberg	21	Prague	13
Magdeburg	15	Strasbourg	13
Neisse	14		
Güstrow	13	<u>Locations not identified</u>	
		Nietau	18
		Budifzin	13

APPENDIX F

LEIPZIG SUBSCRIBERS TO BENDA'S
SAMMLUNG VERMISCHTER KLAVIERSTÜCKE, PARTS 1 & 2

Hr. Bräutigam
 Hr. Crayen
 Hr. Buchhändler Crusius, 6 copies
 Hr. Cantor und Musikdirektor Doles, 11 copies
 Hr. Eggers, Stud. Jur.
 Demois. Engelschall
 Dem. Erkel
 Dem. Fr . . . [sic]
 Hr. Studiosus Geissler
 Dem. Geissler
 Hr. Musikus Häsler
 Hr. Buchhändler Hertel, 2 copies
 Hr. Buchhändler Hilscher
 Frl. v. Hohenthal
 Hr. Jacobäer, Buchdrucker
 Hr. Kaufmann Jahn
 Mad. J. F. G. Köhler
 Hr. Krause, d. R. B.
 Hr. Lähne
 Hr. Lange
 Hr. Graf v. Lichnowsky, R. R. Cammerher
 Hr. Löbel
 Hr. Löhlein
 Dem. Löhr
 Hr. Kauf. J. G. Löwe
 Hr. Marcus
 Hr. von Mühlen
 Hr. Postschr. Müller
 Hr. Diac. Netto in Eisleben
 Dem. Rosenzweig
 Hr. Sauppe, Schulm. in Priesnitz bey Borna
 Hr. Org. Schneider, jun., 13 copies
 Hr. Graf von Schönburg Wechselburg
 Hr. Studiosus Schmidt
 Mons. Sechehaye
 Dem. J. D. Stock
 Hr. Camerr. Sturz
 Hr. Tomlitz
 Ein Ungenanter
 Hr. Kaufmann Wege
 Dem. E. H. Weise
 Hr. Musikus Wiener, 2 copies
 Ihro Excell. Hr. Graf von Werther, 2 copies
 Hr. Wilgehroth, 2 copies

APPENDIX G

EDITIONS OF BENDA'S KEYBOARD MUSIC

19th and 20th Century Anthologies
Not Easily Obtained

- Emigerova, Katherina, ed. Czech Sonatinas. Prague: publisher unknown, 1920-1939. Sonata No. 6-- third movement, Sonatinas Nos. 1 and 3. (These editions became part of MAB, Vol. 17.)
- Farrenc, Aristide, ed. Le Trésor des pianistes. Vol. 14. Paris: Leduc, between 1861 and 1872. Sonatas Nos. 1-6.*
- Fiala, Jaramír, ed. Česka hudba. Vol. XXXIV. Place and publisher unknown, 1932. Selected Sonatinas.
- Fisher, Hans and Oberdörffer, Fritz. Deutsche Klaviermusik des 17. und 18. Jahrhunderts, Band I. Berlin: n.d. Sonatinas 16, 24, 32
- Georgii, Walter. Music after Bach and Handel, Vol. 3 of Keyboard Music of the Baroque and Rococo series. Cologne: Arno Volk Verlag, 1960. Sonata 4ii, 4iii.
- Giegling, Franz. The Solo Sonata, Vol. 15 of Anthology of Music series, ed. K. G. Fellerer. Cologne: Arno Volk Verlag, 1960. Sonata 9.
- Hůlka, Karel, ed. Album of Older Czech Masters. Prague: publisher unknown, 1891. Sonata 9.
- Jiranek, Josef, ed. Title unknown. Prague: publisher unknown, 1928. Sonatas 9 and 13, selected Sonatinas.
- Kahl, Willy, ed. Deutsche Klaviermusik des XVIII. Jahrhunderts. Place and publisher unknown, 1933 and 1936. Selected Sonatinas.
- Kredba, Oldřich, ed. Sonatine boemiche. MAB, Vol. 17. Prague: Artia, 1954. Same contents as Emigerova.

* Newman/SCE, p. 15, terms this anthology "one of the most reliable and comprehensive collections of lesser known Classic sonatas."

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North Carolina Press, 1947. Sonata 1.

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29, 30, 31, 33, 34--and Sonata 15 (quite accurately
based on original prints).

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date unknown. Sonata 5iii.

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17, 24, 30, 31.
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New York: G. Schirmer, Inc., 1947. Sonatina 6.
- Olson, Lynn Freeman; Bianchi, Louise; Blickenstaff, Marvin.
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and 5B. New York: Carl Fischer, 1974. Sonatinas 3 and 10.
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Album, Intermediate I--P. D. S. Piano Teachers Library.
New York: Boosey and Hawkes, 1967. Sonatina 34.
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London: Boosey and Hawkes, Ltd., printed in Hungary
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APPENDIX H
DIAGRAMS OF FORM, PHRASE AND
MELODIC STRUCTURE, AND HARMONIC FRAMEWORK

Key to Diagrams

- Line 1 Identifies form, title of work, key, meter, tempo/character indication.
- Line 2 Identifies major structural divisions.
- Line 3 Specifies length of each major structural division.
- Line 4 Breaks down each section into phrases and sections of phrases.
- Line 5 Identifies major motivic material used in phrases and phrase segments.
- Line 6 Identifies main keys used, expressed in Roman numerals in relation to the original tonic.
- Line 7 Identifies main keys by letter name.

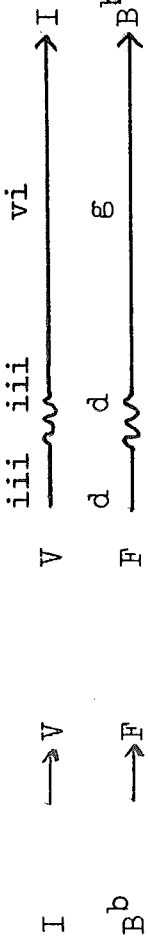
Sonatina 28 has an additional line between Lines 3 and 4 identifying the sub-sections within the composite ternary form.

→ Indicates a direct modulation to the next key.

~→ Indicates an indirect modulation to the next key.

Sonata Form SONATA 1i B^b Allegretto 4/4

P T S Development P (Recap.) S
 4 6 4 20 4 4
 ||: 4 + 4 2 + 2 ||: 4 + 10 2 + 2 + 2 + (1 + 3) 2 + 2 ||
 a b c d e a a,c,d b e a a a d e
 dvt. dvt. dvt.



Binary SONATA 1ii d Larghetto 3/4

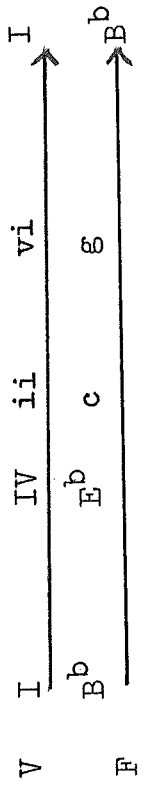
A 8 11 A' 9 15
 4 + 4 (2 + 4) + 2 + 3 2 3 + 4 2 + 2 + 4 + 2 + 2 + 3
 a b c b d e a a b d e b d e a
 i III III → i → v → i
 d F F → d → a → d

=43

Sonata Form SONATA 1iii B^b 2 4 Allegro

Retrans. P (Recap.)

P 12 S 36
 ||4 + 4 + 4 + 4 + 5 7 4 + 4 8 + 4 4 + 4 + 4 + 8 + 4 + 4 + 4 + 5
 a b c d e f g a a' a a' b g' f a&c a b
 dvt. dvt.



S 27
 7 4 + 4 8 + 4 ||
 d e f g
 I
 B^b

=130

Sonata Form

SONATA 2i

Un poco Allegro

♩

P	T	S	Development	Retrans.	P (Recap.)	S	
8	14	12	26	8	8	12	=88
:8	4 + 10	5 + 7	: 8 + 10	4 + 4	8	5 + 7	
a	b	c	d	e	a	d	e
			dvt.	dvt.			
I	→	V	iii IV	→	I		
G	→	D	b C	→	G		

Sonata Form

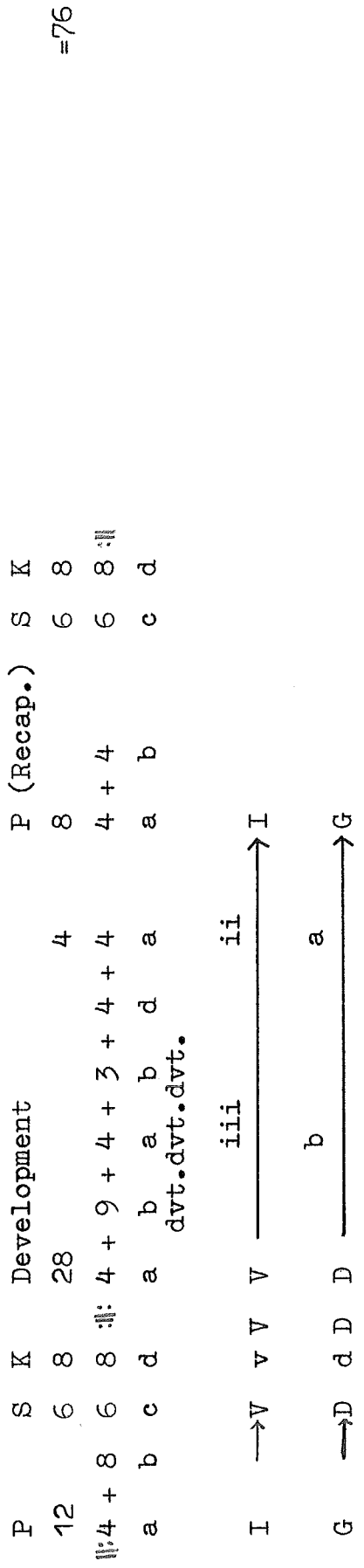
SONATA 2ii

Andante Assai

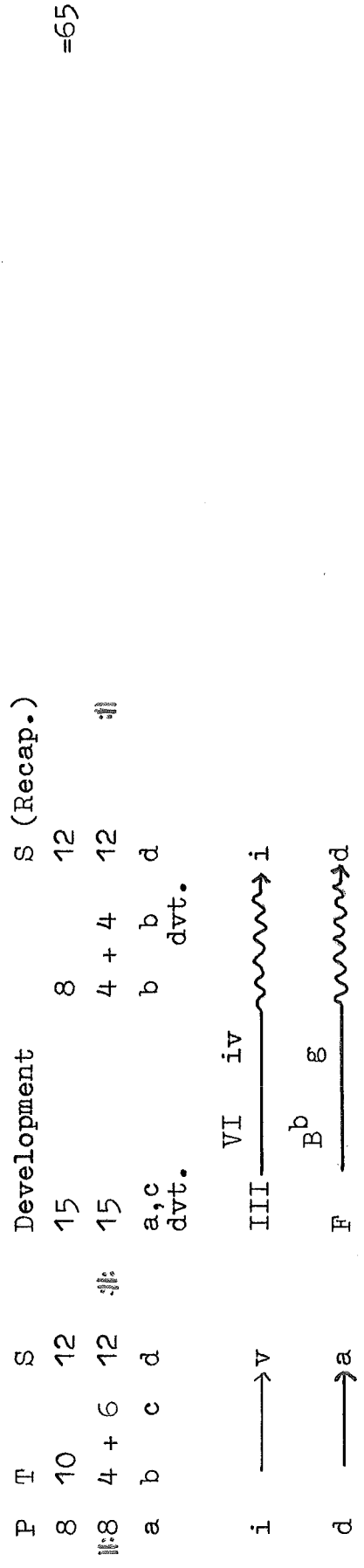
♩

P	T	S	Development	P (Recap.)	T	S	Coda
8	4	8	20	8	4	4	4
4 + 4	4	4 + 4	4 + 2 + 5 + 5	4 + 4	4	4	4
a	b	c	d	a	b	d	a
			dvt.	dvt.	dvt.	end of	
i	→	III	v	→	i		
e	→	G	b	→	e		

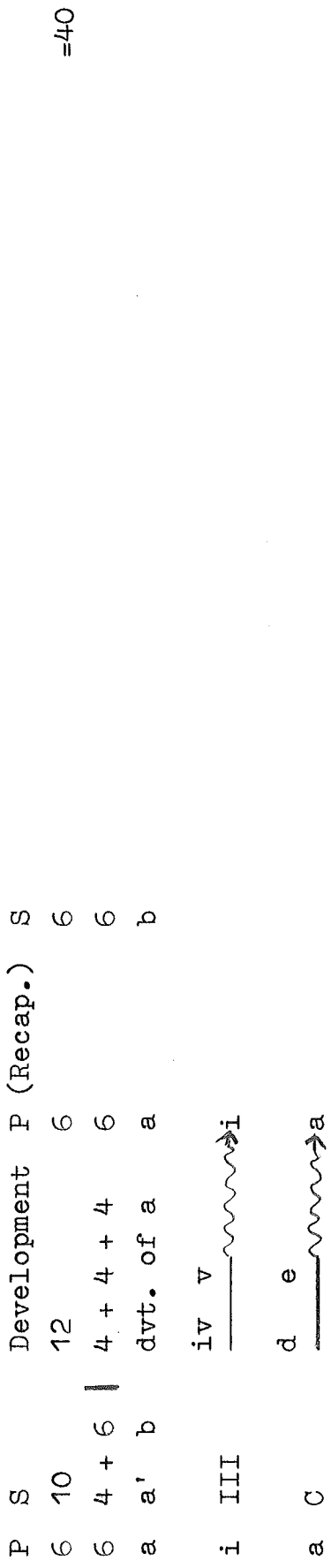
Sonata Form SONATA 2iii G $\frac{3}{4}$ Allegro



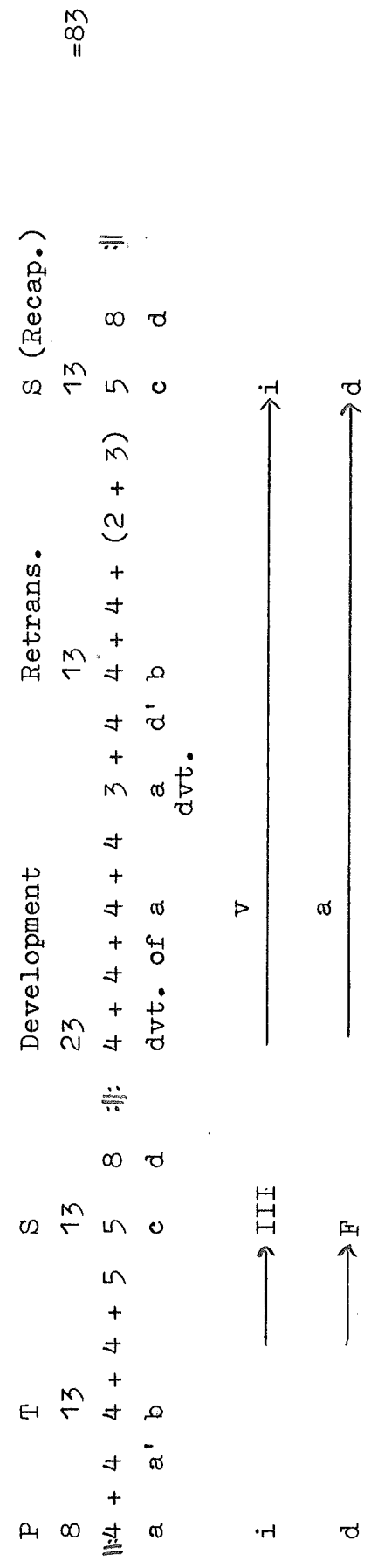
Sonata Form SONATA 3i d $\frac{2}{4}$ Allegro
ma non tanto



Sonata Form SONATA 3ii a 6 8 Andantino



Sonata Form SONATA 3iii d 3 4 Allegro



Sonata Form

3
2

F

SONATA 4-i

Allegretto
assai moderato

=66

P	8	T	8	S	10	Development	P (Recap.)	T	4	S	10
:4	4	8	4	+	3	+	4	4	4	+	3
a	a'	b	c	+	3	:	2	4	4	+	3
				a	a	b	c	a	a''	b	c
				dvt.dvt.dvt.							

V $\xrightarrow{\text{iii}}$ I $\xrightarrow{\text{I}}$ I

C $\xrightarrow{\text{a}}$ F $\xrightarrow{\text{F}}$ F

Largo

4
4

f

SONATA 4-ii

=32

A	6	A'	8	10	Development	P (Recap.)	T	4	S	10	
2	+	2	+	4	:	2	4	4	4	+	3
a	b	c	d	a	a	b	c	a	a''	b	c
				dvt.dvt.dvt.							

v $\xrightarrow{\text{III}}$ i

c $\xrightarrow{\text{A}^b}$ f

Binary

12
8 Presto

SONATA 4iii

Sonata Form								
P	T	S	K	Development	K (Recap.)	T	S	K
3	6	4	4	19	2	2	4	4
:3	(4 + 2)	4	4	: 5	6 + 6 + 2	2	4	4
a	b	c	a'	a a b	a' a'	b	c	a'
				dvt.				
I	→	v	V	V iii	ii	i	i	I
F	→	c	C	C a	g	f	f	F

=48

Sonata Form

Sonata Form							
P	T	S	K	Development	S (Recap.)	K	
10	16	11	8	39	11	8	=103
:4 + 6	8 + 8	7 + 4	4 + 4	: 6 + 6	6 + 3 + 4 + 8 + 6	7 + 4	4 + 4
a	b	c	d	e f	a,e,d	e	a,f c,d
				dvt.	b a,e c c	f	
				dvt.	dvt.dvt.	dvt.	
i	→	III	iv	v			i
g	→	B ^b	c	d			g

2 4 Allegro Moderato

SONATA 5i

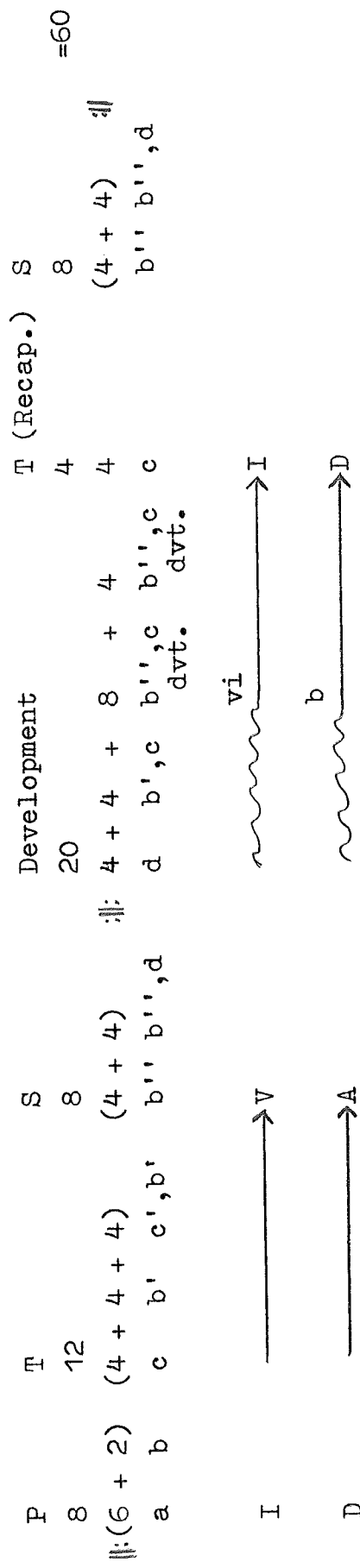
Binary SONATA 5ii E^b $\frac{3}{4}$ Andante

A 8 10 4 + 4 4 + 2 + 4 | 3 + 4 2 + 2 + 2 + 2 + 4 + 4 =40
 a + b c d e a b' d e c d e a'
 I V I ~~~~~ I
 E^b B^b $B^b E^b$ ~~~~~ E^b

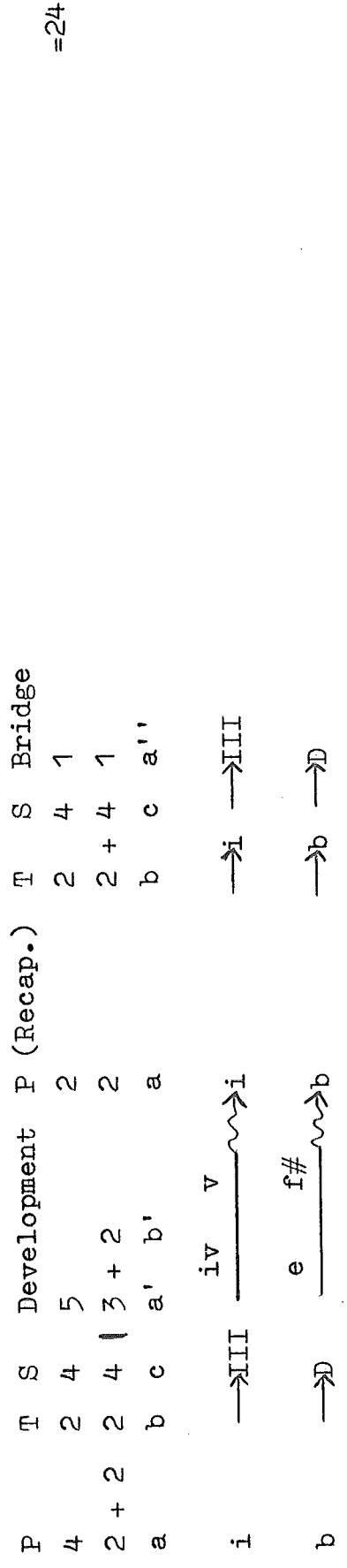
Ternary SONATA 5iii g $\frac{3}{4}$ Tempo di Menuetto

A 16 (3 + 5) (3 + 5) ||: 4 + 4 4 + 4 + 4 4 4 + 4 | (3 + 5) (3 + 5) =64
 a b a b c c' a' a' a' b' c' b' a b a b
 i $\xrightarrow{III \text{ iv II}}$ v $\xrightarrow{\quad}$ i
 g $\xrightarrow{B^b \text{ c A}}$ d $\xrightarrow{\quad}$ g

Sonata Form SONATA 6i D 3/8 Allegro



Sonata Form SONATA 6ii b 4/4 Un poco lento =24

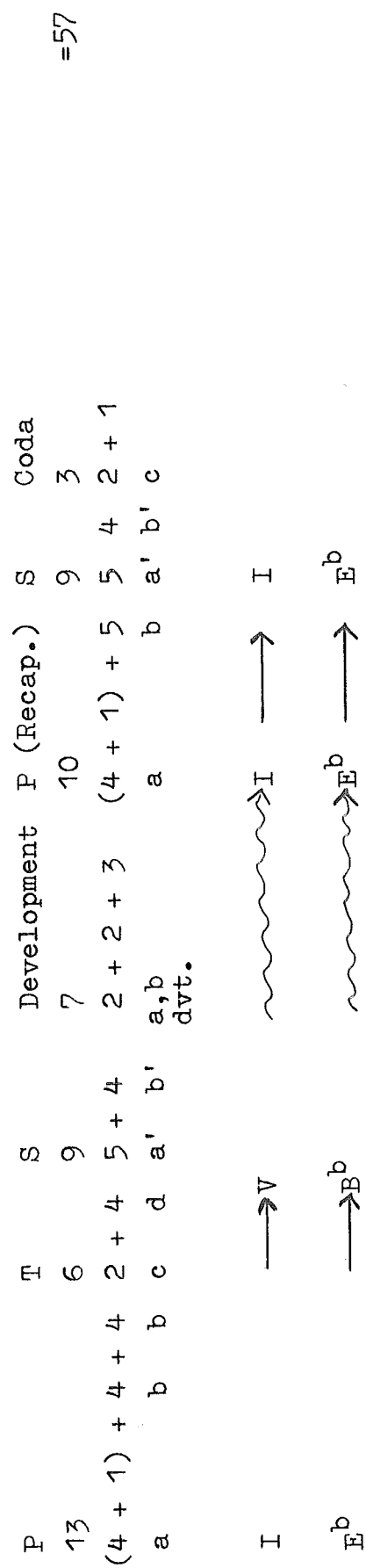


Sonata Form SONATA 6iii D 6 8 Allegro assai

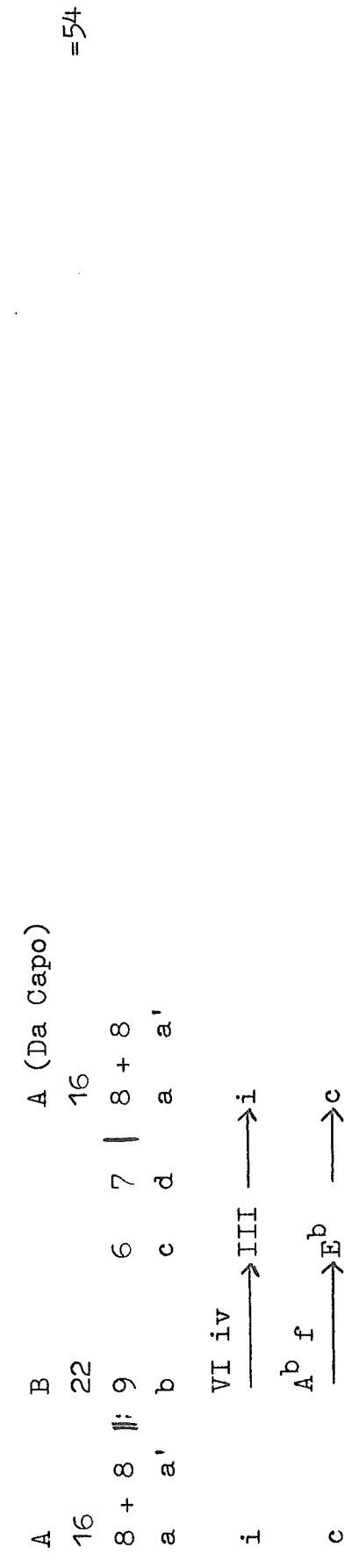
P	T	S	Development	P (Recap.)	T	S			
6	9	9	19	6	9	9			
:6	9	9	: 4 + 10 + 5	6	9	9			=67
a	a' b	a	a a b a	a	a' b				
			dvt. dvt.						
I	→V	V	I vi	→I	→I				
D	→A	A	D b	→D	→D				

Sonata Form									
P	S	K	Development	Retrans.	S (Recap.)	K	Codetta		
8	17	2	16	5	17	2	2		=69
:(4 + 4)	6	4 + 4 + 3	2	: (4 + 5)	+ 6 + 1	5	6	4 + 4 + 3	2
a,b	c d,a	e d,a	f	a b,e,c	b,e f a,b	c d,a	e d,a	f	f
				dvt. dvt.	dvt. dvt.				
i	III	v →	iv ^b vii iv	~~~~~→i			i →	i	
c	E ^b	g →	f b ^b f	~~~~~→c			c →	c	

Sonata Form SONATA 7ii $\frac{3}{4}$ Andante sostenuto



Ternary SONATA 7iii $\frac{2}{4}$ Allegro



Sonata Form		SONATA 8i		G	∅	Allegro	
P	T	S (Adagio)	K (Allegro)	Development	P (Recap.)	T	S K
12	19	7	6	25	12	19	7 6 =113
:4 + 8	4 4 4 7 7	7 7	6 6	: 4 + 8 5 + 8	4 + 8	4 4 4 7 7	6 6
a b c d e f g	e'	e'	e'	a, f dvt. dvt.	a b	c d e f g e'	e'
I	→ V			ii iii			
G	→ D			a b			

Ternary		SONATA 8ii		C	3 4	Andante quasi Allegretto
A	Trans. B	Retrans. A				
8	4	4 6	8			
4 + 4	: 4	4 6	4 + 4			
a a' b	a' b'	a b'	a a'			
I	→ V					
C	→ G					

=30

Andantino

4
4

G

SONATA 8iii

Theme and Variations

Each of three variations has same structure

Theme

4
4

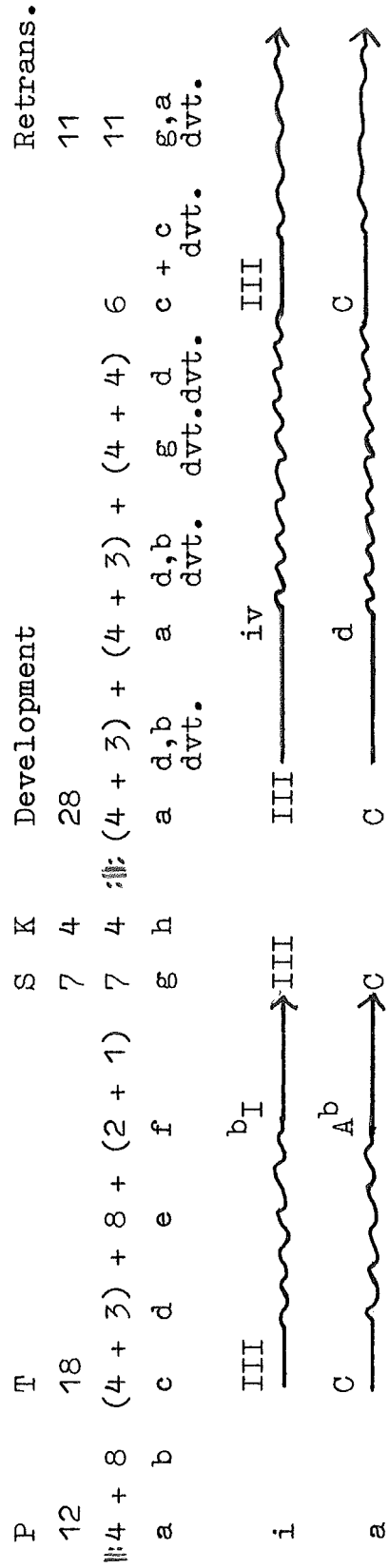
||: 2 + 2 ||: 2 + 2 ||

a b a b

I V ii I

G D a G

Sonata Form SONATA 9i a ϕ Allegro



=118

Sonata Form

SONATA 9ii

3
4

Andante con moto

P	S	Development	P (Recap.)	S	Bridge	=49
8	12	8	8	10	3	
4 + 4	3 2 + 3 2 + 2	4 + 4	4 + 4	3 2 + 3	2 1 + 2	
a b c d e	a b, d dvt.	a	b'	c d e d e		



i I



a A

Ternary

SONATA 9iii

6
8

Presto

A (Da Capo)

=51

A	B	A
16	19	16
8 + 8	4 + 12	3 8 + 8
a a' b c d a a'		



i

i



a

a

Mezzo allegro

4
4

C

SONATA 10i

P	T	S	Development	Retrans.	P (Recap.)	T	S	
6	4	8	11	2	6	4	8	=49
:6	2 + 2	8	: 4 + 4 + 3	2	6	2 + 2	8	
a	b	c	d	a	a	b	c	d
			dvt.dvt.dvt.					



Largo

3
4

F

SONATA 10ii

P	T	S	K	Development	P (Recap.)	S	K	Bridge
12	4	8	6	9	8	8	6	5
4 + 4 + 4	4	4 + 4	4 + 2	4 + 5	4 + 4	4 + 4	4 + 2	5
a	b	c	e	a,b,c,e dvt.	a	c'	e	d



Sonata Form

4
4

SONATA 11i

F

Allegro assai
moderato

=47

P T S
6 6 6
3 + 3 2 + 2 + 4
a b c d e

Development Retrans. P (Recap.)

2 6
2 6
a, b, c, d b, a
dvt. dvt.



I → V



F → C

3
4

B^b

SONATA 11ii

Andantino un poco
larghetto

=31

A B
8 13
4 + (2 + 2) ||: (2 + 4) + 3 4 4 + (2 + 2) ||: 2
a b c d c a b c c

Codetta

2 2



I → V

I → I



B^b → F

B^b → B^b

Sonata Form SONATA 11iii F 2 4 Allegro

P 24 4 + 4 8 + 8 7 + 4 + 1 6 10 8 3 ||: 4 + 4 8 + 7 8 + 3 6 10 8 :|| 6 6 =124

a b c d e f e a a b' c' d dvt. S (Recap.) Coda



Sonata Form SONATA 12i c ∅ Allegro non troppo

P 6 8 8 (4 + 2) 8 3 3 ||: 6 4 + 9 4 + 4 8 3 3 :|| =69

a b c a' d e a, a b, a d e S (Recap.)

dvt. dvt. dvt. dvt. dvt.



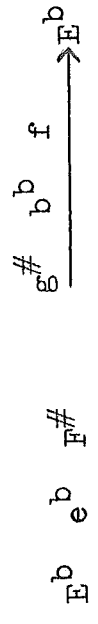
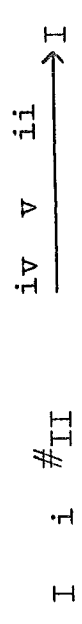
SONATA 12ii

E^b 3/4

Un poco largo

Sonata Form

P	S	Development	P (Recap.)	S	Codetta	
8	11	11	3	11	1	=45
4 + 4	5 + 6	3 + 5 + 3	3	5 + 6	1	
a	a' b c	a	a	b c a	a	



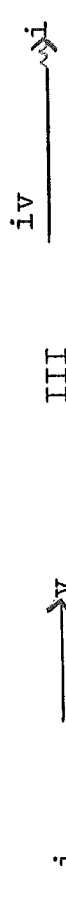
SONATA 12iii

c 3/4

Allegro

Sonata Form

P	T	S	Development	P (Recap.)	S	
8	13	11	26	4	11	=73
4 + 4	9 + 4	4	7 : : (4 + 4) + 6	4 + 8	4	
a	b c d e	d'	a b	d e, d'	e	



Allegro $\frac{3}{4}$ E^b

SONATA 13i

Sonata Form

P	T	S	K	Development	Retrans.	P (Recap.)	T	S	K
8	8	6	5	16	8	8	9	6	5
\parallel :8	8	6	5	\parallel :8	4 + 4	8	9	6	5
a	b	c	d	a	a	a	b'	c	d
				dvt.	d	dvt.			

=79

I \rightarrow V \xrightarrow{vi} I \rightarrow I

E^b \rightarrow B^b \xrightarrow{c} E^b \rightarrow E^b

Andantino $\frac{2}{4}$ c

SONATA 13ii

Binary

A	8	11	A'	10	11
4 + 4	4 + 7		4 + 6	4 + 7	
a	b c d, e		a	b c d, e	

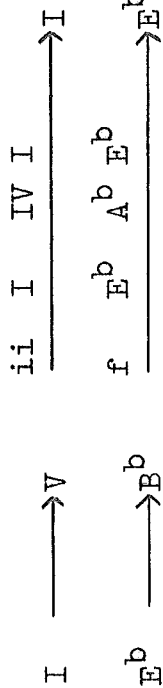
i III \rightarrow i \sim i

c E^b \rightarrow c \sim c

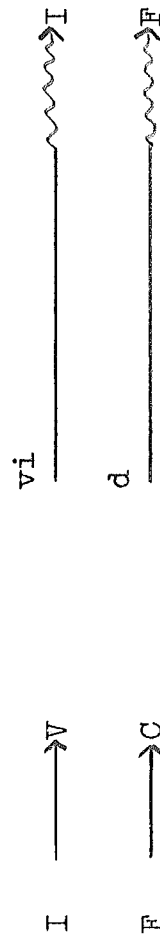
=40

Sonata Form SONATA 13iii E^b 6 8 Allegro

P	T	S	Development	P (Recap.)	T	S
8	12	12	28	8	14	12
:8	8 + 4	12	: 4 + 6 + 6 + 5	8	8 + 6	12 :
a	b c d, c'	a	a a c a	a	b c	d, c
			dvt. dvt.			



Sonata Form		SONATA 14i		F	ø	Allegro non troppo	
P	T	S	Development	Retrans.	P (Recap.)	T	S
4	8	15	12	6	4	8	15
:4	4 + 4	4 + 7 + 4	: 4 + 4 2 + 2	6	4	4 + 4	4 + 7 + 4 :
a	b a' c d	a	b c d b	a	a	b a' c	d
			dvt. dvt. dvt. dvt.				



I \longrightarrow V

F \longrightarrow C

SONATA 14ii B^b $\frac{2}{4}$ Andante con moto

Ternary

A	B	A	Bridge		
8	10	8	4		=30
4 + 4	: 4 + 4 + 2	4 + 4	: 2 + 2		
a	b	a' b' a	b		
I	I → V	I	I		
B ^b	B ^b → F	B ^b	B ^b		

SONATA 14iii F $\frac{3}{4}$ Allegro

Sonatina Form

P	T	S	Link	P (Recap.)	T	S	
8	8	11	4	8	12	11	=62
: 8	4 + 4	7	4	: 4	4 + 4	4 + 4	
a	b	b' c	d	a	b	e c	
I	V			I			
F	C			F			

* Repeat sign omitted in original edition.

SONATA 15i c ϕ Allegro,
ma non troppo

Sonata Form

P	T	S	Development	P (Recap.)	T	S	Codetta
8	5	12	16	8	5	12	2
:8	5	6 + 6	: 4 + 4 + 8	8	5	6 + 6	+ 2
a	b	c	a, d dvt.	a	b	c	d
III	i	\rightarrow v	III i vi vii		iv	i	
E ^b	c	\rightarrow g	E ^b c a ^b b ^b		f	c	

=68

Sonatina Form

P	T	S	K	Link	P (Recap.)	T	S	K	Bridge
8	4	8	2	4	8	4	8	2	4
4 + 4	4	4 + 4	2	4	4 + 4	4	4 + 4	2	4
a	b	a' a''	c	a	a b	a' a''	c	a'''	
I	\rightarrow V			V	I	\rightarrow I			\rightarrow
E ^b	\rightarrow B ^b			B ^b	E ^b	\rightarrow E ^b			\rightarrow

Andante

=52

Allegro

12
8

SONATA 15iii

Sonata Form

P	T	S	Development	P (Recap.)	T	S
6	7	11	11	6	5	11
: 4 + 2	2 + 3 + 2	5 + 6	: (2 + 4) + 3 + 2	4 + 2	2 + 3	5 + 6
a	b	c d	a a,c dvt.	b a	b	c d

=57



Sonata Form

SONATA 16i

φ

P	T	S	Development	P (Recap.)	T	S
6	2 5	12	6	2 5	2 5	2 5
: 2 + 4	2 + 3	: 4 + 2 + 6	2 + 4	2 2 + 3	: 2 2 + 3	: 2 2 + 3
a	b c d e	a e,b e,d dvt.dvt.dvt.	a b	c d e	c d e	c d e

=38



Allegro

SONATA 16ii
 F
 2 4
 Andante
 un poco vivace

=34

SONATA 16iii

Ternary

A Trans. B Retrans. A
 8 6 8
 4 + 4 ||: 2 + 4 4 + (2 + 2) + 4 4 + 4 :||
 a a' b a c d a a'
 I I → V ii ~~~~~ I.
 F F → C g ~~~~~ F

SONATA 16iii
 C
 6 8
 Allegro

=50

SONATA 16iii

Rondo

A Trans. B Trans. A' B' Link A
 11 11 11 6
 5 + 6 4 + 4 + 3 5 + 6 4 + 4 + 3 6
 a a' b a'' a''' a' a' b a'' a''' a
 I ~~~~~ V ii → I I ~~~~~ I
 C ~~~~~ G d → C C ~~~~~ C

Ternary SONATINA 3 a $\frac{2}{4}$ Allegro

A 16 B 32 A (Da Capo) 16
 $8 + 8$ \parallel : $8 + 8 + (4 + 4) + 8$ | $8 + 8$
 a a' b a'' b' b' c a a' a'
 i III ~~~~~ \rightarrow i
 a C ~~~~~ \rightarrow a

=64

Ternary SONATINA 4 C $\frac{4}{4}$ Mezzo allegro

A 8 B 12 Variation A 8 B 12 A 8 28
 $4 + 4$ \parallel : $(2 + 2) + 4 + (2 + 2)$ | $4 + 4$ \parallel : $(2 + 2) + 4 + (2 + 2)$ | $4 + 4$
 a a' b c a'' a''' c a a' a' d' d' d' d' f d' d' f' d d'
 I \rightarrow V ~~~~~ I \rightarrow V ~~~~~ I
 C \rightarrow G ~~~~~ C \rightarrow G ~~~~~ C

$\frac{28}{\times 2} = 56$

Sonata Form SONATINA 7 B^b ∅ Allegro moderato

	P	T	S	14		Development	Retrans.	S (Recap.)	
8	4	4	4	14	8	8	14		=64
: 8	4	4	4	4	4	4	4	4	4
a	b	a'	a	a'	b	c	a	a'	
I	V				V	vi	ii	Vped.-I	I
B ^b	F				F	g	c	Vped.-B ^b	B ^b

Ternary SONATINA 8 D 3 8 Allegro assai

	A	B	26	A	16
8 + 8	: (4 + 4)	+ 8	10	8 + 8	
a	a'	b	b	c	a
I	I	V	~~~~~	I	
D	D	A	~~~~~	D	

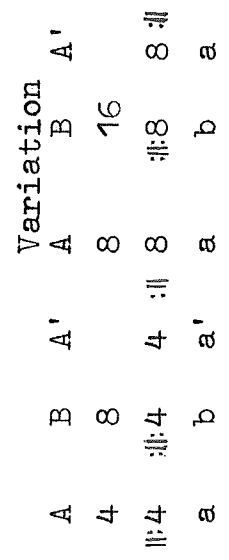
=58

SONATINA 9 F 4 4 Andante quasi Allegretto;
3 4 Tempo di Menuet

12 + 24 = 36

SONATINA 9

Binary



I → V I I → V I

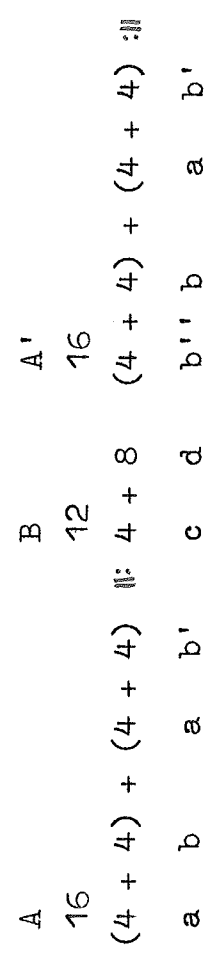
F → C F F → C F

SONATINA 10 F 3 4 Allegretto

=44

SONATINA 10

Ternary



I → V → I

F → C → F

Binary

SONATINA 11

C

3
4

Menuet

A A' A' A'
 8 8 8 8
 ||: 4 + 4 :||: 4 + 4 :||: 4 + 4 :||
 a b a' c a b a' c

=32

I

C

Rondo

SONATINA 12

D

2
4

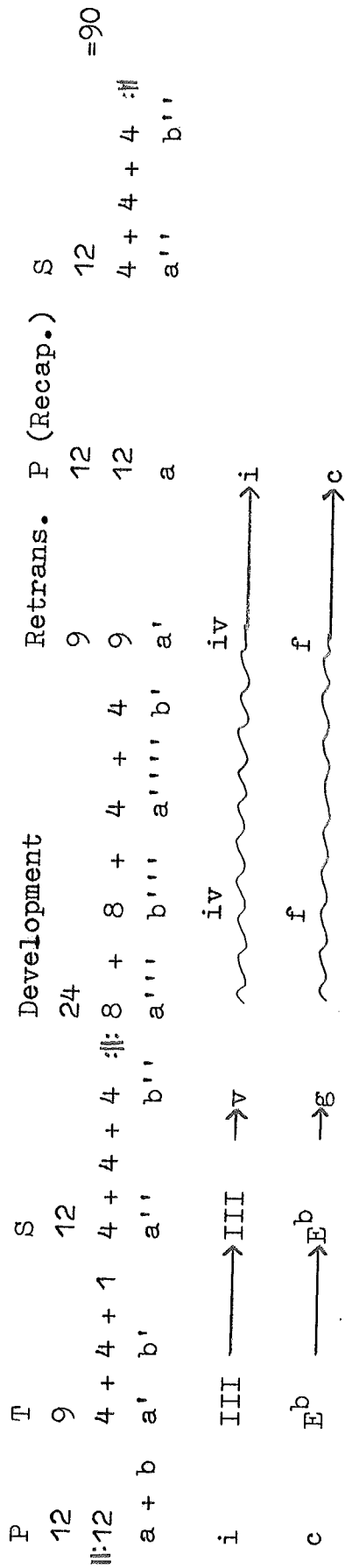
Andantino quasi
allegretto

A Trans. B A' Trans. C B A' Codetta
 8 5 8 5 8 3
 4 + 4 ||: 2 + 3 + 6 :|| 2 + 3 4 + 4 3
 a a' b b' a a' a' a' a' a'
 I ~~~~~ V I I I I
 D ~~~~~ A A A D D

=45

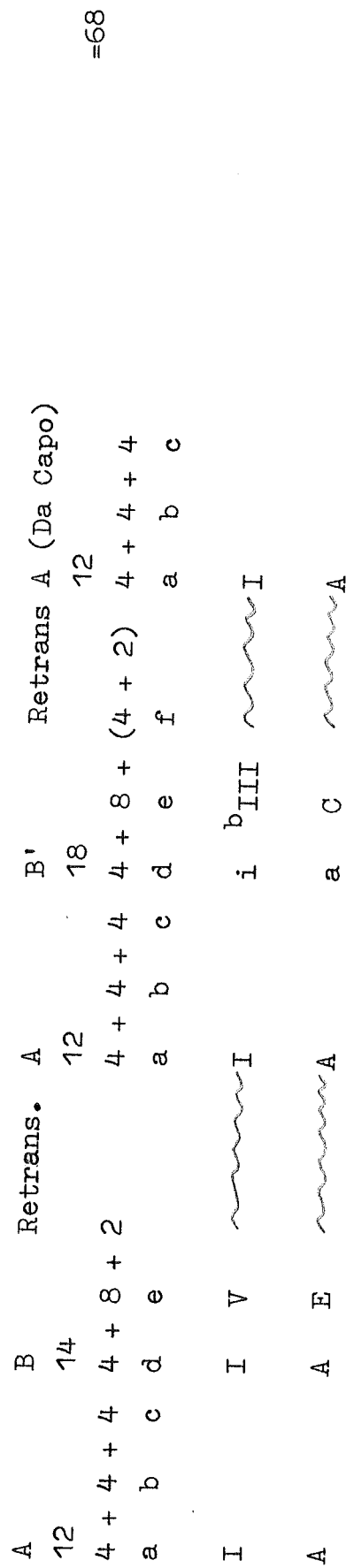
Sonata Form

SONATINA 13 c 6 8 Allegro non troppo



Rondo

SONATINA 14 A 2 4 Allegretto con Spirito



2 Andante con molto,
4 quasi un poco
allegretto

B^b

SONATINA 15

Rondo

=42

A A C A
8 8 10 8
4 + 4 ||: 4 + 4 :|| (2 + 2) + (2 + 4) 4 + 4
a a' b a a' c d a a'

I

vi iii

B^b

g d

2
4

SONATINA 16

g

Allegro

Codetta

A A Codetta
16 16 1

8 + 8 ||: (4 + 4) + 12 8 + 8 :|| 1

a a' b c a a'

i → V  i

g → B^b  g

=53

SONATINA 17 D 3/8 Presto

Binary

=52

A B A'
 16 20 16
 ||: 8 + 8 ||: 8 + 8 ||
 a a' a'' a''' a a'''

I I→V I



D D→A D

Rondo

SONATINA 18 E^b 2/4 Andante, quasi allegretto

A	Trans.	B	Retrans.	A	Trans.	C	Retrans.	A	Codetta
12		8		12	6		8	2	
4 + 4	4	4	4	4 + 4	4	2	4 + 4	2	
a a' b	c	b'	a	a' d	e	a	a'	a'	
I	V	I	iii	I	I	I	I	I	
E ^b	B ^b	E ^b	g	E ^b	E ^b	E ^b	E ^b	E ^b	

Sonata Form SONATINA 19 C $\frac{3}{4}$ Allegretto

P	S	Development	Retrans.	P (Recap.)	S			
8	8	8	8	8	8	4	=56	
: 4 + 4	4 + 4	4 + 4	8	4 + 4	4 + 4	4		
a	b	a' a'	b'	a	b	c		
I	V	ii I						
C	G	d C						

Ternary SONATINA 20 G $\frac{2}{4}$ Andante con moto

A	B	A (Da Capo)	
8	14	8	=30
4 + 4	: 4 + 4 + 6	: 4 + 4	
a	b c c' c''	a b	
I	→ V	→ I	
G	→ D	→ G	

SONATINA 21 F $\frac{2}{4}$ Allegretto moderato

Ternary
 A Codetta B A Codetta
 8 4 12 8 2
 4 + 4 II: 4 6 + 6 4 + 4 :|| 2
 a a' b c d a a' b

I I V \rightarrow I

F F C \rightarrow F

=34

SONATINA 22 B^b $\frac{6}{8}$ Allegro

Rondo
 A Trans. B Retrans. A Trans. B' Retrans. A Coda
 8 4 12 8 4 10 8
 4 + (2 + 2) 4 8 4 4 + (2 + 2) 4 4 + (2 + 2) 4 + (2 + 2)
 a a' b c d b' a a' b c' d' b' + a' a' b b a' b

I V ~~~~~ I IV ~~~~~ I ~~~~~ I

B^b F ~~~~~ B^b E^b ~~~~~ B^b ~~~~~ B^b

=62

Andante un poco
allegretto

6
8

SONATINA 23

Rondo

A	B	Retrans.	A	C	Retrans.	A
8	10	8	8	12	8	
4 + 4	6 + 4	4 + 4	4 + 4	4 + 4	4 + 4	
a	b c d	a b	a b	e	a b	
i	III ~~~~~ i	I	~~~~~ i			
g	B ^b ~~~~~ g	G	~~~~~ g			

=46

Menuet

3
4

SONATINA 24

Ternary

A	B	A
16	16	16
8 + 8	8 + 8	8 + 8
a a'	b b' a a'	
I	→V ~~~~~ I	
G	→D ~~~~~ G	

=48

G

Sonatina Form SONATINA 25 D 3 8 Allegro

P	T	S	Link	P (Recap.)	T	S	Coda
8	11	6	7	3	19	6	7
4 + 4	8 + 3	6	7	3	8 + 7	+ 4	6
a	a	b	c	d	e	a'	a''
I	→V	→I	→I	→I	→I	→I	→I
D	→A	→D	→D	→D	→D	→D	→D

=74

Rondo SONATINA 26 C 2 4 Andantino quasi un poco allegretto

A	B	Retrans.	A	C	Retrans.	A (Dal Segno)
8	9	3 + 4 + 2	8	10	8	8
4 + 4	3 + 4 + 2	4 + 4	4 + 4	2 + 2 + 4	2	4 + 4
a	a'	b	c	a	a'	d
I	I	→V	→I	IV	ii	vi
C	C	→G	→C	F	d	a

=43

3 8 Un poco allegretto

SONATINA 27 G

Rondo

A	B	A	C	A
16	9	16	17	16
: 8 + 8	4 + 4 + 1	8 + 8	4 + 4 + 9	: 8 + 8
a	a' b b'	a	a' c	a a'
I	(V)	I	i	I
G	D emphasis	G	g	G

=74

3 4 Tempo di Menuet

SONATINA 28 C

Composite Ternary

A (Menuet)	B (Trio)	A (Menuet Da Capo)
16	24	16
A	A' C	A A' B A'
: 4 + 4	: 4 + 4 : 8	4 + 4 4 + 4
a	a' a'' b	a a' a'' a'''
I	→V I IV v IV I	I →V I
C	→G C F g F C	C →G C

=56

Sonata Form

3
8

E^b

SONATINA 29

Allegretto

P	T	S	Development	P (Recap.)	T	S	
8	8	22	24	8	8	22	=100
8	8	8 + 6 + 8	: 8 9 + 6 + 1	8	8	8 + 6 + 8	
a	b	c	a, c a, c b'	a	b'		
I	→	V	ii iii →	I	→	I	
E ^b	→	B ^b	f g →	E ^b	→	E ^b	

Ternary

2
4

g

SONATINA 30

Andante, un poco
Allegretto

A	B	A	
8	13	8	
4 + 4	: 4 + 4 + 5	4 + 4	
a	b c d c'	a b	
i	→III	→i	
g	→B ^b	→g	

=29

Ternary SONATINA 31 G $\frac{2}{4}$ Allegretto

A B A Codetta
 8 8 2
 4 + 4 ||: 4 + 4 :|| 2
 a b c a b
 I →V →I
 G →D →G

=26

Rondo SONATINA 32 A $\frac{2}{4}$ Rondo. Andante con moto, quasi mezzo allegretto

A Trans. B Retrans. A C Retrans. A
 10 10 9 10
 4 + (2 + 4) 4 2 4 + (2 + 4) 2 + 2 5 4 + (2 + 4)
 a b c d e a b c c' a b c
 I ~~~~~ V ~~~~~ I i b III ~~~~~ I
 A ~~~~~ E ~~~~~ A a C ~~~~~ A

=49

Sonata Form SONATINA 33 F $\frac{2}{4}$ Allegro

P	T	S	Development	Retrans.	P (Recap.)	T	S				
13	13	18	12	8	13	13	18				=108
: 8 + 5	4 + 4 + 5	10 + 8 :	4 + 8	7 + 1	8 + 5	8 + 5	10 + 8 :				
a	b c d	d	a' e	b'	a	b' c d	d				
I	→	V	V	—————→ I			→	I			
F	→	C	C	—————→ F			→	F			
			d								

Rondo SONATINA 34 D $\frac{6}{8}$ Presto

A	Trans.	B	Retrans.	A	C	Retrans.	A	Codetta			
8	4	10	8	8	11	8	8	1			=50
4 + 4	4	8 + 2	4 + 4	(2 + 2) + (2 + 2) + 3	(2 + 2) + (2 + 2) + 3	4 + 4 + 1	4 + 4 + 1				
a	a'	b	a a	c d	c d	a' a	a a				
I	~~~~~V	~~~~~I	~~~~~I	i b ^{III}	i b ^{III}	~~~~~I	~~~~~I				
D	~~~~~A	~~~~~D	~~~~~D	d F	d F	~~~~~D	~~~~~D				

APPENDIX I

KEYS AND KEY RELATIONSHIPS IN THE
PUBLISHED SONATAS OF GEORG BENDA, HAYDN, MOZART,
BEETHOVEN, AND SELECTED SONATAS OF C. P. E. BACHList of Tables

1. Keys of First Movements of Sonatas
2. Keys of Slowest Subsequent Movements of Sonatas in 3 or 4 Movements
3. Use of Major vs. Minor Among First Movements
4. Use of Major vs. Minor Among Slowest Subsequent Movements of Sonatas in 3 or 4 Movements
5. Key Relationship of Slowest Subsequent Movement to First Movement of Sonatas in 3 or 4 Movements
6. Key Relationship of Slowest Subsequent Movement to First Movement Showing Specific Keys

Every table contains both a chart showing the actual number of appearances and a chart showing the percentage of use.

The following works were used in the preparation of the tables:

34 Sonatas of C. P. E. Bach: *

6 "Prussian" sonatas	(composed 1740-1742, published 1742)
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6 "Württemberg" sonatas	(composed 1742-1744, published 1744)
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* This is only 20% of his total solo sonata output. However, it is 35% of his published solo sonata output, covers his entire creative span, and includes most of his sonatas best known in the 18th, 19th, and 20th centuries.

- 6 Sonatas "à l'usage des Dames" (composed 1765-1766,
published 1770)
- 16 sonatas from the Sammlungen
für Kenner und Liebhaber,
Vols. 1-5 (composed 1758-1784,
published 1779-
1785)
- 16 Sonatas of Georg Benda
- 6 Sonate per il Cembalo (published 1757)
- 10 sonatas from Sammlung
Vermischter Clavierstücke,
Vols. 1-6 (published 1780-
1787)
- 55 Sonatas of Joseph Haydn* (composed pre-1759-
1794)
- 19 Sonatas of Wolfgang Amadeus
Mozart (composed 1774-1789)
- 32 Sonatas of Ludwig van Beethoven (composed 1795-1822)

* Sämtliche Klaviersonate, Christa Landon, ed.

TABLE 1
KEYS OF FIRST MOVEMENTS OF SONATAS

	C	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	c	c [#]	d	e	f	g	a	b	Total	
Bach	3	1	1	1	5	0	3	2	3	4	0	1	0	2	3	1	0	2	2	2	34
Benda	2	1	1	0	3	0	2	0	0	1	0	3	0	1	0	0	1	1	0	0	16
Haydn	8	10	8	3	4	0	7	2	4	3	0	1	1	0	2	0	1	0	1	0	55
Mozart	4	3	1	0	4	0	1	0	1	3	0	1	0	0	0	0	0	1	0	0	19
Beethoven	<u>2</u>	<u>2</u>	<u>4</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>4</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>3</u>	<u>1</u>	<u>1</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>32</u>
Total	19	17	15	6	18	1	17	6	10	13	0	9	2	4	6	3	3	4	3	4	156

	C	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	c	c [#]	d	e	f	g	a	b	
Bach	9%	3%	3%	3%	15%	0%	9%	6%	9%	12%	0%	3%	0%	6%	9%	3%	0%	6%	6%	6%
Benda	13%	7%	7%	0%	19%	0%	13%	0%	0%	7%	0%	19%	0%	7%	0%	0%	7%	7%	0%	0%
Haydn	15%	18%	15%	5%	7%	0%	13%	4%	7%	5%	0%	2%	2%	0%	4%	0%	2%	0%	0%	2%
Mozart	21%	16%	5%	0%	21%	0%	5%	0%	5%	16%	0%	5%	0%	0%	0%	0%	0%	5%	0%	0%
Beethoven	<u>6%</u>	<u>6%</u>	<u>13%</u>	<u>6%</u>	<u>6%</u>	<u>3%</u>	<u>13%</u>	<u>6%</u>	<u>6%</u>	<u>6%</u>	<u>0%</u>	<u>19%</u>	<u>3%</u>	<u>3%</u>	<u>3%</u>	<u>6%</u>	<u>3%</u>	<u>0%</u>	<u>0%</u>	<u>0%</u>
Total	12%	11%	10%	4%	11%	1%	11%	4%	6%	8%	0%	5%	1%	3%	4%	2%	2%	3%	3%	2%

TABLE 3
USE OF MAJOR VS. MINOR AMONG FIRST MOVEMENTS

	<u>Major</u>	<u>Minor</u>	<u>Total</u>	<u>Major</u>	<u>Minor</u>
Bach	23	11	34	68%	32%
Benda	10	6	16	62%	38%
Haydn	49	6	55	89%	11%
Mozart	17	2	19	89%	11%
Beethoven	<u>23</u>	<u>9</u>	<u>32</u>	<u>72%</u>	<u>28%</u>
Total	122	34	156	78%	22%

TABLE 4
USE OF MAJOR VS. MINOR AMONG SLOWEST * SUBSEQUENT MOVEMENT
OF SONATAS IN 3 OR 4 MOVEMENTS

	<u>Major</u>	<u>Minor</u>	<u>Total</u>	<u>Major</u>	<u>Minor</u>
Bach	20	11	31	35%	65%
Benda	10	6	16	62%	38%
Haydn	31	13	44	70%	30%
Mozart	18	1	19	95%	5%
Beethoven	<u>15</u>	<u>11</u>	<u>26</u>	<u>58%</u>	<u>42%</u>
Total	94	42	136	69%	31%

* In 3 instances, the movement of tonal contrast was used instead of the movement of slowest tempo. These include:
Haydn, Sonata in C# Minor, L. 49, Hob. XVI: 36
Beethoven, Sonata in E^b Major, op. 31, no. 3
Sonata in E Major, op. 109

TABLE 5
KEY RELATIONSHIP OF SLOWEST SUBSEQUENT MOVEMENT TO FIRST MOVEMENT
OF SONATAS IN 3 OR 4 MOVEMENTS

	Tonic I - I i - i (Major)	Parallel Tonic I - i (Minor)	Relative Major i - III	Relative Minor I - vi	Sub- dominant I - IV	Dominant I - V	Sub- mediant i - VI	Misc. Other Keys	Total
Bach	0	5	2	9	2	0	2	5	31
Benda	0	1	3	3	5	0	1	2	16
Haydn	15	2	1	4	7	3	2	1	44
Mozart	2	0	1	0	10	4	1	0	19
Beethoven	<u>0</u>	<u>2</u>	<u>0</u>	<u>1</u>	<u>7</u>	<u>0</u>	<u>4</u>	<u>3</u>	<u>26</u>
Total	17	10	7	17	31	7	10	11	136

	Tonic I - I i - i (Major)	Parallel Tonic I - i (Minor)	Relative Major i - III	Relative Minor I - vi	Sub- dominant I - IV	Dominant I - V	Sub- mediant i - VI	Misc. Other Keys	Total
Bach	0%	16%	6%	29%	6%	0%	6%	16%	
Benda	0%	6%	19%	19%	31%	0%	6%	13%	
Haydn	34%	4%	2%	9%	16%	7%	4%	2%	
Mozart	11%	0%	5%	0%	53%	21%	5%	0%	
Beethoven	<u>0%</u>	<u>8%</u>	<u>0%</u>	<u>4%</u>	<u>27%</u>	<u>0%</u>	<u>15%</u>	<u>12%</u>	
Total	13%	7%	5%	12%	23%	5%	7%	8%	

KEY OF E^b MAJOR

	E ^b I	e ^b i	E A ^b III	B ^b IV	C VI	c vi	Total
Bach	0	1	0	0	0	0	1
Benda	0	0	0	0	0	1	1
Haydn	1	0	1	1	0	2	6
Mozart	0	0	0	0	1	0	1
Beethoven	0	0	0	2	0	1	4
Total	1	1	1	3	2	4	13

	E ^b I	e ^b i	E A ^b III	B ^b IV	C VI	c vi	%
Bach	0%	100%	0%	0%	0%	0%	0%
Benda	0%	0%	0%	0%	0%	100%	100%
Haydn	17%	0%	17%	17%	0%	33%	33%
Mozart	0%	0%	0%	100%	0%	0%	0%
Beethoven	0%	0%	50%	0%	25%	25%	25%
Total	8%	8%	23%	15%	8%	31%	31%

KEY OF E MAJOR

	E I	e i	c# vi	Total
Bach	0	0	1	1
Benda	0	0	0	0
Haydn	1	2	0	3
Mozart	0	0	0	0
Beethoven	0	2	0	2
Total	1	4	1	6

	E I	e i	c# vi	%
Bach	0%	0%	100%	100%
Benda	0%	0%	0%	0%
Haydn	33%	67%	0%	67%
Mozart	0%	0%	0%	0%
Beethoven	0%	100%	0%	100%
Total	17%	67%	17%	17%

KEY OF F MAJOR

	F I	f i	B ^b IV	d vi	Total	F I	f i	B ^b IV	d vi	
Bach	0	2	0	1	3	0%	67%	0%	33%	
Benda	0	1	2	0	3	0%	33%	67%	0%	
Haydn	1	2	1	0	4	25%	50%	25%	0%	
Mozart	1	1	2	0	4	25%	25%	50%	0%	
Beethoven	<u>0</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>0%</u>	<u>100%</u>	<u>0%</u>	<u>0%</u>	
Total	2	7	5	1	15	13%	47%	33%	7%	

KEY OF G MAJOR

	G I	g i	C IV	e vi	f# vii	Total	G I	g i	C IV	e vi	f# vii
Bach	0	2	0	0	1	3	0%	67%	0%	0%	33%
Benda	0	0	1	1	0	2	0%	0%	50%	50%	0%
Haydn	3	2	1	0	0	6	50%	33%	17%	0%	0%
Mozart	0	0	1	0	0	1	0%	0%	100%	0%	0%
Beethoven	<u>0</u>	<u>1</u>	<u>2</u>	<u>0</u>	<u>0</u>	<u>3</u>	<u>0%</u>	<u>33%</u>	<u>67%</u>	<u>0%</u>	<u>0%</u>
Total	3	5	5	1	1	15	20%	33%	33%	7%	7%

KEY OF A^b MAJOR

	A ^b I	a ^b i	D ^b IV	Total	A ^b I	a ^b i	D ^b IV	%
Bach	0	0	1	1	0%	0%	100%	
Benda	0	0	0	0	0%	0%	0%	
Haydn	1	0	1	2	50%	0%	50%	
Mozart	0	0	0	0	0%	0%	0%	
Beethoven	<u>0</u>	<u>2</u>	<u>0</u>	<u>2</u>	<u>0%</u>	<u>100%</u>	<u>0%</u>	
Total	1	2	2	5	20%	40%	40%	

KEY OF A MAJOR

	A I	a i	D IV	f# vi	Total	A I	a i	D IV	f# vi	%
Bach	0	1	0	2	3	0%	33%	0%	67%	
Benda	0	0	0	0	0	0%	0%	0%	0%	
Haydn	3	0	0	1	4	75%	0%	0%	25%	
Mozart	1	0	0	0	1	100%	0%	0%	0%	
Beethoven	<u>0</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>2</u>	<u>0%</u>	<u>50%</u>	<u>50%</u>	<u>0%</u>	
Total	4	2	1	3	10	40%	20%	10%	30%	

KEY OF B^b MAJOR

	d iii	E ^b IV	f# bvi	g vi	Total	d iii	E ^b IV	f# bvi	g vi
Bach	0	1	0	3	4	0%	25%	0%	75%
Benda	1	0	0	0	1	100%	0%	0%	0%
Haydn	0	0	0	1	1	0%	0%	0%	100%
Mozart	0	3	0	0	3	0%	100%	0%	0%
Beethoven	<u>0</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>2</u>	<u>0%</u>	<u>50%</u>	<u>50%</u>	<u>0%</u>
Total	1	5	1	4	11	9%	45%	9%	36%

KEY OF C MINOR

	E ^b III	Total	E ^b III	A ^b VI
Bach	1	1	100%	0%
Benda	3	3	100%	0%
Haydn	0	1	0%	100%
Mozart	1	1	100%	0%
Beethoven	<u>0</u>	<u>2</u>	<u>0%</u>	<u>100%</u>
Total	5	8	63%	38%

KEY OF C# MINOR

	D ^b I	A VI	Total	D ^b I	A VI
Bach	0	0	0	0%	0%
Benda	0	0	0	0%	0%
Haydn	0	1	1	0%	100%
Mozart	0	0	0	0%	0%
Beethoven	<u>1</u>	<u>0</u>	<u>1</u>	<u>100%</u>	<u>0%</u>
Total	1	1	2	50%	50%

KEY OF D MINOR

	D I	a v	B ^b VI	Total	D I	a v	B ^b VI
Bach	1	0	0	2	50%	0%	0%
Benda	0	1	0	1	0%	100%	0%
Haydn	0	0	0	0	0%	0%	0%
Mozart	0	0	0	0	0%	0%	0%
Beethoven	<u>0</u>	<u>0</u>	<u>1</u>	<u>1</u>	<u>0%</u>	<u>0%</u>	<u>100%</u>
Total	1	1	1	4	25%	25%	25%

KEY OF E MINOR

	E I	G III	C VI	Total	E I	G III	C VI
Bach	1	1	1	3	33%	33%	33%
Benda	0	0	0	0	0%	0%	0%
Haydn	1	1	0	2	50%	50%	0%
Mozart	0	0	0	0	0%	0%	0%
Beethoven	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0%</u>	<u>0%</u>	<u>0%</u>
Total	2	2	1	5	40%	40%	20%

KEY OF F MINOR

	F I	D ^b VI	Total	F I	D ^b VI
Bach	1	0	1	100%	0%
Benda	0	0	0	0%	0%
Haydn	0	0	0	0%	0%
Mozart	0	0	0	0%	0%
Beethoven	<u>1</u>	<u>1</u>	<u>2</u>	<u>50%</u>	<u>50%</u>
Total	2	1	3	67%	33%

KEY OF G MINOR

	E ^b VI	Total	E ^b VI
Bach	0	0	0%
Benda	1	1	100%
Haydn	0	0	0%
Mozart	0	0	0%
Beethoven	<u>0</u>	<u>0</u>	<u>0%</u>
Total	1	1	100%

KEY OF A MINOR

	A I	F VI	Total	A I	F VI
Bach	1	1	2	50%	50%
Benda	1	0	1	100%	0%
Haydn	0	0	0	0%	0%
Mozart	0	1	1	0%	100%
Beethoven	<u>0</u>	<u>0</u>	<u>0</u>	<u>0%</u>	<u>0%</u>
Total	2	2	4	50%	50%

KEY OF B MINOR

	B I	S VI	Total	B I	S VI
Bach	1	1	2	50%	50%
Benda	0	0	0	0%	0%
Haydn	1	0	1	100%	0%
Mozart	0	0	0	0%	0%
Beethoven	<u>0</u>	<u>0</u>	<u>0</u>	<u>0%</u>	<u>0%</u>
Total	2	1	3	67%	33%

APPENDIX J
AUGMENTED SIXTH CHORDS AND NEAPOLITAN CHORDS

TABLE 1
ITALIAN SIXTHS

<u>Sonata No.</u>	<u>Measures</u>
1 i	2, 16
2 ii	29 58
2iii	23, 73
3iii	49
4 ii	15
4iii	12, 44
5 i	47-48, 53-54
6 i	5
7 i	7 38, 48
8 i	53, 55
10 i	13, 44
11 i	23
12iii	7, 60
13 i	38
15iii	4, 6, 39, 41

TABLE 1 (cont.)

<u>Sonatina No.</u>	<u>Measures</u>
3	42
12	6
13	9, 11, 75, 77 64
23	3, 21, 37 17
32	34 35

TABLE 2
GERMAN SIXTHS

<u>Sonata No.</u>	<u>Measures</u>
1 ii	7, 27 13, 35
3 i	23, 58
4 ii	10
10 i	25 31
12iii	58
15iii	15, 48 30
<u>Sonatina No.</u>	<u>Measures</u>
14	53
22	57
33	53

TABLE 3
NEAPOLITAN SIXTHS

<u>Sonata No.</u>	<u>Measures</u>
1 i	28 31
1 ii	3, 23, 42
2 ii	35 36
3 i	5 15
3 ii	4, 18, 22, 32 37
3iii	6-7 77
4 ii	12, 30
4iii	11, 43
5 i	85 100
6 i	41
6 ii	2, 4, 13
7 i	41 56, 63
7iii	5, 13
8 i	47, 51
9 i	5, 9, 90 91-95
10iii	73 85
11 i	25
12 i	47
12iii	17 51
13 ii	5, 26 36

TABLE 3 (Cont.)

14 i	36 38
15 i	14, 15 21, 62 23, 64 30
15iii	1, 25, 27, 36 31
<u>Sonatina No.</u>	<u>Measures</u>
5	17
7	39
26	29-31

APPENDIX K
 NOTES USED AS HIGHEST AND LOWEST PITCHES
 AND THEIR FREQUENCY

	<u>Highest Pitch</u>			
	<u>Total</u>	<u>Son. 1-6</u>	<u>Son. 7-16</u>	<u>Sonatinas</u>
f3	2	0	2	0
e3	8	0	5	3
eb3	7	1	5	1
d3	33	14	7	12
c#/db3	4	1	2	1
c3	19	2	6	11
b2	1	0	0	1
bb2	5	0	3	2
a2	2	0	0	2
ab2	1	0	0	1
	<u>82</u>	<u>18</u>	<u>30</u>	<u>34</u>

	<u>Lowest Pitch</u>			
A	2	0	1	1
G	4	0	1	3
F	9	0	6	3
E	6	2	0	4
Eb	6	1	3	2
D	12	2	4	6
C#/Db	2	1	1	0
C	29	11	10	8
BB	1	0	0	1
BBb	6	1	2	3
AA	1	0	0	1
GG	3	0	2	1
FF	1	0	0	1
	<u>82</u>	<u>18</u>	<u>30</u>	<u>34</u>

APPENDIX L
COUNTERPOINT

TABLE 1
IMITATIVE COUNTERPOINT

<u>Sonata No.</u>	<u>Measures</u>	<u>Interval of Imitation</u>
1 i	27	P4 above
1iii	1-2, 49-50, 57-58, 92-93 53-54, 61-62 79	P8 below A4 below m6 below
2 i	12-14, 14-16, 60-62, 62-64 24, 78	2 P8 above P8 below
2 ii	8, 30, 48	P8 below
2iii	13, 15, 63, 65	P8 below
3 i	1-5, 31-35 9-12, 46-48 38-39, 40-41	P8 below various intervals P8 below
4iii	1, 18, 20 14, 16; 36, 38; 46, 48	2 P8 & P5 below M2 below
5 i	7-8, 60-61 11-17, 70-77	2 P8 below various intervals
5 ii	1-3, 18-20	various intervals
5iii	1-3, 9-11, 25-28, 29-32	P8 below
6 i	6-7, 46-47 12-13 20-21, 24-25, 36- 37, 40-41, 52- 53, 56-57	P8 & m7 below 2 P8 above P11 above
7iii	1-2	P11 below

TABLE 1 (Cont.)

8 i	45-46, 49-50	P8 below
9 ii	11, 39	P8 below
10 i	28	P8 below
10 ii	1-3, 31-33, 40-42	M & m7 below
11 ii	12 17, 19	2 P8 above P8 below
12 i	6-7, 8-9, 41-42, 43-44 16 18 20-21, 58-59, 22-24, 60-62 37-38 50-51	M3 & P5 below P8 below 2 P8 below P8 below P8 above P12 below various intervals
12iii	5, 37, 58	P8 below
13 i	1-2, 28-29, 52-53 9, 13, 40, 60, 62	m6 below P8 below
14 i	12-15, 35-36, 57-58 16-18, 61-63	P5 below free imitation
15 i	1, 28, 42 26 13, 14, 54, 55 15, 56 18, 59	P5 below P4 above free imitation M6 below 2 P8 below
15 ii	1-2, 13-14, 17-18, 23-24, 27-28, 35, 39-40, 43-44	various intervals
16 i	11-12, 36-37	M6 below
<u>Sonatina No.</u>	<u>Measures</u>	<u>Interval of Imitation</u>
4	13, 14	P8 below
5	1-2, 5-6 16-17, 20-21	P8 below P12 below
6	29-30, 33-34, 63-64, 67-68	free imitation

TABLE 1 (Cont.)

18	12-15	free imitation
19	9, 11, 45, 47	free imitation
25	1-2, 5-6, 36-37 32-33, 71-73	P8 below P8 above
30	4-5	P8 below
32	1-4, 21-24, 40-43	P4 below
33	1-4, 45-48, 64-68	P8 below

TABLE 2
INVERTIBLE COUNTERPOINT

<u>Sonata No.</u>	<u>Measures</u>	<u>Interval of Inversion</u>
1 i	11-12, 39-40	triple octave
1 ii	14-16, 28-30, 36-38	octave
2 i	12-16 60-64	quadruple octave double octave
3iii	8-18, 57-67	triple octave
7 ii	6-7 10-11, 25-26 51-52	double octave double octave double octave
10iii	42-45, 140-143	double octave
12 i	20-24, 58-62	double octave
15iii	13-17, 46-50	triple octave
<u>Sonatina No.</u>	<u>Measures</u>	<u>Interval of Inversion</u>
24	1-6, 9-14 33-38, 41-46	double octave and twelfth

APPENDIX M

DIFFERENCE IN TEMPO/CHARACTER INDICATIONS BETWEEN
THE ORIGINAL EDITION AND THE MUSICA ANTIQUA BOHEMICA EDITION

<u>Work</u>	<u>Original Edition</u>	<u>Musica Antiqua Bohemica</u>
Sonata 2iii	Allegro	Allegro moderato
Sonata 5 i	Allegro Moderato	Moderato
Sonata 6 i	Allegro	Allegro moderato
Sonata 6 ii	Un poco lento	Lento
Sonata 8 i	m. 1 Allegro m. 31 Adagio	Allegro moderato Adagio non tanto
Sonata 8iii	no tempo for Vars. 1, 2, 3	Var. 1 Risoluto Var. 2 Cantabile Var. 3 Ben ritmico
Sonata 9 ii	Andante con moto. Arioso	[omitted]
Sonata 11 i	Allegro assai moderato	Allegretto assai moderato
Sonata 13 i	Allegro	Allegro non troppo
Sonata 14 i	Allegro non troppo	Allegro moderato
Sonata 14 ii	Andante con moto	Andante con tenerezza
Sonata 16 i	[no designation]	Moderato
Sonata 16iii	Allegro	Allegro vivace
Sonatina 22	Allegro	Allegro moderato

Additional Changes which do not seem significant:




























1. changes in capitalization (e.g. Andante quasi Allegretto became Andante quasi allegretto)
2. commas between words were omitted
3. changes in spelling of the word Menuet (The original edition used Menuet, Tempo di Menuet, and Tempo di Menuetto, and not Minuet.)
4. the word Variazioni was added to the music

APPENDIX N
TEMPI FOR SELECTED DANCES FROM THE EARLY 18TH CENTURY*

	<u>L'Affilard</u> 1705	<u>d'Ons-en-Bray</u> 1732	<u>LaChapelle</u> 1737	<u>Choquel</u> 1759
Menuet 3 or				
3-4	d. =70	d. =70	d. =126	-----
6-8	J. =75	-----	-----	-----
6-4	-----	-----	-----	d. =80
Gigue 6-8	J. =100	-----	-----	J. =104
6-4	-----	d. =112	d. =120	-----
3-8	J. =116	-----	-----	-----
Passepied				
3-8	J. =86	J. =100	-----	d. =96
3	-----	-----	d. =152	-----
Gavotte 2-2	d. =120	d. =97	d. =152	d. =126
Bourree 2-2	d. =120	d. =112	d. =120	-----


















* Kirkpatrick/METRONOME, pp. 40-46. See also Sachs/R AND T, pp. 313-315; Newman/BACH, p. 163; Mellers/COUPERIN, pp. 347-349. There are several instances of slight differences among these modern sources, since their authors consulted different editions of the primary sources, and mathematical rounding off in the process of converting the original directions into metronome markings resulted in different totals.

APPENDIX O
SUGGESTED METRONOME MARKINGS BY MOVEMENT

<u>Sonata</u>	<u>T/C</u>	<u>Indication</u>	<u>Meter</u>	<u>Shortest</u>	<u>Value</u>	<u>GF M.M.</u>	<u>SDF M.M.</u>
1	i	Allegretto	c		$\text{♩} = 69$	66	
	ii	Larghetto	3-4		$\text{♩} = 48$	44	
	iii	Allegro	2-4		$\text{♩} = 126$	126	
2	i	Un poco allegro	ϕ		$\text{♩} = 69$	63	
	ii	Andante assai	3-4		$\text{♩} = 52$	48	
	iii	Allegro	3-4		$\text{♩} = 126$	126	
3	i	Allegro ma non tanto	2-4		$\text{♩} = 66$	60	
	ii	Andantino	6-8		$\text{♩} = 35$	35	
	iii	Allegro	3-4		$\text{♩} = 126$	126	
4	i	Allegretto assai moderato	3-2		$\text{♩} = 72$	76	
	ii	Largo	c		$\text{♩} = 46$	46	
	iii	Presto	12-8		$\text{♩} = 88$	88	
5	i	Allegro moderato	2-4		$\text{♩} = 69$	69	
	ii	Andante	3-4		$\text{♩} = 56$	54	
	iii	Tempo di Menuetto	3-4		$\text{♩} = 144$	152	
6	i	Allegro	3-8		$\text{♩} = 46$	50	
	ii	Un poco lento	c		$\text{♩} = 36$	33	
	iii	Allegro assai	6-8		$\text{♩} = 88$	88	
7	i	Allegro moderato	3-4		$\text{♩} = 76$	84	
	ii	Andante sostenuto	3-4		$\text{♩} = 58$	58	
	iii	Allegro	2-4		$\text{♩} = 152$	138	
8	i	Allegro	ϕ		$\text{♩} = 69$	69	
	ii	Andante quasi allegretto	3-4		$\text{♩} = 69$	63	
	iii	Andantino	c		$\text{♩} = 66$	69	
9	i	Allegro	ϕ		$\text{♩} = 70$	76	
	ii	Arioso: Andante con moto	3-4		$\text{♩} = 56$	52	
	iii	Presto	6-8		$\text{♩} = 156$	144	

10	i	Mezzo allegro	c		J = 66	72
	ii	Largo	3-4		J = 60	56
	iii	Allegro assai	6-8		J. = 140	132
11	i	Allegro assai moderato	c		J = 66	66
	ii	Andantino un poco larghetto	3-4		J = 55	52
	iii	Allegro	2-4		J. = 132	126
12	i	Allegro non troppo	♩		J = 63	66
	ii	Un poco largo	3-4		J = 44	40
	iii	Allegro	3-4		J. = 132	126
13	i	Allegro	3-4		J. = 120	126
	ii	Andantino	2-4		J = 48	46
	iii	Allegro	6-8		J. = 98	96
14	i	Allegro non troppo	♩		J = 66	63
	ii	Andante con moto	2-4		J = 56	54
	iii	Allegro	3-4		J. = 126	132
15	i	Allegro non troppo	♩		J = 66	63
	ii	Andante	2-4		J = 52	48
	iii	Allegro	12-8		J. = 102	96
16	i	-----	♩		J = 66	63
	ii	Andante un poco vivace	2-4		J = 63	58
	iii	Allegro	6-8		J. = 96	92

<u>Sonatina</u>	<u>T/C</u>	<u>Indication</u>	<u>Meter</u>	<u>Shortest</u>	<u>Value</u>	<u>GF M.M.</u>	<u>SDF M.M.</u>
1		Rondo: Andante	2-4		J = 66	66	
2		Andantino	3-4		J = 63	60	
3		Allegro	2-4		J. = 144	152	
4		Mezzo allegro	c		J = 69	66	
5		Allegretto	2-4		J = 69	63	
6		Allegretto	2-4		J. = 116	126	
7		Allegro moderato	♩		J = 66	60	
8		Allegro assai	3-8		J. = 71	63	
9	i	Andante quasi allegretto	c		J = 84	84	
	9ii	Tempo di Menuet	3-4		J. = 104	96	
10		Allegretto	3-4		J. = 116	104	
11		Menuet	3-4		J. = 112	112	
12		Andantino quasi allegretto	2-4		J = 58	56	
13		Allegro non troppo	6-8		J. = 86	76	
14		Allegretto con spirito	2-4		J = 72	76	

15	Andante con moto quasi un poco allegretto	2-4		♩ = 63	56
16	Allegro	2-4		♩ = 138	116
17	Presto	3-8		♩. = 100	100
18	Andante quasi allegretto	2-4		♩ = 63	54
19	Allegretto	3-4		♩ = 126	120
20	Andante con moto	2-4		♩ = 55	44
21	Allegretto moderato	2-4		♩ = 66	63
22	Allegro	6-8		♩. = 72	72
23	Andante un poco allegretto	6-8		♩. = 66	60
24	Menuet	3-4		♩ = 126	120
25	Allegro	3-8		♩. = 80	66
26	Andantino quasi allegretto	2-4		♩ = 66	58
27	Un poco allegretto	3-8		♩. = 69	60
28	Tempo di Menuet	3-4		♩ = 104	96
29	Allegretto	3-8		♩. = 63	60
30	Andante un poco allegretto	2-4		♩ = 60	58
31	Allegretto	2-4		♩ = 65	63
32	Rondo: Andante con moto quasi mezzo allegretto	2-4		♩ = 58	58
33	Allegro	2-4		♩ = 120	104
34	Presto	6-8		♩. = 88	88

APPENDIX P
 RANGE AND AVERAGE OF TEMPO CATEGORIES IN BENDA'S WORKS

TABLE 1
 ACCORDING TO GEORGE FEE

	F	^c F	F	♩	F	²⁻⁴ ₃ F	F	³⁻⁴ ₃ F	F	³⁻² ₃ F	³⁻⁸ ₃ F	⁶⁻⁸ ₃ F	¹²⁻⁸ ₃ F
1. VERY FAST													
Presto													
Allegro assai													
2. FAST													
Allegro													
3. MODERATE													
Modified Allegro (to slower side)													
Allegretto													
Andante													
No tempo													
4. SLOW													
Largo													
Un poco lento													
5. MENUET													

(66-69) 84
 (63-69) (48-69) (65-72) (60-116) (52-69) (63-124)
 (57-74)
 (56-60) 54
 (104-112)
 (104-149)
 (104-112)
 (66-86)
 (140-156)
 (120-132)
 (172-198)
 (108-125)

TABLE 2
 ACCORDING TO SUSAN DERSNAH FEE

1. VERY FAST Presto Allegro assai	—	—	—	—	—	63 100 — 88 (132-144) 138	12-8 88
2. FAST Allegro	—	(69-76) 73	(104-152) 127	(126-132) 127	50 —	66 — 84 (72-96)	96
3. MODERATE Modified Allegro (to slower side) Allegretto Andante No tempo	68 (66-72)	84 69 63 57 65 (44-69) (60-66) (58-76)	79 54 69 95 (54-102) (48-83) (60-120)	76 —	60 60 35 68 (60-76)	—	—
4. SLOW Largo Un poco lento	33	46 —	—	40 —	—	—	—
5. MENUET	—	—	—	—	—	—	—

(96-152)
 (96-112)
 — 104 123

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