

THE *ESSERCIZII MUSICI*: A STUDY
OF THE LATE BAROQUE SONATA
Frederick Wallace Volcansek, Jr., B.A.

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APPROVED

Deanna D. Bush, Major Professor
Lester D. Brothers, Minor Professor
Mark McKnight, Committee Member
Thomas S. Clark, Dean of the College of Music
C. Neal Tate, Dean of the Robert B. Toulouse
School of Graduate Studies

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Telemann's *Essercizii musici* is a seminal publication of the 1730's representative of the state of the sonata in Germany at that time. Telemann's music has been largely viewed in negative terms, presumably because of its lack of originality, with the result that the collection's content has been treated in a perfunctory manner. This thesis presents a reappraisal of the *Essercizii musici* based on criteria presented in Quantz's *Versuch*. A major source of the period, the *Versuch* provides an analytical framework for a deeper understanding of the sonatas that comprise Telemann's last publication. A comparison of contemporary publications of similarly titled collections establishes an historical framework for assessing the importance of the *Essercizii musici* as part of a tradition of publications with didactic objectives that may be traced to the late 17th century.

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INTRODUCTION

Georg Philipp Telemann was considered by his contemporaries to be one of the greatest composers in Germany. He was a prolific composer who wrote both vocal and instrumental works in every genre of the time. He is especially known today for his sonatas, and he himself stated in his autobiographies that he considered his trios to be his finest works.¹ Like Bach, he published collections of his own music and it is the last of his 44 publications, the *Essercizii musici*, that is the focus of this study.

Description of the Publication

The *Essercizii musici* is a collection of twenty-four sonatas consisting of two sets of 12 sonatas: twelve trio sonatas and twelve solo sonatas. The sonatas are scored for six different instruments including: the violin, flute, viola da gamba, recorder, oboe, and harpsichord. Each instrument is featured in two solos and four trios. The collection was published sometime after the publication of his autobiography of 1739 and before an advertisement in the *Hamburger Correspondent* in 1740.² The precise date of publication has not yet been ascertained.³

¹ Telemann, "Selbstbiographie," 1718, *Selbstbiographien deutscher Musiker des 18. Jahrhunderts*, Ed., Willi Kahl (Köln: Staufien, 1948), 220.

² Martin Ruhnke, *Telemann Werke Verzeichnis*, 3 vols., (Kassel: Barenreiter, 1984), I, 25. Martin Ruhnke states that the advertisement in the *Hamburger Correspondent* is the first possible mention of the *Essercizii musici*, because in his autobiography of 1739, Telemann lists a catalog of his works in which there are 43 publications and the *Essercizii musici* is not mentioned. However, there are 44 engraved plates for sale in the *Hamburger correspondent*

The publication consists of three sets of part books: books 1 and 2 contain the parts for the melody instruments; book 3 contains the basso continuo for the solo and trio sonatas.

Table 1: Organization of the *Essercizii musici*

| | Part-Book 1 | Part-Book 2 | Part-Book 3 |
|---------|-----------------|-----------------|----------------|
| Sonata | Instrument | Instrument | Basso Continuo |
| Solo 1 | Violin | ----- | |
| Trio 1 | Flauto Dolce | Oboe | |
| Solo 2 | ----- | Flauto Traverso | |
| Trio 2 | Cembalo | Viola da Gamba | |
| Solo 3 | Viola da Gamba | ----- | |
| Trio 3 | Violin | Oboe | |
| Solo 4 | ----- | Flauto Dolce | |
| Trio 4 | Cembalo | Flauto Traverso | |
| Solo 5 | Oboe | ----- | |
| Trio 5 | Flauto Dolce | Violin | |
| Solo 6 | ----- | Cembalo | ----- |
| Trio 6 | Viola da Gamba | Flauto Traverso | |
| Solo 7 | Violin | ----- | |
| Trio 7 | Flauto Dolce | Viola da Gamba | |
| Solo 8 | ----- | Flauto Traverso | |
| Trio 8 | Cembalo | Flauto Dolce | |
| Solo 9 | Viola da Gamba | ----- | |
| Trio 9 | Flauto Traverso | Violin | |
| Solo 10 | ----- | Flauto Dolce | |
| Trio 10 | Viola da Gamba | Violin | |
| Solo 11 | Oboe | ----- | |
| Trio 11 | Flauto Traverso | Oboe | |
| Solo 12 | ----- | Cembalo | ----- |
| Trio 12 | Cembalo | Oboe | |

in 1740 and according to Martin Ruhnke, it is assumed that the *Essercizii musici* is the 44th engraved plate advertised for sale.

³ Telemann, *Essercizii musici*, New York: Performers' Facsimiles, 1996. The source of the *Essercizii musici* is Telemann's own plates for this publication. A copy exists in the Library of Congress and I have used a facsimile of that copy as my source for this thesis.

In table 1 that summarizes the contents of the *Essercizii musici*, the dotted line indicates the absence of music in that part book. As table 1 illustrates, the collection alternates between solo sonatas and trio sonatas with 2 notable exceptions: Sonatas 6 and 12 are in fact for *cembalo* solo.

Dating of the Publication

Bryan Stewart's investigation of Telemann's instrumental works revealed that the sonatas included within the *Essercizii musici* were possibly composed up to ten years prior to their date of publication.⁴ Stewart dates the trio sonatas to circa 1730. We also know from research conducted by Jeanne Swack, that the solo sonatas date no later than 1735. Notably, Swack states that with the exception of some sonatas in the *Essercizii musici*, and the *Six sonates à violon seul*, Telemann typically composed his sonatas shortly before they were published.⁵ It is curious that in compiling materials for the *Essercizii musici* Telemann departed from his normal practice of composing new material for publication. In my conclusions I propose some possible reasons why Telemann departed from his normal work habit to publish a collection of sonatas of previously composed material.

Current State of Research

Research on Telemann in the English language consists of a few dissertations and an outdated translation of Richard Petzoldt's biography.⁶

⁴ Martin Ruhnke, *Telemann Werke Verzeichnis*, 3 vols., I, 25. Brian Stewart provides possible dates for the sonatas found in the *Essercizii musici*.

⁵ Jeanne Swack, "Solo Sonatas of Telemann," diss., Yale U, 1988, 3-4.

⁶ Jeanne Swack, "Telemann Research since 1975," *Acta Musicologica*, 64, (1992), 139.

Two recent resources noted above include the dissertations by Jeanne Swack, and Steve Zohn. Swack's study focuses exclusively on the solo sonatas of Telemann, while Zohn's work examines Telemann's ensemble sonatas. Both are important because these studies trace Telemann's stylistic development in terms of his approach to the Baroque sonata. Neither scholar, however, examines in depth the sonatas contained in the *Essercizii musici*, doubtless because the collection contains sonatas representing two genres. Thus the collection itself has never before been examined as a single entity.

During Telemann's lifetime, he was regarded as one of the most successful and revered composers of the period. It is therefore striking that so little is known about his music today and in particular, the *Essercizii musici*. This is perhaps understandable given more recent assessments of Telemann's work, such as is found in William S. Newman's, *The Sonata in the Baroque Era*, where he summarily dismisses Telemann's sonatas for their lack of originality. In her article on Telemann in *Acta Musicologica*, Swack quotes a passage from this book and I think it appropriate to repeat it here.

The customary historical evaluation of Telemann as a fluent, popular, highly prolific, but not very original composer seems to require no special qualifications after a review of the sonatas.⁷

Assessments such as this perpetuate the view that Telemann's music is routine and therefore unworthy of serious consideration. Given his nineteenth-century bias towards Telemann it is not surprising that he devotes only a few pages to Telemann's large output of sonatas, making his assessment of these works questionable at best.

⁷ William Newman, *The Sonata in the Baroque Era*, (New York: W.W. Norton, 1972), 288.

In evaluating music of the Baroque period, it is essential that we distinguish between quality and originality. In the nineteenth century, quality was equated with originality, while eighteenth-century musicians assumed a more practical outlook. Composers in Telemann's day considered themselves craftsmen or artisans; concern for originality stressed in Newman's evaluation did not fully arise until the nineteenth century.

Analytical Methodology

How then are we to assess Telemann's music and, in particular the significance of Telemann's *Essercizii musici* as an example of late Baroque culture? To answer this question, it is necessary to evaluate Telemann's music according to the standards of the culture in which this collection of music was published. In order to accomplish this task the author has chosen a treatise written by one of Telemann's contemporaries, Quantz, that provides a set of criteria by which to ascertain the stylistic merits of an eighteenth-century composition.

Quantz's treatise of 1750, "*Versuch einer Anweisung die Flöte Traversiere zu spielen*," not only describes his method of playing the flute, but how to judge the quality of a musical composition.⁸ Quantz's criteria are specific, and will be used in chapters 2 and 3 as the basis for an analysis of the sonatas.

⁸ Johann Joachim Quantz, *On playing the flute*, (New York: Schirmer Books, 1966).

CHAPTER 1

TELEMANN'S FINAL PUBLICATION IN CONTEXT

The *Essercizii musici* is a collection of music that follows a tradition of publications given the title of "exercises" popular in the late seventeenth and through the mid-eighteenth centuries. Telemann's collection is unique among other collections examined in this study because these collections with similar titles consist of works written exclusively for the keyboard (harpsichord and organ). The *Essercizii musici*, by contrast, comprises works scored for multiple instruments: other collections of sonatas examined include works scored for either one or two string instruments. The inclusion of sonatas written for six different instruments in the *Essercizii musici*, sets this collection apart from other publications of sonatas of the period, including those not specifically designated by the title *Essercizii*, or its counterpart in German, *Übung*.

Telemann failed to indicate the purpose for publishing this particular collection of sonatas. Unlike comparable collections to be discussed shortly, the *Essercizii musici* contains neither a dedication page, nor a preface that would help us to understand its intended use. It is therefore left to scholars to ascertain its value and importance by placing the body of music included in the publication within the context of late Baroque music.

To properly assess the *Essercizii musici* and better understand its intended purpose, I will begin my study of the collection by comparing it to some well-known collections of the period also entitled *Essercizii*, or *Übung*. To my knowledge, there have been no other studies of this type undertaken.

Telemann's Career ⁹ (1681-1767)

Another context for assessing the contents and makeup of the *Essercizii musici* is to place it within the composer's compositional oeuvre and the composer's changing work environment. Knowledge of the content and organization of earlier collections and the unique circumstances surrounding their creation will shed light on the "meaning" of the *Essercizii musici*.

The following overview of Telemann's career highlights key events that took place at different times and locals leading up to the creation and publication of the *Essercizii musici*

Georg Philipp Telemann was active as a musician throughout most of his life. He was a prolific composer who wrote music for patrons of the church, court, and for various student organizations (collegia). He engaged himself in numerous administrative and musical activities in his capacity as director of student collegiums, opera houses in several cities in Germany and working for major churches within those cities.

⁹ Richard Petzoldt, *Georg Philipp Telemann*, (London, New York: Oxford University Press, 1974); Martin Ruhnke, "Georg Philipp Telemann," *The New Grove Dictionary of Music and Musicians*, XVIII, 647-659. My primary source of information about Telemann's life comes from his autobiography of 1739. I confirmed the information with Richard Petzoldt's biography and in the entry on Telemann in the New Grove.

Magdeburg (1691-1693)

Telemann began his studies at age ten in Magdeburg at the Altstädter Schule where he was trained in the traditional subjects of the time as well as learning how to play several musical instruments including the flute, violin and the zither.

In my school I learned the conventional subjects, namely reading, writing and the catechism...¹⁰

Zellerfeld (1693-1697)

In 1693, Telemann was sent to Zellerfeld to continue his academic studies under the tutelage of Caspar Calvoer. Evidence of Telemann's quickly growing musical talent is evidenced by the fact that at age twelve he composed the opera *Sigismundus* and sang the principal role.

Hildesheim (1697-1701)

From Zellerfeld, Telemann went to the gymnasium in Hildesheim to prepare for university. While there he continued his academic studies and also continued to study music privately. In 1701 while on route to the University in Leipzig, he stopped at Halle where he met George Frederic Händel. Telemann states in his autobiography that he and Handel "were on the same side when it came to composing melodies."¹¹

¹⁰ Telemann, "Selbstbiographie," 1739, *Selbstbiographien Deutscher Musiker des XVIII Jahrhunderts*, ed. Kahl, W. In den meinern Schulen lernte ich das gewöhnliche, nemlich Lesen, Schreiben, den Catechismum und etwas Latein.

¹¹ Telemann, op. cit., 204 "in melodischen,...,hatten Händel und ich, ben össtern besuchen auf beiden Seiten, wie auf schriftlich, eine stete Beschäftigung."

Leipzig (1701-1705)

In Leipzig, Telemann began to establish a reputation for himself as a composer and set work habits that would remain with him for the rest of his musical career. Shortly after his arrival, he gained recognition as a promising composer for his setting of the sixth Psalm which was performed at the Thomaskirche. The Bürgermeister, Herr D. Romanus, was so impressed he asked Telemann to write a new composition every two weeks for the Thomaskirche.

Through Telemann's association with the Thomaskirche he made the acquaintance of Johann Kuhnau who had been appointed Kantor of the Thomaskirche the same year that Telemann arrived in Leipzig. In his autobiography, Telemann states that he learned how to write fugues and counterpoint by studying Kuhnau's works. It is noteworthy that Kuhnau had by that time already published four sets of keyboard works, among them, a collection of suites entitled *Neuer Clavier Übung* (1689, 1692). It is likely given Telemann's interest in Kuhnau's music that he was familiar with these collections, including his best known collection, *Biblische Historien*, multi-movement sonatas with programmatic references to the Old Testament.

In 1702, only a little more than a year after he had been in Leipzig, Telemann started a collegium musicum. This created a venue for him to have his compositions performed in public by students and professionals. At about the same time, he also became director of the Leipzig Opera.

While Telemann was in Leipzig, he traveled twice to Berlin where he heard an opera by Bononcini.¹² These travels are evidence of Telemann's increasing exposure to recently imported Italianate dramatic music.

¹² Georg Philipp Telemann, op. cit., 204.

In 1704, a new organ was built in the Neue Kirche in Leipzig and Telemann applied for the position of organist and director of music, a post which further increased his involvement in the musical life of Leipzig.

Thus Telemann established in Leipzig, the basis for work habits that lasted throughout his musical career. He wrote music for the opera, he wrote music and conducted performances for the collegium musicum, he was a church organist, and wrote music regularly for the principal church of the city.

Sorau (1705-1706)

Telemann's next move was to the court of Erdmann von Promnitz in Sorau, Poland. His patron, count von Promnitz, had recently completed a European tour where he acquired a love of French instrumental music. As an employee of the count, Telemann was obliged to write music according to his patron's taste. He states in his autobiography that he wrote in the French style of Lully and Campra upon request of the count.

Telemann was able to travel while in Sorau and he used this opportunity to journey to Krakow and parts of Silesia. Through these travels he became acquainted with yet another style, Polish folk music. It clearly held a special fascination for him as he states in a passage from his 1739 autobiography:

One could collect enough ideas in eight days to last one's whole life.¹³

¹³ Telemann, op. cit., 205. "Ein Ausmerchender könnte von ihnen, in 8. Tagen, Gedanken für ein ganzes Leben erschnappen."

Telemann profited from these journeys and the new musical traditions he encountered and incorporated it into his own music. He states that he wrote in a Polish style and disguised it in an Italian coat for many of his concertos and trios.¹⁴ This statement provides insights into an understanding of the style in some of the sonatas included in the *Essercizii musici* as will be demonstrated in chapters 2 and 3 in my analyses of the sonatas in the *Essercizii musici*.¹⁵

Eisenach (1706-1712)

Telemann's next move was to Eisenach where he received the position of court Kappellmeister. The town of Bach's birth, it is also where Bach began his musical training. In Eisenach, Telemann worked with Pantaleon Hebenstreit, composing ouvertures, concertos and various other chamber works for the court orchestra. In his capacity as chamber music composer, Telemann was called upon to use his skills in writing in the popular genres associated with the French, (ouvertures) and Italian (concertos and presumably solo and trio sonatas) styles. He was also required to write a certain amount of music for the Hofkapelle. In his autobiography he notes how he wrote four cycles of church cantatas as well as commemorative cantatas for saint's days and other festive occasions.

¹⁴ Ibid. "Ich habe, nach der Zeit, verschiedene grosse Concerte und Trii in dieser Art geschrieben, die ich einen italiänischen Rod, mit abgewechselten Adagi und Allegri, eingelleidet."

¹⁵ The polish style is described in Zohn's dissertation as being closely associated with the "mixed taste."¹⁵ It is characterized by the use of Polonaises and Mazurkas, as well as dotted rhythmic patterns. Zohn also states that none of Telemann's trios can be definitely linked to his Sorau period.¹⁵ What is important is that Zohn links the Polish style to the "mixed taste," which is characteristic of Telemann's late sonatas, including those in the *Essercizii musici*.

Frankfurt (1712-1721)

In 1712, Telemann was appointed as a Kappellmeister at the Barfüßerkirche or Church of the Barefoot Friars in Frankfurt. During his sojourn in Frankfurt, Telemann was tirelessly involved in every aspect of musical life of the city. He was selected to be director of the collegium musicum for the Frauenstein Society,¹⁶ an organization of musicians who gathered together for the enjoyment of making and listening to music. He also organized weekly concerts for the general public, much as he had done in Leipzig, and composed various chamber works for these public performances. Telemann also accepted the position of music director at the Lutheran church of St. Catherine, for which institution he wrote various liturgical and chamber music.

During his tenure in Frankfurt, he traveled to Dresden where he heard an Italian opera by Lotti, and a French opera by Schmid, as well as other works by the important theorist Heinichen.¹⁷ As he had done previously while in Leipzig and in Sorau, Telemann continued to broaden his exposure to the various styles of other contemporary composers through his travels. His ongoing interest in music written in the latest French and Italian styles, as will be demonstrated in chapters 2 and 3, is manifest in the *Essercizii musici* and helps to explain the collection's unique content and organization.

¹⁶ Martin Ruhnke states in the New Grove that this was a society of the aristocracy and the bourgeoisie. Martin Ruhnke, *The New Grove North European Baroque Masters*, ed. Stanley Sadie, 290.

¹⁷ Telemann, op. cit., 209.

Hamburg (1721-1767)

In July of 1721, Telemann moved to Hamburg, the city where he would live and work for the rest of his life. He had been offered the position made vacant by Joachim Gerstenbüttell, as Kantor of the Johanneum. This position involved the supervision of music for the Gymnasium and the five principal churches in Hamburg. In addition, he wrote works for and directed the collegium musicum and the Hamburg Opera. It is likely he already established connections with the Hamburg Opera before his arrival in the city in 1721 because his opera, *Der geduldige Socrates*, had been performed there in January earlier that same year.¹⁸

When Johann Kuhnau passed away in 1722, Telemann was immediately invited to replace him. At this point in Telemann's career, he was regarded as one of the most sought after composers in Germany. It was during the more than 40 years he resided in Hamburg that Telemann composed some of his most famous works, including the sonatas that are found in the *Essercizii musici*, the subject of this thesis.

Telemann's Publications

Telemann lists 43 works in his autobiography of 1739. The list does not include the *Essercizii musici*, hence it is assumed that he published the sometime after 1739. The list of publications included in his autobiography discloses his involvement with every major genre of the late Baroque. Some of the works listed are specifically devoted to instruction, and it is these works along with his *Essercizii musici* that are of particular interest in this

¹⁸ Martin Ruhnke, "Telemann," *The New Grove Dictionary of Music and Musicians*, 20 vols., (London: Macmillan Publishers, 1980), XVIII, 649.

study. The list that follows is copied from his 1739 autobiography.¹⁹ (See Table 1.1) The table discloses that Telemann divided his work list into 2 parts: vocal music is listed first, followed by his instrumental works. It is notable that of the 43 published works Telemann lists, thirteen of them are collections of sonatas, comprising solo sonatas, trio sonatas and quartets. (Table 1.1)

Table 1.1

Telemann's Publication's Listed in his Autobiography of 1739

1. Harmonischer Gottesdienst, ein Jahrgang, mit 1 Stimme, 1 Instrument und GB.
2. Dessen Fortsetzung mit 1 Stimme, 2 Instr. und GB.
3. Auszüge der Arien aus einem Jarhange, im (kisnerschen) Verlage
4. Evangelische Jubelmusik, 2 Cantaten
5. 6 weltliche Cantaten
7. Lustige Arien aus der Oper "Adelheid"
8. "Pimpinon," ein Zwischenspiel: 6 moralische Cantaten, mit 1 Stimme und GB
9. 6 dergleichen mit 1 Stimme, 1 Instr. und GB: 12 geistliche Canons, mit 2, 3, und 4 Stimme
10. Ein Choralbuch
11. Sonaten ohne Baß, für 2 Flöten oder Violin.
12. Methodische Sonaten mit Manieren für Violin oder Travers. und GB.
13. Deren Fortsetzung
14. Erstes Siebenmahl Sieben und ein Menuet
15. Zweites dergleichen
16. Heldenmusik
17. Eine Ouvertür und Suite.
18. 6 Quadri, für Travers, Violin, Gambe, oder Violoncel, und GB
19. Neue Sonatinen für Clavier
20. 3 methodische Trii und 3 schertzende Sonaten, für die Trav. ohne Baß.
21. 36 Clavierfantasien
22. 12 dergleichen für die Trav. ohne Baß
23. 13 für die Gambe
24. Tafelmusik, mit vierlerley Instrumenten
25. 6 Quadri oder Trii, mit 2 Violin oder Trav. und 2 Violoncells
26. 12 Soli, für Trav. oder Violin und GB.
27. 6 Concerte und Suiten fürs Clavier und Trav.
28. Corellisirende Sonaten, mit 2 Violin oder Travers. und GB.
29. Melodische Scherze mit Violin Bratsche und GB.
30. 6 Trii für 2 Traversen und GB. in Paris, nach einem ergriffenen Ms. gestochen

¹⁹ Telemann, op. cit., 213-214.

woselbst auch in einem Jahre, nemlich 1730, sieben von meinen hiesigen Wercken nachgedruckt worden.

31. 24. fugirende Choräle für Orgel und Clav.
32. Lustiger Mischmasch oder Scotländische Stücke, fürs Clav. und andere Instrum.
33. 6. Ouverturen mit 2 Violin, Bratsche, 2 Waldhörnern und GB.
34. Musikmeister, allerhand Musikarten zum Singen und Spielen enthaltend.
35. Singe, Spiele, und Generlbaß Uebungen
36. Arien, Exempel und Regeln zum Generalbaß.
37. 6 neue Quatuors, mit Instr. wie die vorigen, in Paris gedruckt.
38. 6 Sonaten, in 18 melodischen Canons, für 2 Trav. oder Violin ohne Baß.
39. Galanterie, Fugen und kleine Stücke fürs Clavier.
40. Symphonien, mit 2 Violin, einem Waldhorn und GB.
41. Beschreibung einer Augen Orgel, aus dem Französischen.
42. 6 Soli, für Violin. und GB.
43. 6 Duette oder Trii, für Violin mit und ohne GB.

In most of these 13 collections of sonatas, Telemann followed the convention of publishing his works in sets of six or twelve. He adheres to this organizational scheme in the publication of the *Essercizii*, comprising as it does of two sets of six works for solo instruments, and an equal number of trio sonatas.

As was noted earlier, several of Telemann's collections have as their primary function, a pedagogical objective. *Der getreue Musikmeister* is an example of just such a publication, as the title page states:

The faithful Music-Master, who intends to supply all kinds of musical pieces, as much for singers as for instrumentalists, for various voices and nearly all customary instruments, and also moral, operatic, and other arias and TRIOS, DUETS, SOLOS etc. SONATAS, OUVERTURES, etc., and also containing FUGUES, COUNTERPOINTS, CANONS, etc. hence almost everything which occurs in music, intended to be played according to the Italian, French, English, Polish, and as much serious as lively and entertaining manner, every 14 days in one LECTION by Telemann²⁰

²⁰ Martin Ruhnke, *Telemann Werke Verzeichnis*, 3 vols., I, 242-243.

Keeping with its pedagogical aim, Telemann provides his subscribers with a collection that contains works that embody all of the important national styles and genres of the day. He aimed the publication at members of aristocratic families, students, and musical amateurs, as he states later on in the preface:

...where various aristocratic families count virtuosi of both sexes among their members, where so many skilled students place their hopes upon music that it will live here perpetually....
I have nothing further to present other than to solicit from the musical amateurs an opinion well-disposed toward me, as much over this as my other work, that I remain, your most humble and obedient Telemann.²¹

His stated goal compositionally was to create music that represented the diverse styles and genres popular during the late Baroque for the edification and entertainment of musical amateurs.

The *Sonate Metodiche* of 1728 and the *Continuation des Sonates Méthodiques*, of 1732 are two publications with one primary pedagogical objective: instruction in the art of ornamentation. The following example documents Telemann's ornamented version of a simple melody. (Example 1.1)²²

²¹ Ibid.

²² Telemann, *Sonates Methodiches*, Performers' Facsimiles, New York.

Similar Collections by:

Kuhnau, Krieger, Lübeck, Bach, and Scarlatti

There are a number of publications in the late Baroque period that contain the word "exercises" in their title. The one distinguishing hallmark among these publications and Telemann's *Essercizii musici*, is the choice of instrumentation. The publications to be discussed here are scored specifically for the keyboard, whereas Telemann's *Essercizii musici* is scored for six different instruments: the violin, flute, viola da gamba, recorder and harpsichord.

Neuer Clavier Übung, erster und andrer Theil (1689, 1692)

Johann Kuhnau (1660-1722)

Johann Kuhnau was a composer, keyboardist, music theorist, and author. He is best known for being Kantor at the Thomaskirche in Leipzig, where he was succeeded by J. S. Bach in 1722.

Kuhnau's *Neuer Clavier Übung* consists of two parts: the first was published in 1689; the second in 1692. Each part of the publication consists of seven suites organized by their key. Part one contains suites in the major mode organized in ascending diatonic order from C in number 1 to A in number 6. Number 7 in B-flat breaks the pattern of diatonic movement. Part 2 repeats the pattern in the minor mode. (Table 1.2)

Table 1.2:

Neuer Clavier-Übung, erster und anderer Theil. Johann Kuhnau, 1689,1692.

Partie Nr. 1:

Key: Movements

Partien 1: C - prelude - allemande - courrante - sarabante - gigue
Partien 2: D - prelude - allemande - courrante - sarabante - gigue
Partien 3: E - prelude - allemande - courrante - sarabante - menuet
Partien 4: F - sonatina - allemande - courrante - sarabante - gigue
Partien 5: G - prelude - allemande - courrante - sarabante - gigue
Partien 6: A - prelude - allemande - courrante - aria - gigue
Partien 7: B-flat - prelude - allemande - courrante - sarabante - gigue

Partie Nr. 2:

Key: Movements

Partien 1: c - prelude - allemande - courrante - sarabante - double - gigue
Partien 2: d - prelude - allemande - double - courrante - sarabante - bourree
Partien 3: e - prelude - allemande - courrante - sarabante - double - gigue
Partien 4: f - prelude - ciacona - allemande - courrante - sarabante - aria
Partien 5: g - prelude - allemande - courrante - sarabante - double
Partien 6: a - prelude - allemande - courrante - sarabante - menuet
Partien 7: h - prelude - allemande - courrante - sarabante - gavotte - gigue
Sonata B-flat - *Da Capo*

The most striking feature of the entire collection is the final work in part two, a sonata in B-flat, a work that almost seems out of place in a collection of 14 suites. According to George Buelow's, this sonata is singular in the history of German harpsichord music as it is the first German keyboard sonata of the late Baroque period.²³ The suites that precede the sonata conform to the standard model of suites that existed in Germany at the time. Kuhnau draws

²³ Buelow, "Kuhnau, Johann," *The New Grove Dictionary of Music and Musicians*, 20 vols., (London: Macmillan Publishers, 1980), X, 298-302.

special attention to the sonata in his preface, "I have also added a sonata in B-flat at the end, which should similarly please the [music] lover."²⁴

Kuhnau's statement concerning the sonata and his dedication to "All [music] lovers," included in the preface to the *Neuer Clavier Übung*, indicates that Kuhnau composed this unique collection of keyboard works with all musicians in mind, i.e. amateurs and connoisseurs.

Anmuthige Clavier Übung, (1699)
Johann Krieger, (1651-1735)

Johann Krieger was the organist and choir director at St. Johannis in Zittau, where he worked for 53 years. Krieger's *Anmuthige Clavier Übung* of 1699 consists of preludes, ricercare, fugues, toccatas, fantasias, and one chaconne. It is a collection that includes the popular genres for keyboard of the time, not including those associated with dance music, i.e. suites like those represented in Kuhnau's collection. (Table 1.3)

²⁴ Kuhnau, *Neuer Clavier Übung ander Theil*, New York: Performers' Facsimile Editions, 1996.

Table1.3: Content page taken from Krieger's *Anmuthige Clavier Übung*²⁵

| Verzeichniß der Clavier-Stücke welche hierinnen zu finden. | | | | | | | | | | Pag. r. |
|--|------------|------------------------|--------------|---|---|---|---|---|---|---------|
| I. | Praeludium | aus E. | - | - | - | - | - | - | - | 2 |
| II. | Ricercar | aus E. | - | - | - | - | - | - | - | 6 |
| III. | Ricercar | aus F. | - | - | - | - | - | - | - | 8 |
| IV. | Praeludium | aus F. | - | - | - | - | - | - | - | 9 |
| V. | Praeludium | aus G ^h . | - | - | - | - | - | - | - | 10 |
| VI. | Fuga | - aus G ^h . | - | - | - | - | - | - | - | 12 |
| VII. | Ricercar | aus A. | - | - | - | - | - | - | - | 14 |
| VIII. | Ricercar | aus B. | - | - | - | - | - | - | - | 17 |
| IX. | Praeludium | aus A. | - | - | - | - | - | - | - | 18 |
| X. | Praeludium | aus B. | - | - | - | - | - | - | - | 20 |
| XI. | Fuga | - aus C. | Thema I. | - | - | - | - | - | - | 22 |
| XII. | - | - | Thema II. | - | - | - | - | - | - | 24 |
| XIII. | - | - | Thema III. | - | - | - | - | - | - | 26 |
| XIV. | - | - | Thema IV. | - | - | - | - | - | - | 28 |
| XV. | - | - | à 4. Themat. | - | - | - | - | - | - | 32 |
| XVI. | Praeludium | aus C. | - | - | - | - | - | - | - | 34 |
| XVII. | Ricercar | aus G ^b . | - | - | - | - | - | - | - | 38 |
| XVIII. | Praeludium | aus G ^b . | - | - | - | - | - | - | - | 39 |
| XIX. | Fuga | aus D. | - | - | - | - | - | - | - | 42 |
| XX. | Fantasia | aus D. | - | - | - | - | - | - | - | 44 |
| XXI. | Praeludium | aus A ^x . | - | - | - | - | - | - | - | 46 |
| XXII. | Toccatà | aus D ^x . | - | - | - | - | - | - | - | 49 |
| XXIII. | Praeludium | aus C ^b . | - | - | - | - | - | - | - | 52 |
| XXIV. | Giaccona | aus G ^b . | - | - | - | - | - | - | - | 64 |
| XXV. | Toccatà | nuff dem Pedal | aus C. | - | - | - | - | - | - | Præ- |

The preface of Krieger's collection contains a dedication to "All lovers of the Keyboard,"²⁶ recalling the language of Kuhnau's dedication in his preface of the *Neuer Clavier Übung*.

A striking feature in Krieger's collection is the inclusion of five fugues. The first four present a fugue based on a single subject, while the fifth presents a fugue based on each of the subjects presented in the previous four fugues. These fugues present not only a technical challenge to the performer, but specifically demonstrate the composer's aptitude in constructing a fugue with multiple themes, enhancing the didactic value of the collection.

(Example 1.2)

²⁵ Johann Krieger, *Anmuthige Clavier Übung*, 1698. Performers' Facsimiles, New York. Content page taken from Krieger's Collection.

²⁶ Joahnn Krieger, *Anmuthige Clavier-Übung*, "Allen Liebhabern deß Claviers wolmeinend mitgetheilet."

Example 1.2: Fugue in C major à 4 Themati, mm. 1-13.

28 a 4. Themati, Fuga. di Joh. Krieger.

The last keyboard work in this collection is a toccata with a part written especially for the pedal, a feature of the work that Krieger draws special attention to in the preface where he mentions "a toccata especially for the pedal."²⁷ Krieger, like Kuhnau concludes his collection with a unique composition, in this case a toccata for pedal. Again recalling Kuhnau's dedication, which Krieger states in his preface was meant to please music lovers. While Kuhnau and Krieger's *Übungen* are different in the genres they explore, both, interestingly, conclude with a composition unique to their respective collections.

Clavier Übung, (1728)
Vincent Lübeck (1654-1740)

The *Clavier Übung* by Vincent Lübeck is a curious collection containing four works, each an example of a different genre of keyboard music: a prelude and fugue, a suite with the standard order of movements, and a chaconne based on a German hymn.

²⁷ Johann Krieger, op. cit. "und einer auf das Pedal gerichteten Toccata;"

Vincent Lübeck was a German composer and organist who worked from 1702 to 1740 as an organist at the church of St. Nicolai in Hamburg. Written in 1728 by Lübeck at the venerable age of 74, the collection was composed at a time when Telemann gathering materials for the *Essercizii musici* published in Hamburg circa 1739 some ten years later. The title of the collection translates as follows:

Keyboard Exercise
consisting of
Prelude, Fugue, Allemande
Courante, Sarabande and Gigue
as well as
an addition from the song
Lobt Gott ihr Christen allzugleich
in a chaconne.
On request of some good friends published by
Vincent Lübeck²⁸

This set of "exercises" contains fewer pieces than the sets by Kuhnau and Krieger and does not appear to be an exhaustive attempt to explore a single genre, as did Kuhnau's collection, or the wide-ranging genres found in Krieger's collection. Like their collections however, Lübeck's contains a special piece at the end, which is announced by the composer in the preface: a chaconne based on the Lutheran chorale, "Lobt Gott ihr Christen allzugleich." Lübeck's relatively simple setting of this hymn is a practical demonstration of a baroque groundbass form set to a traditional German chorale. While this chaconne bass does not follow the common chord progression of I-V-IV-V-I,

²⁸ Vincent Lubeck, *Clavier Übung*. Peters Edition.

it is worth mentioning that Lübeck, like Bach in the Goldberg Variations, chose a familiar melody as the theme for his variations.²⁹ (Example 1.3)

Example 1.3: "Lobt Gott ihr Christen allzugleich," mm. 1-33.

from Lübeck's *Clavier Übung*

Zugabe:
Lobt Gott ihr Christen allzugleich

Chaconne

Lobt Gott ihr Christen allzugleich

Clavier Übung (1731, 1735, 1739, 1741-2)
J.S. Bach (1685-1750)

One of the most famous collections to employ the title "exercises," is the four-part *Clavier Übung* by J. S. Bach. Bach published the four volumes over a period of about ten years. The music contained within Bach's *Clavier Übung*

²⁹ Evidence that this melody was familiar is based on the title page which states that Lübeck published this collection on the request of some friends.

represents the crowning achievement of the genres represented. Most of the popular genres for keyboard in the baroque period are represented within the four parts of the *Clavier Übung*: Part I includes six partitas or suites; Part II are transcriptions of two orchestral genres, i.e. a concerto and an overture for keyboard; Part III are two sets of chorale preludes; Part IV is the Goldberg Variations.

According to Christoph Wolff, Bach borrowed the title, "*Clavier-Übung*," from Kuhnau, his predecessor in Leipzig.³⁰ It is my contention that this title holds more significance than Wolff suggests. The "exercises" by Kuhnau, Krieger, and Lübeck are all similar in that they manifest various explorations of popular keyboard genres. However, each collection presents something unique or noteworthy that is reserved for the end of the collection. In each case, the work in question is announced by the composer in the preface of the collection. Bach's *Clavier Übung* is unique in terms of its scope, yet continues a German tradition of publishing collections of works that serve as examples of various types of keyboard music.

Part I of the *Clavier Übung* contains the six Partitas, which represent Bach's first keyboard publication. The first partita was published separately in 1726, and the set of six were published under the title of *Clavier Übung*, in 1731. There is more stylistic diversity in Bach's partitas than in Kuhnau's suites. In his suites, Bach attempted to combine French and Italian styles as evidenced by specific titles Bach gives to individual movements distinctly associated with either French or Italian music. (Table 1.4)

³⁰ Christoph Wolff and Walter Emery, "Bach, Johann Sebastian," *The New Grove Dictionary of Music and Musicians*, 20 vols. (London: Macmillan Publishers, 1980), I, 813.

Table 1.4: J.S. Bach's Movements in the Clavier Übung Part I

- 1: Praeludium - Allemande - Corrente - Sarabande - Menuet - Giga
- 2: Sinfonia - Allemande - Courante - Sarabande - Rondeaux - Capriccio
- 3: Fantasia - Allemande - Corrente - Sarabande - Burlesca - Scherzo - Gigue
- 4: Ouverture - Allemande - Courante - Aria - Sarabande - Gigue
- 5: Praeambulum - Allemande - Corrente - Sarabande - Tempo di Minuetta - Passepied - Gigue
- 6: Toccata - Allemanda - Corrente - Air - Sarabande - Tempo di Gavotta - Gigue

It is evident from table 1.4 that Bach distinguishes between Italian and French spellings of specific dances. For example, he chose *Corrente*, for some dance movements while choosing *Courante* for others. The same can be said for his use of *Giga* and *Gigue*. Similarly, the first movement of each partita is given a different title each suggesting a particular national origin. The mixing of French and Italian styles in the partitas recalls the mixing of diverse national styles in the collections by Kuhnau, Krieger, and Lübeck. The partitas are organized in terms of key relationships that follow a pattern of gradually expanding intervals both upwards and downwards from B-flat. (Table 1.5)

Table 1.5: Harmonic organization of Part I of Bach's *Clavier Übung*.

| | | | | | | |
|----------|--------|---|---|---|---|---|
| Partita: | 1 | 2 | 3 | 4 | 5 | 6 |
| Key: | B-flat | c | a | D | G | e |

The second partita written in the key of C, is a second above the first partite written in B-flat. Partita three is down a third from the second, while the fourth partita is a fourth up from the third, etc... The pattern is

incomplete and Wolf speculates that Bach originally intended to include a seventh partite in the key of F-major. If Wolf is correct in his assumption, the set of six partitas in Part I of the *Clavier Übung* would equal the number of suites included in Kuhnau's collection and more importantly, would include all 7 of the keys, though in different modes and in a different order, that are manifest in Kuhnau's collection.

Four years after the publication of first part of the *Clavier Übung*, Bach published Part II, which contains the Italian Concerto and the French Overture. In this publication Bach continues the pattern established in Part I, namely of contrasting the two leading national styles of the Baroque period. Both of these works are unique in Bach's output: they are the only transcriptions of orchestral genres on such a monumental scale.

According to Christoph Wolff, Part III of the *Clavier-Übung* was published around the time of the Michaelmas fair in 1739.³¹ The third part of the *Clavier-Übung* presents another facet of the world of German Baroque keyboard music, namely works for the organ to be used as part of the Lutheran liturgy. The liturgical music is framed by a Prelude and Fugue, the so called St. Anne's Fugue in E-flat major. Wolf states that Parts I and II represent the modern state of keyboard music, while Part III incorporates aspects of the *stile antico* or learned style adapted to the Lutheran worship service. In this part of the collection Bach invokes the old church mode of the first practice.³²

Part III of Bach's *Clavier Übung* repeats the dedication to music-lovers found on Parts I and II, but goes on to specify that Part III is "especially for

³¹ Christophe Wolff, op. cit., 814.

³² Christoph Wolf, op. cit., 818.

those knowledgeable in such things,”³³ indicating that it was intended for professional church musicians trained in the learned art of ancient counterpoint.

Third Part
of the
Keyboard Exercise
consisting
of
Various Preludes
on the
Catechism and other Hymns
for the Organ
for Music-lovers and especially for connoisseurs
of such work, for Spiritual Refreshment
composed by
J. S. Bach

The dedication in Part III sets this publication apart from the other three dedications in Parts I, II, and IV. Still, Bach provides something for the beginning organist in this publication by including corresponding small-scale works for each type of composition. This brings the publication within reach of a greater audience and moreover, reinforces its didactic purpose. As with the other publications discussed thus far, Bach's *Clavier-Übung* provides the user with a practical collection that includes models of all the important sacred genres accessible to the novice as well as the most advanced church organist.

The last part of the *Clavier-Übung*, the Goldberg Variations, was published in the early 1740s. The variations based on the ground bass of 32

³³ J.S. Bach, *Part 3 of the Clavier Übung*, Title page. “und besonders denen Kennern von dergleichen Arbeit.”

measures, consist of thirty variations enclosed by an Aria, which begins and concludes the work. The variations are arranged in of 10 sets of 3, each of which is concluded by a canon. The canons are ordered by interval, ascending from the unison to the ninth. The last variation is a Quodlibet³⁴ based on two popular German songs of the day, written over the chaconne bass introduced in the Aria.

Like parts I and II, this part of the *Clavier-Übung* follows the pattern of systematically examining a popular baroque genre, in this case, a variation set based on a familiar ground bass. Bach offers both retrospective and contemporary styles within the work: the canons represent the *stile antico* while the Quodlibet incorporates popular German folk tunes in the guise of learned counterpoint.³⁵

With such a broad range of genres contained within Bach's *Clavier-Übung*, it is unlikely that Kuhnau's similarly titled work was the only inspiration for Bach. While it can be argued that Bach chose suites for Part I based on Kuhnau's model, it is clear that Bach surpasses his model in breadth and depth. Indeed, the *Clavier Übung* is unprecedented in scope.

Essercizi per gravicembalo (1739)

Domenico Scarlatti (1685-1757)

Scarlatti's collection, entitled *Essercizi per gravicembalo*, was published in 1739 in the same period that both Bach and Telemann published their collections of exercises. Scarlatti's collection consists of thirty sonatas, all of which are single movement works.

³⁴ It is interesting to note that Krieger wrote a type of Quodlibet in his four voice fugue based on each subject of the preceding four fugues.

³⁵ Christoph Wolff, op. cit., 818.

The sonatas included in Scarlatti's collection exhibit a variety of character and mood within the single movement framework, and look forward thematically to the style of the classical period.³⁶

There is no apparent attempt to systematically organize the sonatas within this collection. The sonatas are nearly equal in terms of mode: 17 are in minor, leaving 13 in major. They all are composed in a single movement structure and nearly all have similar tempo indications. The two exceptions are number eleven, which has no specified tempo, and the last sonata, labeled moderato. (Table 1.6)

Table 1.6: Key, Meter and Tempo in Scarlatti's *Essercizi per gravicembalo*

| Number | Key | Meter | Tempo |
|--------|--------|------------|---------|
| 1 | d | C | Allegro |
| 2 | G | 3/8 | Presto |
| 3 | a | alla breve | Presto |
| 4 | g | C | Allegro |
| 5 | d | 3/8 | Allegro |
| 6 | F | 3/8 | Allegro |
| 7 | a | 3/8 | Presto |
| 8 | g | 3/4 | Allegro |
| 9 | d | 6/8 | Allegro |
| 10 | d | 3/8 | Presto |
| 11 | c | C | --- |
| 12 | g | C | Presto |
| 13 | G | 2/4 | Presto |
| 14 | G | 12/8 | Presto |
| 15 | e | 3/8 | Allegro |
| 16 | B-flat | alla breve | Presto |
| 17 | F | 3/8 | Presto |
| 18 | d | C | Presto |
| 19 | f | 2/4 | Allegro |
| 20 | E | 2/4 | Presto |
| 21 | D | 3/8 | Allegro |

³⁶ Ralph Kirkpatrick, *Domenico Scarlatti*, (Princeton: Princeton University Press, 1953), 103. Kirkpatrick states that some are dry and barren, while others embody a celebration of sound

Table 1.6: continued

| | | | |
|----|---------|-----|----------|
| 22 | c | 2/4 | Allegro |
| 23 | D | C | Allegro |
| 24 | A | C | Presto |
| 25 | f-sharp | 2/4 | Allegro |
| 26 | A | 3/8 | Presto |
| 27 | b | 3/4 | Allegro |
| 28 | E | 3/8 | Presto |
| 29 | D | C | Presto |
| 30 | g | 6/8 | Moderato |

One of the most important aspects of this collection is a statement by Scarlatti, mentioned in the preface that says "do not expect any profound learning, but rather a clever Jesting with Art."

Whether you be Dilettante or Professor in these compositions do not expect any profound learning, but rather a clever Jesting with Art, to accommodate you to the mastery of the harpsichord. Neither considerations of interest, nor visions of Ambition, but only obedience caused 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 more varied style. Show yourself then more human than critic and increase your own enjoyment. To designate to you the position of the hands be advised that by "D" is indicated the right and by "M" the left: Farewell.³⁷

The tone of the preface and the style of these sonatas stand in sharp contrast to the afore mentioned German collections by Kuhnau, Krieger, and Bach. Scarlatti demonstrates in the thirty sonatas of nearly identical structure and tempo, a wealth of technical and stylistic variety. This "clever jesting with art," reflects the new aesthetic ideals of the *galant* composer.

³⁷ Domenico Scarlatti. *Essercizii per gravicembalo*, Gregg edition. I also used Kirkpatrick's translation as an aid to make sure that I kept my own translation true to Scarlatti's original meaning. Kirkpatrick's translation is found in his biography on Scarlatti. Ralph Kirkpatrick, *Domenico Scarlatti*, (Princeton: Princeton University Press, 1953), 102-103.

An Overview of the Contents of the *Esseicizii musici*

The preceding section of this chapter focused on the organization of several important collections of “exercises” by Telemann’s contemporaries in order to establish a framework by which to compare the contents and organization of Telemann’s collection. The discussion that follows presents an overview of each of the main genres represented in the *Essecizii*. Observations about the collection’s organization will serve as the basis for a more detailed analysis in chapters 2 and 3 of representative examples of each of the three genres contained in the collection: the solo sonata, trio sonata, and keyboard sonatas.

[Part I of the *Essecizii*]: The Solo Sonatas

Table 1.7 presents an overview of the solo sonatas that appear throughout the collection. There are twelve works in all consisting of two sets of six works each. The grouping of instruments in the second cycle of six sonatas duplicates the pattern established in the first cycle. In each of the two cycles, the violin and harpsichord are given pride of place. In sonatas one and seven respectively, the solo instrument that initiates each cycle of six sonatas is the violin. In sonatas six and twelve respectively, the featured solo instrument that concludes each of the two cycles is the harpsichord. Sonatas two, three, four, and five in each group of six are for flute, gamba, recorder, and oboe respectively. (Table 1.7)

Table 1.7: The Solo Sonatas in the *Essercizii musici*

| <u>Number</u> | <u>Instrument</u> | <u>Key</u> |
|---------------|--------------------|--------------|
| 1 | Violin | F major |
| 2 | Flute | D major |
| 3 | Viola da Gamba | A minor |
| 4 | Recorder | D minor |
| 5 | Oboe | B-flat major |
| 6 | Harpsichord | C major |
| 7 | Violin | A major |
| 8 | Flute | G major |
| 9 | Viola da Gamba | E minor |
| 10 | Recorder | C major |
| 11 | Oboe | E minor |
| 12 | Harpsichord | F major |

Table 1.8 reveals that in these works, Telemann draws on two well-established movement types in equal number: movements that are fugal and those that are bipartite. This combination of movement types is found in all of the sonatas except numbers 5, 9, and 10 which include, respectively, movements labeled Da Capo, Rondeau, and Capriccio. In the other church sonatas consisting exclusively of our two basic types, it is noteworthy that the placement of bipartite dance movements in Telemann's solo sonatas varies in its position within the cycle thus differing from Corelli's church sonatas where the bipartite dance movement always appears as the final movement. (Table 1.8)

Table 1.8: Bipartite and contrapuntal movement types
in the Allegro movements of the Solo Sonatas.

| <u>Movement Type</u> | <u>Sonata/ Mvt.</u> | <u>Instrument</u> | <u>Tempo</u> |
|------------------------|---------------------|-------------------|--------------|
| Contrapuntal/ Fugal | 1/ii | Violin | Allegro |
| | 2/iv | Flute | Allegro |
| | 3/ii | Viola da Gamba | Allegro |
| | 8/ii | Flute | Allegro |
| | 8/iv | | Allegro |
| | 11/ii | Oboe | Allegro |
| | 11/iv | | Vivace |
| Bipartite | 1/iv | Violin | Allegro |
| | 2/ii | Flute | Vivace |
| | 3/iv | Viola da Gamba | Allegro |
| | 4/ii | Recorder | Presto |
| | 4/iv | | Allegro |
| | 5/iv | Oboe | Vivace |
| | 7/ii | Violin | Allegro |
| | 7/iv | | Allegro |
| | 9/ii | Viola da Gamba | Allegro |
| | 10/iii | Recorder | Vivace |

While Telemann followed the model of published collections of sonatas established by Corelli in the late 17th century, as will be demonstrated in chapter 3, the style of his sonatas places them squarely in the late Baroque.

[Part II of the *Essercizi musicali*]: The Keyboard Sonatas

Over the course of the two cycles of six sonatas that comprise one of the three genres represented in Telemann's collection of *Essercizi*, the primary function of the harpsichord shifts from its traditional role in chamber works of Italian origin to that of featured solo instrument in a genre cultivated by the French clavecinists, the keyboard suite. Telemann's decision to include newly composed suite-like works in a collection of solo and trio church

sonatas, as well as their pivotal placement in the collection, calls attention to one of the principal debates of the late Baroque period; the relative merits of the Italian and French styles and the desire to create a new style, the *stylus mixtus*, born of a fusion of the two. (Table 1.9)

Table 1.9: Movements in the two Keyboard Sonatas

| <u>Sonata in C-major</u> | <u>Sonata in F-major</u> |
|--------------------------|--------------------------|
| Largo | Cantabile |
| Allemanda | Bourée |
| Corrente | Gavotte |
| Minue I/II | Passepied |
| Giga | Gigue |

[Part III of the *Essecizii musici*]: The Trio Sonatas

An examination of the layout of the solo sonatas disclosed a readily discernible pattern of organization that is lacking in the trio sonatas of this collection. Neither the instrumentation of the trio sonatas, nor their key scheme³⁸ follows any obvious organizing principle. (Table 1.10)

Table 1.10: Trio Sonatas in the *Essercizii musici*.

| <u>Sonata</u> | <u>Instrumentation</u> | <u>Key</u> |
|---------------|----------------------------|------------|
| Trio 1 | Recorder/Oboe | C minor |
| Trio 2 | Viola da Gamba/Harpsichord | G major |
| Trio 3 | Violin/Oboe | G minor |
| Trio 4 | Flute/Harpsichord | A major |
| Trio 5 | Recorder/Violin | A minor |
| Trio 6 | Flute/Viola da Gamba | B minor |

³⁸As in the trio sonatas, there is no key scheme pattern represented in the solo sonatas.

| Sonata | Instrumentation | Key |
|---------|-------------------------|--------------|
| Trio 7 | Recorder/Viola da Gamba | F major |
| Trio 8 | Recorder/Harpsichord | B-flat major |
| Trio 9 | Flute/Violin | E major |
| Trio 10 | Violin/Viola da Gamba | D major |
| Trio 11 | Flute/Oboe | D minor |
| Trio 12 | Oboe/Harpsichord | E-flat major |

Perhaps the special compositional challenges involved in writing for a heterogenous group of solo instruments dissuaded Telemann from duplicating the organizational plan he had adopted in his organization of the solo sonatas. The trio sonatas each represent a unique combination of instruments and key.

Nevertheless, the apparent randomness in the presentation of the trio sonatas should not be interpreted as an indication of lack of care in the composition of these works. As will be demonstrated in chapters 2 and 3, these works give testimony to Telemann's remarkable skill at combining tuneful melodies in the modern gallant style with more traditional contrapuntal textures associated with the church sonatas of the late 17th century.

Table 1.11 presents an overview of the movement types included in the trio sonatas. The table reveals that most of the Allegro movements are contrapuntally conceived and therefore reflect a more traditional, learned approach. However, as will be discussed in further detail, Telemann frequently liberates the bass from a thematic role in passages that are more homophonically conceived. (Table 1.11)

Table 1.11: Allegro movements in the Trio Sonatas.

| Movement Type | Sonata/Mvt. | Tempo |
|-----------------------------|-------------|---------|
| Bipartite | Trio 1/ iv | Allegro |
| | Trio 3/ ii | Allegro |
| | Trio 5/ iv | Allegro |
| | Trio 12/ ii | Vivace |
| | Trio 12/ iv | Allegro |
| Fugal | Trio 2/ ii | Allegro |
| | Trio 5/ ii | Vivace |
| | Trio 6/ ii | Vivace |
| | Trio 6/ iv | Vivace |
| | Trio 7/ i | Vivace |
| | Trio 7/ iii | Allegro |
| | Trio 9/ ii | Allegro |
| | Trio 10/ ii | Presto |
| | Trio 10/ iv | Vivace |
| | Trio 11/ ii | Allegro |
| | Trio 11/ iv | Presto |
| Other/ Imitative, non-fugal | Trio 1/ ii | Vivace |
| | Trio 2/ iv | Presto |
| | Trio 3/ iv | Vivace |
| | Trio 4/ ii | Allegro |
| | Trio 8/ ii | Vivace |
| | Trio 8/ iv | Vivace |
| | Trio 9/ iv | Vivace |

As was the case in the bipartite movements of the solo sonatas, movements in bipartite form in the trio sonatas also exhibit the most gallant characteristics. In these works in the *Essercizii*, as was the case in the solo sonatas, Telemann combines two basic movement types associated with the early history of the genre: one that is more retrospective and learned in approach and the other that manifests more modern *galant* tendencies. Overall, the most noteworthy aspect of the trio sonatas is Telemann's free treatment of the bass line in the fugal movements.

Conclusion

As has been demonstrated, Telemann's *Essercizii musici* continues a long standing tradition of publishing in the late Baroque period, namely works conceived with a didactic objective.

This title, *Essercizii*, implied a special meaning to the late Baroque composer as is evident in the makeup of collections, such as those discussed earlier which are designed to appeal on many different levels, thereby increasing their use and commercial appeal. A collection entitled "exercise," was understood to be a practical source of music for the amateur and connoisseur alike. Christophe Wolff, in his discussion of Bach's *Clavier Übung*, correctly noted that this title refers to a collection of "heterogeneous works for keyboard instruments."³⁹ However, the term is not limited to works for keyboard instruments only, as Telemann's *Essercizii* makes abundantly clear.

I would like to suggest that the meaning of the term *Essercizii* is close in spirit to Scarlatti's use of the term. It doesn't refer to a specific instrument or genre, as Wolf suggests, but rather a "clever jesting with art," whether the collections comprise sonatas, suites, fugues, etc...

In keeping with the new philosophy of the Enlightenment, the collections briefly discussed in this chapter offer a systematic examination of various instrumental genres. Bach's collection is the most exhaustive in approach, encompassing as it does 4 parts, each one of which systematically presents different facets of German keyboard music.

Kuhnau's collection deals primarily with the suite and concludes with a sonata in the modern style, a type which was later systematically explored by

³⁹ Christoph Wolff, *J.S. Bach's Clavier-Übung*, (Peters Edition: Leipzig, 1984), 21.

Scarlatti in his *Essercizii*. Krieger's collection focuses on the learned style of composition.

Telemann's systematic exploration of the sonata embraces both Italianate and French genres with a unique fusion of modern keyboard styles. Unlike Krieger or Bach, Telemann uses counterpoint sparingly and in this regard his collection is closer in spirit to Kuhnau's than that of Bach's.

CHAPTER 2

STYLISTIC ASSESSMENT OF THE SOLO SONATAS: A CONTEMPORARY PERSPECTIVE

The preceding chapter examined Telemann's final publication, the *Essercizii musici*, in its historical setting comparing its contents to similar didactic collections of the late Baroque period. This chapter presents a stylistic overview of the first part of the collections that includes Telemann's "exercises," in the art of composing solo sonatas. The solo sonatas, it will be recalled, are organized into two sets of six sonatas for a variety of instruments with a solo sonata for harpsichord concluding each of the two cycles. This chapter follows the same organizational plan. In the first part of the chapter I present a discussion of the solo sonatas for string and wind instruments and at the end turn to a discussion of the solo sonatas for solo harpsichord.

Earlier stylistic studies of the solo sonatas contained within the *Essercizii musici* have examined these works as part of more comprehensive

studies aimed at tracing the evolution of the late Baroque sonata.¹ The goal of my analysis of these works is to assess their style from a contemporary perspective using criteria contained in one of the most influential sources of the late Baroque period, Quantz's *Versuch*.

Quantz and His Treatise

*Versuch einer Anweisung die Flöte traversiere zu spielen (1752)*²

Johann Joachim Quantz was a composer and contemporary of Telemann, who valued Telemann's music greatly, as is evidenced by several citations of Telemann's music found in his treatise.³ Quantz's aim in writing this method, like authors of comparable method books from the period, is to develop not only the flutist's technique, but also his musical taste. Quantz concludes his treatise with specific instructions for judging the aesthetic merits of well-written compositions and provides specific criteria for evaluating the stylistic characteristics identified with French and Italian national styles. These observations offer important insights into the musical culture of the late Baroque period that influenced Telemann's compositional choices.

¹ It was noted in chapter 1 that Jeanne Swack's dissertation surveyed Telemann's solo sonatas, and therefore it overlooked the keyboard sonatas in the *Essercizii musici*, while Steve Zohn's dissertation surveyed Telemann's sonatas for 2, 3, and 4 instruments. Neither work examined the *Essercizii musici* as a single entity.

² Essay on the Instruction for Playing the Transverse Flute.

³ Quantz, *On Playing the Flute*, trans. Reilly, (Oxford: Faber and Faber, 1966), 317.

Quantz's *Flute Method*: Criteria for Judging Solo Sonatas

Quantz begins his discussion on how a musical composition should be judged by discussing first vocal music. He makes the transition from vocal to instrumental music with the statement:

Instrumental music, without words and human voices, ought to express certain emotions, and should transport the listeners from one emotion to another just as well as vocal music does.⁴

In this statement Quantz embraces an idea current at the time that instrumental music, like vocal music, should express emotions. This connection between vocal and instrumental music is important because music in the *style galant* shares many characteristics with vocal music: the melodies are lyric and often tuneful. Quantz's preference for lyric melodies will show up in many forms in the criteria he gives for writing sonatas. Telemann was familiar with vocal music from his background as opera composer and in his early career as a singer. Many of Telemann's sonatas exhibit qualities that Quantz praises because of their proclivity to imitate a lyric vocal style.

The criteria that Quantz lists to properly assess baroque sonatas are directed at the solo sonata and trio sonata as one would expect. However, Quantz gives a description of a three-movement solo sonata in his treatise, as opposed to the common four-movement model used frequently in the church

⁴ Quantz, op. cit., 310.

sonatas of Corelli and numerous other composers of the Baroque period.

Reilly states that Quantz showed a preference for a three-movement sonata in a slow-fast-fast format. While Quantz composed many different forms of sonatas, Reilly states that the majority of his sonatas conform to this pattern.⁵

(Table 2.1)

Table 2.1: Criteria for writing a Solo Sonata.⁶

Adagios

1. The Adagio must be singing and expressive in its own right;
2. The performer must have an opportunity to demonstrate his judgment, inventiveness and insight;
3. Tenderness must be mixed with ingenuity from time to time;⁷
4. A natural bass part, upon which it is easy to build, must be provided;
5. One idea must not be repeated too often either at the same pitch or in transposition, since this would weary the player, and would become tedious to the listeners;
6. At times the natural melody must be interrupted with some dissonances, in order to duly excite the passions of the listeners;
7. The Adagio must not be too long.

First Allegros

1. The first Allegro requires: a melody that is flowing, coherent, and rather serious;
2. A good association of ideas;
3. Brilliant passage-work, well joined to the melody;
4. Good order in the repetition of ideas;

⁵ Quantz, *op. cit.*, 318.

⁶ *Ibid.* These guidelines are numbered in exactly the same manner in Quantz's treatise. It is noteworthy that Quantz does not number the requirements for the second Allegros.

⁷ *Ibid.* Reilly clarifies this guideline in a footnote by stating that a cantabile style must be blended with a certain amount of contrapuntal ingenuity.

5. Some beautiful and well-chosen phrases at the end of the first part which are so adjusted that in transposed form they may again conclude the last part;
6. A first part which is a little shorter than the last;
7. The introduction of the most brilliant passage-work in the last part;
8. A bass that is set naturally and with progressions of a kind that sustain a constant vivacity.

Second Allegros

The second Allegro may be either very gay and quick, or moderate and arioso. Hence, it must be adjusted to the first Allegro. If the first is serious, the second may be gay. If the first is lively and quick, the second may be moderate and arioso. As to variety of meter, what was said above in regard to concertos must also be observed here, so that one movement is not similar to another. Just as each movement must be quite different from the others, so each must have in itself a good mixture of pleasing and brilliant ideas...

It is noteworthy that Quantz provides specific criteria for the first Adagio and first Allegro, while only giving general guidelines for the second Allegro. In fact, this is significant since Telemann's sonatas were written in a different format. Quantz's general statements about the second type of each movement demonstrate his awareness of the variety of formal plans current in sonata publications including his own. Thus Quantz generalizes about the second occurrence of an Adagio or an Allegro in his discussions of both sonatas and concertos.⁸

Before I turn to an examination of the solo sonatas in the *Essercizii musici*, it is important to consider what Quantz has to say about keyboard

⁸ Quantz, *op. cit.*, 314. Occasionally I will refer to a guideline given about a concerto or other genre. I will make specific references for those occasions.

sonatas. He devotes a chapter on how to accompany flute players on the keyboard, but he does not give any guidelines for assessing solo keyboard works. This presents a problem in assessing the two keyboard sonatas in Telemann's publication. While C.P.E. Bach wrote a treatise on how to play the keyboard, he did not include any information on how to judge keyboard sonatas. His discussion was limited to particular methods that can only be applied to keyboard performance.

The most striking characteristic of the two keyboard sonatas contained in the *Essercizii musici* are their titles: movements in the first one are given Italian titles while those in the second are given only French titles. While Quantz does not discuss the keyboard sonata as a genre in his treatise, he does describe differences between works written in the Italian and French styles. Therefore, in assessing the keyboard sonatas, I will refer to Quantz's discussion on the French and Italian styles.

The Adagios

Quantz begins his discussion of sonatas with the statement that a melody must be singing and expressive. It is very interesting that Quantz should begin his discourse with a comment about the melody of a work. It demonstrates that Quantz preferred the melody-dominated textures of the *style galant*. More importantly, it recalls the connection that Quantz made

between vocal and instrumental music. It is apparent that Quantz values vocal music in its ability to express emotion. The text and melody combine effectively to accomplish this task. Instrumental music is not capable of communicating emotion with the specificity of a text, therefore it must imitate the voice in a lyric manner. In so doing, it can express emotion by association. Quantz's criteria emphasize two points: the melody must be *singing* and *expressive*.

Many adagios from the solos in the *Essercizii musici* have lyric melodies. The third movement of Solo 3 for viola da gamba, labeled *Soave*, is a particularly good example of a singing melody. The melody itself is comprised of two elements which I will call 'a' and 'b'. Part 'a' ends in a half-cadence in measure three, and part 'b' ends in measure seven with a full-cadence in the dominant key. What gives this melody such a singing quality is the nature of each part. First they act as an antecedent and consequent to complete one phrase. Second, 'a' has a narrow range and moves almost entirely by step, thus giving it a tune-like quality. (Example 2.1)

Example 2.1: Solo 3: Sonata for Viola da gamba in A minor, mvt. Iii, mm. 1-7 from the *Essercizii musici*.

Number 2 in Quantz’s list states that an Adagio must also allow the performer to demonstrate his creativeness and insight. The first Adagio from Solo 7 for violin demonstrates Telemann’s ability to write an Adagio that is both lyric and yet capable of allowing the performer to demonstrate his creativeness and insight. The first three notes of the melody are an arpeggiated tonic chord. There are numerous other examples of similarly arpeggiated triads, such as at m. 12, m. 14, and m. 32, and each one of them presents an opportunity to embellish the melody. The most obvious place for improvisation occurs at m. 16, where the melody is repeated for six measures. (Example 2.2)

Example 2.2: Solo 7, Sonata for Violin in A Major, mvt. I, mm. 1-20

The image displays a musical score for Solo 7 from the Sonata for Violin in A Major, first movement, measures 1-20. The score is written for Violino and Basso continuo. The tempo/mood is marked 'Dolce' and the dynamic is '(mf)'. The key signature is A major (two sharps) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-6) shows the violin playing a melodic line with various ornaments and the basso continuo providing a harmonic accompaniment with figured bass notation. The second system (measures 7-13) continues the melodic and harmonic development. The third system (measures 14-20) concludes the solo with a repeated section of the opening material. The violin part features a melodic line with various ornaments and dynamics. The basso continuo part provides a harmonic accompaniment with figured bass notation below the notes.

According to a statement made by Robert Donington in his book on Baroque style and performance practice, two situations require free ornamentation: the first being an improvised variation of the repeated section in da capo arias.⁹ While this is not a da capo aria, Solo 7 for violin is similarly constructed in that there is a repeated section of the opening material. Thus, Telemann provided the performer an opportunity to improvise over the repeated melody.

⁹ Robert Donington, *Baroque Music: Style and Performance*, (New York: W.W. Norton and Co., 1982), 91. The second situation is an adagio with only the harmony-notes notated, leaving the performer to improvise a melody.

The third statement in Quantz's list states that melodies must mix contrapuntal and cantabile sections from time to time. The first Adagio from Solo in D Major for flute, exhibits both a tender melody that is mixed with some counterpoint. The cantabile style is seen in the melody's tendency to move by step or in arpeggiated triads. The stepwise motion is usually in quarter-notes, while the arpeggios are always in half notes, with one exception at m. 25. The contrapuntal sections are created when the bass imitates the melody in the solo part. This can be seen throughout the movement and is particularly evident at mm. 2, 6, and 8. The climax of the piece comes in m. 36, when the bass and melody play in thirds. It is at this point in the movement where the tender melody and counterpoint come together in a seamless performance with the return to tonic and a restatement of the opening melody. One might expect the bass to repeat its opening material as well; instead Telemann points out the expressive and structurally significant moment by having the bass and melody play together. (Example 2.3)

solid foundation for the melody. While this type of bass is typical of the older strict style, Telemann combines it effectively with a *galant* melody. The first three measures comprise an antecedent type phrase. The motion is mostly step-wise and the range covers less than an octave.

It may seem curious to present this bass-line as an example of a natural bass, given that the older strict style implies stricter limitations within which to work. Yet it is Telemann's treatment of this particular bass that is noteworthy. He freely deviates from a strict ostinato to bring the bass in line with the melody. The first three measures introduce a dotted rhythmic pattern, which seems as if it will be repeated beginning in measure four because of the similarity of measures one and four. In measure six Telemann begins to deviate from the established bass pattern. In measure 22, Telemann creates a climax in the melody as the oboe rises to b-flat''. In this measure Telemann abandons the dotted rhythm altogether so as not to detract from the importance of the melody. In fact, Telemann uses a dotted-note motif throughout most of the movement, but he uses the bass as a support to the melody and alters it freely so that the melody can easily be built upon the harmonies of this bass. (Example 2.4)

Example 2.4

Solo 5: Sonata for Oboe in B-flat major, mvt. I, mm. 1-4 and mm. 22-24.

The image displays two systems of musical notation. The first system, labeled 'Adagio', consists of three staves: Oboe (Flauto traverso, Violino), Basso continuo, and a piano accompaniment. The Oboe part is marked with a dynamic of *(mf)*. The Basso continuo part is also marked with a dynamic of *(mf)*. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The second system, starting at measure 22, continues the Oboe and Basso continuo parts, with the Oboe part marked with a dynamic of *(mf)* and the Basso continuo part marked with a dynamic of *(mf)*. The piano accompaniment continues with a similar rhythmic pattern. The score includes fingerings and articulation marks.

The fifth requirement of an Adagio states that one idea must not be repeated too often either at the same pitch, or in transposition. The first movement of Solo 1 for violin shows some interesting ways that Telemann achieves variety. There are three parts to the thematic material in this movement which I will label 'a', 'b', and 'c'. The first two measures contain the opening statement, 'a'. This is followed by sequential material 'b' in mm. 3-4. The 'c' completes the first phrase which cadences on beat one of measure 7. Telemann creates variety with the return of 'a' in the tonic at measure 13, because the sequential material that appeared in the opening phrase is drastically altered at mm. 15-16. The cadential material is restated in the tonic at mm. 17-18, but altered at mm. 19-20, so as not to become tedious, while at

the same time reaffirming the tonic so the final cadence can bring closure to the movement. (Example 2.5)

Example 2.5
Solo 1: Sonata for Violin in F-major, mvt. I, mm. 1-9 and mm. 13-21

The image displays a musical score for two instruments: Violino (Violin) and Basso continuo. The score is divided into three systems, each containing a Violino staff and a Basso continuo staff. The key signature is one flat (F major), and the time signature is common time (C). The first system (measures 1-9) features a melodic line in the Violino staff marked *(mf)* with two phrases labeled 'a' and 'b'. The Basso continuo staff provides harmonic support with chords and a bass line, marked *(mf)*. The second system (measures 13-21) continues the melodic and harmonic development, with a phrase labeled 'c' in the Violino staff. The third system (measures 25-33) concludes the passage. Fingerings are indicated by numbers 1-5 below notes in the Basso continuo staff. The score is presented on a light gray background.

Example 2.5: continued

The image displays three systems of musical notation. Each system consists of three staves: a top staff for a melodic line (likely oboe), a middle staff for a treble clef accompaniment, and a bottom staff for a bass clef accompaniment with figured bass. The first system (measures 18-20) shows a melodic line with various intervals and a bass line with figures such as 2, 6, 6, 1, 4, 6, 4. The second system (measures 21-23) features a more complex melodic line with many sixteenth notes and a bass line with figures like 6, 6, 4, 6, 1, 6, 1. The third system (measures 24-26) continues the melodic and accompaniment patterns, with a bass line featuring figures like 6, 6, 1, 6. The notation includes various musical symbols such as slurs, ties, and dynamic markings like *mf*.

The sixth requirement of an Adagio states that the melody must be interrupted with some dissonances to excite the passions of the listeners. Solo 11 for oboe contains numerous suspensions and augmented intervals that heighten the emotional impact of the movement. There are two ways in which the melody is interrupted with dissonances in this piece: within the melodic line itself and the melody against the bass-line. The figured bass that Telemann provides displays numerous seventh chords and suspensions,

especially in mm. 3-5, and mm. 8-9. There are also places where the melody makes striking leaps, such as the leap of an augmented fourth that occurs in measure 8, from the g to the c#. The seventh chords, suspensions and augmented intervals all contribute to intensify the passions in the listener.¹¹ (Example 2.6)

Example 2.6
Solo 11: Sonata for Oboe in E minor, mvt. I, mm. 3-9



The seventh item in Quantz's list of criteria for an Adagio states simply that they must not be too long. In fact, most of Telemann's Adagios in the *Essercizii musici* are relatively short. Some are much shorter than others, with

¹¹ Quantz, op. cit., 255. Quantz states in his treatise that the passions can be aroused effectively with a few simple intervals combined with dissonances. This is exactly what Telemann has accomplished in this movement.

the first movement from Solo 9 for viola da gamba being only fourteen measures long. This is slightly under the average length for Adagios within the solo sonatas of the *Essercizii musici*. While most Adagios are a few measures longer than this, most are around 20 measures long. Quantz criticized the Adagios in speaking of concertos by saying that in the past Adagios were often set more harmonically than melodically. Such Italianate harmonic movements often served as brief transitions between Allegro movements. Quantz criticized such movements stating that it was easier to compose this type of movement than to play it. From his criticism of adagio movements, it is clear that Quantz seeks to strike a happy medium between an Italianate harmonic movement and an Adagio that risks boring the listener by being too long. In this particular movement in common time, the tempo indication is *cantabile*. Even at the slowest possible tempo, the movement would not be too long because of the forward motion of the richly ornamented melody. (Example 2.7)

Example 2.7
Solo 9: Sonata for Viola da gamba, mvt. I, mm. 1-14.

Like most of the Adagios found in the *Essercizii musicali*, the first Adagio from Solo 9 conforms to nearly all of the guidelines set forth by Quantz. Anyone of the Adagios in the *Essercizii musicali* could have been cited to exemplify the traits mentioned in his treatise establishing the important point that Telemann's style consistently reflected the values of mid-eighteenth-century music as described by Quantz.

The Allegros

As was noted earlier, Quantz makes a distinction between the first and second Allegro. He enumerates eight specific criteria for the first Allegro in a sonata, while he gives no detailed requirements for the second Allegro.¹² For

¹² Quantz, op. cit., 319. Table 3.1 lists each guideline as it appears in Quantz's treatise.

the second Allegro in a sonata, Quantz states that the most important goal is simply to adjust them to the first to maintain variety. For the first Allegros I will give examples for each of Quantz's eight desiderata. For the second Allegros, it will be sufficient to show a few examples that demonstrate how Telemann adjusts the second Allegro to compliment the first movement in a given cycle.¹³

The first requirement for an Allegro states that it must have a flowing, coherent, and serious melody. The second movement of Solo 1 for violin is an excellent example of this type of melody. The flowing and coherent qualities of this melody develop from the thematic material presented in the first five measures. The first cadence occurs on beat one of measure 5. The bass begins the theme again in the dominant key at this very point. The first note in the bass is the same as the cadential note in the solo part, thereby permitting a seamless transition from tonic to dominant without interfering with the continuation of the melody. The serious nature of this movement derives from the fugal style in which this movement is set. Although it is not a strict fugue, the bass-line melody is nearly equal in importance to the solo. The theme, first stated by the violin in mm. 1-5, is repeated in the form of a tonal answer in mm. 5-9. (Example 2.8)

¹³ The last movement in every sonata from the *Essercizii musici* is an Allegro. In every case there is another Allegro that precedes it. The only three-movement sonata is formatted in a Fast-Slow-Fast scheme. All of the other sonatas follow the standard movement scheme of a *sonata da chiesa*. The two solos for harpsichord are in the form of suites and will be discussed later.

Example 2.8
Solo 1: Sonata for Violin in F major, mvt. ii, mm. 1-8

The image displays a musical score for a violin solo. It is titled 'Example 2.8 Solo 1: Sonata for Violin in F major, mvt. ii, mm. 1-8'. The tempo is marked 'Allegro'. The score is written in F major and 3/4 time. It consists of two systems. The first system shows the violin part starting with a three-measure introduction in a slow tempo, followed by a transition to a fast tempo with rapid figuration. The second system shows the violin part continuing with rapid figuration, while the piano accompaniment provides a steady bass line. The tempo is marked 'Allegro'.

The second criterion for an Allegro states that there must be a good association of ideas. This is particularly evident in the first movement of Solo 10 for recorder. In this movement, there is an alternation between slow and fast sections, each with its own melody. Telemann develops three ideas in this movement: the first is the three-measure introduction in a slow tempo; the second is the transition to a fast tempo with rapid figuration, over a pedal point; the third is the abandonment of the pedal point in the bass to maintain interest during the rapid passage-work played by the recorder, as can be seen in mm. 1-8. Through the use of three discrete ideas, Telemann creates a movement that is diverse and interesting. (Example 2.9)

Example 2.9
Solo 10: Sonata for Recorder in C major, mvt. I, mm. 108.

The third guideline of the first Allegro requires that brilliant passage-work be well joined to the melody. This criteria is very evident during the second half of the second movement from Solo 4 for recorder. The key to integrating the passage-work and the melody comes from the formal layout in the first part of the movement. There are two main thematic ideas that govern the first half of this movement, the first from mm. 1-12, and the second from mm. 13-20. After measure 20, motives from each of these ideas are developed until the repeat at measure 48. The beginning of the second half repeats the opening thematic material in the relative major. To move seamlessly into the passage-work, Telemann draws on the same motive that preceded the thematic material at measure 13 to lead into the passage-work at measure 57. Close inspection of the movement reveals that measures 12

and 56 are identical with the notable change in key at 56, which at this point has modulated to the relative major. (Example 2.10)

Example 2.10
Solo 10: Sonata for Recorder in D minor, mvt. ii, mm. 49-64.

In the fourth criteria for a first Allegro, Quantz says that there must be good order in the repetition of ideas. Movement two from Solo 8 for flute presents a fine example of this requirement. Telemann develops a series of motives throughout this movement. The first is present in mm. 1-2, the second in mm. 3-7. The opening motive is repeated in the tonic at mm. 30-31, but the second motive is now inverted in mm. 32-36. By inverting the second motive, Telemann avoids exact repetition. Inverting this melody also allows him to present material that unifies the movement thematically. (Example 2.11)

Example 2.11

Solo 8: Sonata for Flute in G major, mvt. ii, mm. 1-8 and mm. 28-39.

The image displays a musical score for Solo 8 from the Sonata for Flute in G major, movement ii, measures 1-8 and 28-39. The score is presented in five systems, each consisting of a flute part (top staff) and a piano accompaniment (middle and bottom staves). The key signature is G major (one sharp) and the time signature is common time (C). The flute part features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands. Measure numbers 1, 5, 28, 32, and 36 are indicated at the beginning of their respective systems. Fingerings are marked with numbers 1-5 below notes. Dynamics such as *sf* (sforzando) are present. The score concludes with a double bar line and repeat dots at the end of the fifth system.

Guideline five states that the end of the first half of the Allegro must have some well-chosen phrases which can be adjusted so that in transposed form they may also be able to conclude the end of the second half. In Solo 2 for flute, the first Allegro is in bipartite form. The second part of this movement contains the same thematic material that concluded the first part, although it is transposed to the tonic key. The concluding material in the first half, from mm. 22-30, presents the cadential theme. This cadential theme is transposed to the tonic in mm. 57-65, and concludes the movement. Telemann writes most of his bipartite movements in a similar manner.

(Example 2.12)

Example 2.12

Solo 2: Sonata for Flute in D major, mvt. ii, mm. 21-30 and mm. 57-65.

The image displays a musical score for Solo 2: Sonata for Flute in D major, mvt. ii, mm. 21-30 and mm. 57-65. The score is in D major and 3/4 time. It consists of three systems of music. The first system (mm. 21-23) shows the flute melody and piano accompaniment. The second system (mm. 24-26) continues the piano accompaniment. The third system (mm. 27-30) shows the flute melody and piano accompaniment. The score includes various musical notations such as notes, rests, and fingerings.

Example 2.12: continued

The image displays a musical score for Example 2.12, continued, spanning measures 55 to 61. The score is written for a single melodic line (likely violin) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system (measures 55-57) features a melodic line with a trill in measure 57 and a piano accompaniment with a steady eighth-note bass line. The second system (measures 58-60) shows the melodic line with a trill in measure 60 and a piano accompaniment with a steady eighth-note bass line. The third system (measures 61) concludes the passage with a melodic line featuring a trill in measure 61 and a piano accompaniment with a steady eighth-note bass line. The piano accompaniment includes fingering numbers (6, 5, 4, 5, 6, 5, 6, 7, 5) and a dynamic marking of *br* (brilliant) in measure 57.

The sixth pronouncement in Quantz's list of criteria states that the first part of the movement must be shorter than the last, and the seventh criteria states that the most brilliant passage-work must be introduced in the last part. Both of these requirements are true for every one of the Allegros in bipartite form in the *Essercizii musici*. A good example can be found in the second movement from Solo 7 for violin. The first half of the movement is 34 measures long, while the second half is 59 measures long, with the most brilliant passage-work occurring in mm. 42-74. (Example 2.13)

Example 2.13
Solo 7: Sonata for Violin in A major, mvt. ii, mm. 42-74.

Usually movements such as these present their thematic material in the first half, and then develop it in the second half, which is where the brilliant passage-work is found. The more interesting question arises in movements that are not in bipartite form. How does Telemann treat these movements? The second movement from Solo 1 for violin is fugal and contains no repeats.¹⁶ Nevertheless, it is possible to parce the fugues into two halves. Telemann presents his thematic material in the first half of bipartite movements and then develops it in the second. The first half almost always concludes with a cadence in the dominant key, or if in minor, with a cadence in the relative major. In the second movement from Solo 1, the subject is first presented by the violin in the tonic, and then by the bass in the dominant.

¹⁶ It may be helpful to refer to example 2.8 to see the opening material from this sonata.

This is followed by some passage-work which concludes with a full cadence in the dominant key at measure 19. It is at this point where I would make the distinction between a first and second half of this movement. The pick-up to measure 20 begins the first episode in which the subject is developed. There are examples of some very brilliant passage-work in this section. One should take notice of both the bass and violin parts in this passage, as they alternate sections of passage-work. The passage-work in the episodes of the second half is much more brilliant than in the first half, and consequently the second half of the movement is much longer than the first. While this example is not as clear as those in bipartite form, it does contain similar elements thereby conforming to Quantz's requirements stated in point six. (Example 2.14)

Example 2.14
Solo 1: Sonata for Violin in F major, mvt. ii, mm. 20-26.

The final requirement for a first Allegro states simply that the bass must be set naturally so that it can sustain a constant vivacity. Again, any one of the sonatas could have been used to illustrate how Telemann creates a bass line that supports the melody in such a manner. To illustrate this point I have chose the bass line in the second movement from Solo 9 for viola da gamba, which shows a bass that supports rapid figuration stated in the solo part. To sustain the constant motion of the melody in this sonata, Telemann

continues the pattern of triplets in the bass when the solo part sustains a long note, such as in mm. 26-46, and 70. (Example 2.15)

Example 2.15
Solo 9: Sonata for Viola da gamba in E minor, mvt. ii, mm. 65-80.



Second Allegros

The guidelines that Quantz sets out for the second Allegro of a sonata are much less specific than those stated for the first. However, the primary consideration is that they be adjusted to the first in style and character. For example, if the first Allegro is serious, the second may be lighter in character. In regards to meter, he reiterated the criteria given for composing concertos.¹⁷ In that section of the treatise he states that meters such as 2/4, 3/4, 3/8, 6/8, 9/8, and 12/8 are acceptable;¹⁸ however, he rejects common time without any explanation. There are instances in the *Essercizii musici* where Telemann uses

¹⁷ Quantz, op. cit., 319.

¹⁸ Quantz, op. cit., 314.

common time in the last movements of Solos 2 and 5. These exceptional cases nevertheless fulfill the requirement that the second Allegro be adjusted to the first (Table 2.1). The second movement for Solos 2 and 5, which is the first Allegro for each, is set in triple meter. By using common time in the final movement, it creates the desired contrast by adjusting the meter to the first Allegro.

The two Allegros from Solo 1 are an excellent example of how two movements can be varied to create contrast. The first Allegro is in common time and is set in a fugal style. According to Quantz, this gives the movement a serious and elaborate character (Example 2.8). The final movement of Solo 1 is set in 12/8 time and is in the form of a gigue. The texture is predominantly homophonic and the character, in keeping with the effect of a gigue, is light. (Example 2.16)

Example 2.16
Solo for Violin in F major, mvt., iv, mm. 1-4.



Quantz also stated that the final Allegro must not be either too lively, or too cantabile. That is, one should seek moderation and balance and avoid extremes. He further states that brilliant passages excite, but do not move the

passions and therefore should be combined with other ideas thereby creating a pleasing mixture of ideas. In Solo 5 for oboe, Telemann achieves just such a balance in the first phrase that cadences in measure 6. There are three parts to this phrase: the first from mm. 1-2, which introduces the principal thematic material; the second part from mm. 3-4, which contains brilliant passage-work; and the closing thematic material is in mm. 5-6 which brings the idea to a conclusion. Both brilliant passage-work and a cantabile character are combined in a natural way within this phrase, with the passage work serving as a logical transition connecting the opening and closing ideas. The rest of the movement alternates between brilliant and singing passages, in a manner that maintains a balance between lively and cantabile passages. (Example 2.17)

Example 2.17
Solo 5: Sonata for Oboe in B-flat major, mvt. iv, mm. 1-6.

The image displays a musical score for Solo 5 from the Sonata for Oboe in B-flat major, movement IV, measures 1-6. The score is written for oboe and piano. The tempo is marked 'Vivace'. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 6. The oboe part begins with a forte (f) dynamic and features a mix of melodic and rhythmic patterns. The piano accompaniment provides harmonic support with a steady bass line and chords. Fingerings are indicated for the piano part, and a measure rest is shown in measure 6.

The Solo Keyboard Sonatas in the *Essercizii musici*

It was noted previously in this thesis that the two keyboard sonatas in the *Essercizii musici* are of a type not described in Quantz's treatise. Specifically, they superficially resemble a keyboard suite more than a sonata. Their style and layout initially presented some difficulty in using Quantz's treatise to assess these two sonatas. While Quantz does not focus on the construction of dance movements per se, he does devote time to a discussion of French and Italian styles that is applicable to these two works.

One of the most obvious features of the two keyboard sonatas is that the solo in C-major contains movements with Italian titles only, while the sonata in F-major contains mostly French titles. (Table 2.2)

Table 2.2: Movements in the two Keyboard Sonatas

| <u>Sonata in C-major</u> | <u>Sonata in F-major</u> |
|--------------------------|--------------------------|
| Largo | Cantabile |
| Allemanda | Bourée |
| Corrente | Gavotte |
| Minue I/II | Passepied |
| Giga | Gigue |

Quantz discusses Italian and French instrumentalists, vocal and instrumental music and most importantly, differences in compositional approach. Quantz states that the French are meticulous in their compositions, preferring diatonic rather than chromatic progressions. He also states that

they prefer more straightforward melodies than the Italians.¹⁹ He sums up his comments in one paragraph cited below. Regarding the music of the Italians and French Quantz states:

If, finally, one wished to characterize briefly the national music of the Italians and the French, considering each from its best side, and contrast the differences in their styles, this comparison would, in my opinion, turn out something like this:

In *composition*, the *Italians* are unrestrained, sublime, lively, expressive, profound, and majestic in their manner of thinking; they are rather bizarre, free, daring, bold, extravagant, and sometimes negligent in metrics; they are also singing, flattering, tender, moving, and rich in invention. They write more for the connoisseur than for the amateur. In *composition*, the *French* are indeed lively, expressive, natural, pleasing and comprehensible to the public, and more correct in metrics than the Italians; but they are neither profound nor venturesome. They are very limited and slavish, always imitating themselves, stingy in their manner of thinking, and dry in invention. They always warm up the ideas of their predecessors; and they write more for the amateur than for the connoisseur.²⁰

Using Quantz's comparison as the basis for my comparison, I will examine the two keyboard sonatas noting the differences of the kind noted by Quantz in an effort to ascertain whether or not Telemann was actually trying to provide opposing French and Italian models, as his movement titles suggest.

The Allemanda in the keyboard sonata in C major exhibits some of the qualities Quantz attributes to Italian music in his treatise. While the Allemande is of German origin, Telemann labels it with the Italian

¹⁹ Quantz, op. cit., 352.

²⁰ Quantz, op. cit., 353.

form of the title. The passages between measures 10-13 and 38-40 consist of ornamental melodic passages that are similar to the Italian violin music of the period. (Example 2.18)

Example 2.18: Keyboard Sonata in C major, Allemanda, mm. 10-12



Quantz also describes the Italian style as being singing, and tender. However, during the slow movements of Solo 6, the keyboard sonata in C major, Telemann seems to write in a French style as opposed to Italian. The Lura is an Italian name for the French dance, the Loure, which is characterized by distinct dotted rhythms, usually in a 6/4 meter. This Lura is in $\frac{3}{4}$ time, but is still marked by distinct dotted rhythms. While the sixth solo in the *Essercizii musici* is given distinctly Italian titles, the presence of the French dance suggests that there is more to these sonatas than is present in the titles. The Lura is also striking because of the numerous ornaments that

Telemann has carefully marked. Ornaments of these types are not found in the quicker movements in the keyboard sonata in C major. (Example 2.19)²¹

Example 2.19: Solo 6, Keyboard Sonata in C major, Lura, mm. 1-17.



In the Sonata in F major, the movements are given French titles except for the first movement, which is labeled *Cantabile*. Here is the first evidence that Telemann is intentionally combining the French and Italian styles. Although the first movement can be seen to exhibit some of the French qualities described by Quantz, Italian traits are equally present. The second most obvious Italian feature after the title is the presence of the D.C. indicating *Da capo* form. The melody and harmony are reminiscent of slow movements in Italian *sonata da chiesa*. The bass moves in a constant quarter-note pattern, creating a walking bass, similar to the bass line in Solo 1 for Violin. The melody however, shows no obvious signs of ornamentation

²¹ Georg Philipp Telemann, *Essercizii musici*, (New York: Performers' Facsimiles, 1996). This example is copied from the facsimile of the original. Telemann's own ornaments are shown here.

observed in each of the slow movements in Solo 6 where each dance was given an Italian title. (Example 2.20)

Example 2.20: Solo 12, Keyboard Sonata in F major, Cantabile, mm. 15-31.

The next movement, a bourrée, is a French dance but in an Italian style. In fact, this dance contains many of the traits found in bourrées of the eighteenth century, such as: a quarter-note up-beat; binary form; and syncopations in quarters and halves found in the second measure of each opening phrase. Although it has many qualities associated with the French style, Italian traits are present in sequential passages like the one in measures 31-34. Telemann uses a similar modulatory sequence in the Italian style *sonata da chiesa*, Solo 1 for Violin in measures 37-38 (Example 2.21).

Example 2.21a:

Solo 12, the Keyboard Sonata in F major, Bouree, mm. 29-33



Example 2.21b:

Solo 1, Sonata for Violin in F major, mm. 37-38



The Sarabande following the Bourée remains closer to the French style. Telemann has marked several ornaments, including trills appoggiaturas, and this dance is consistent with the standard slow $\frac{3}{4}$ Sarabande that was common in French music of the early eighteenth century. (Example 2.22)²²

²² Telemann, op. cit. This example is from the facsimile copy of the original, therefore, Telemann's own ornaments are shown.

Example 2.22

Solo 1: Keyboard Sonata in F major, Sarabande, mm. 1-12.



The two dances which follow, the Gavotte and Passepied, also appear to have strong associations with French keyboard music of the early eighteenth century. Telemann has not added any conspicuous Italian characteristics in order to set these pieces apart.

The Gigue is the most interesting section in the keyboard sonata in F major because it is so similar to the Giga in the C major keyboard sonata. Both movements feature triadic, sequential figures in even note-values. The Giga is in 12/8 while the Gigue is in 6/8, but this is probably the most significant difference. The opening passages from each are in nearly identical rhythms and both feature ornamentation, namely trills and appoggiaturas in nearly identical places in the music. (Example 2.23)

Example 2.23a:

Solo 12, Keyboard Sonata in F major, Gigue, mm. 1-10.

The image shows a musical score for a Gigue. It is titled "Gigue 20" and is in F major, 3/8 time. The score consists of two systems of music, each with a treble and bass clef staff. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music features a rhythmic pattern of eighth and sixteenth notes, with various fingerings and articulations indicated by numbers and dots above the notes.

Example 2.23b:

Solo 6, Keyboard Sonata in C major, Giga, mm. 1-6.

The image shows a musical score for a Giga. It is titled "Giga 10" and is in C major, 3/8 time. The score consists of two systems of music, each with a treble and bass clef staff. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The music features a rhythmic pattern of eighth and sixteenth notes, with various fingerings and articulations indicated by numbers and dots above the notes.

It is interesting that Telemann chose Italian titles for one sonata while he chose French titles for the latter; however, it is noteworthy that he did not deliberately combine the two national styles in every movement. Telemann kept the Sarabande, Gavotte, and Passepied in the French style, while the opening Cantabile, the Bourée and the Gigue all contain elements of the

Italian style. In the C major sonata, the Allemanda and Corrente appear Italian from the beginning to end, while the slow movements, the Largo, Lura and the minuets contain ornaments associated with the French style.

Conclusions

The stylistic overview of Telemann's solo sonatas presented in this chapter demonstrates the state of the genre during the 1730's and the stylistic changes it underwent during a decade that witnessed the transition from the late Baroque style to the emerging Classical style. Further, my discussion of the keyboard sonatas demonstrates Telemann's skill in integrating elements of the French and Italian styles that are representative of a hybrid style Quantz referred to in the *Versuch* as the "mixed style."²³

²³ Quantz, op. cit., 341. I refer the reader to the paragraph on page 71 of this thesis in which Quantz describes the traits of French and Italian styles. It is noteworthy that Quantz describes the French style as being "slavish, stingy and dry in invention." Quantz's derisive remarks leave little doubt as to his stylistic preference.

CHAPTER 3

STYLISTIC ASSESSMENT OF THE TRIO SONATAS: A CONTEMPORARY PERSPECTIVE

The trio sonatas in the *Essercizii musici* bring together twelve different combinations of instruments within a single collection. Most collections, as has been previously stated, were written for a single instrument or a single combination of two instruments, thus making them unique. Telemann claimed that he wrote his finest music in the genre of trio sonatas. The trio sonatas from this collection are a clear demonstration of his talent in this area.¹

Quantz's Flute Method: Criteria for Judging Trio Sonatas

Quantz's criteria for composing trio sonatas are different from those he lists for the solo sonatas. Quantz makes no distinction between Adagios or Allegros in his section on trio sonatas. Clearly this is because there is less

¹ Telemann, *Selbstbiographie*, (1739), Ed., Kahl, 220.

room for *galant* traits in a trio sonata conceived for use in a sacred setting.

The criteria Quantz lists for Adagios, however, reflect traits associated with the *style galant*. Because the trio sonata embodies an older tradition, Quantz focuses on the aspects associated with writing in a contrapuntal style.

However, it is interesting to note that a few of his guidelines still suggest the modern lyric style identified with the *galant* style.

According to Quantz, a trio is not as difficult to compose as a quartet, although Quantz states it still requires a great deal of skill to produce a fine work.² The recommendations that appear in Quantz's treatise are as follows (Table 3.1).

Table 3.1: Quantz's Guidelines for writing a Trio Sonata.³

- In a trio, (1) the composer must invent an air that admits the addition of another melodious part.
- (2) The opening subject at the beginning of each movement, particularly of the Adagio, must not be too long, since it can easily become tedious when repeated at the fifth, fourth, or unison by the second part.
- (3) One part must not present anything that cannot be repeated by the other.
- (4) The imitations must be short, and the passage-work must be brilliant.
- (5) Good order must be preserved in the repetition of the most pleasing ideas.
- (6) Both of the principal parts must be written in such a way that a natural and harmonious bass part can be placed beneath them.
- (7) Should a fugue be introduced, it must be carried out, as in a quartet,⁴ both correctly and tastefully in all the parts, in accordance with the rules of composition. The episodes, whether they consist of passage-work or other imitations, must be pleasing and brilliant.

² Quantz, *On Playing the Flute*, 317.

³ Ibid.

⁴ Quantz, *op. cit.*, 316-317. Quantz states that if a fugue is introduced in a quartet, "it must be carried out in all of the four parts in a masterful yet tasteful fashion, in accordance with all the rules."

- (8) Although passages in thirds and sixths in the principal parts are one of the ornaments of a trio, they must not be abused or dragged on *ad nauseam*: They must be regularly interrupted with passage-work or other imitations.
- (9) Finally, the trio must be so created that it is almost impossible to divine which of the two upper parts is the foremost.

The first criteria listed by Quantz concerns the opening theme. It states that the “air” must freely admit the addition of another melodious part. In other words, it must be so conceived that it makes a good counterpoint with itself. In the third movement of the first trio for Oboe, Recorder and continuo, Telemann writes a melody that is introduced by the oboe and then taken up by the recorder. The fluid manner in which Telemann introduces the second melody makes this movement very graceful. The introduction concludes with an imperfect-authentic cadence, but before the final note has sounded in the oboe’s introduction, the recorder introduces an arpeggio that acts as a bridge to the restatement of the opening material, now heard in the dominant key. (Example 3.1)

Example 3.1

Trio for Oboe, Recorder and Continuo, iii, mm.1-4.



The opening statement acts as an antecedent to a phrase, which is not truly resolved until the perfect-authentic or final cadence at the end of the movement. The melody does not have a conclusive character and therefore is capable of being repeated in the second voice and then developed. Telemann develops the melody by using the arpeggio motive found in the recorder part in measure two, and the first part of the melody found in beats one and two of measure one. The air invented by Telemann in this movement easily permits the addition of another melodious part, thus complying with Quantz's first recommendation for composing a trio sonata.

The second point Quantz makes is that the opening subject material must not be too long for fear of boring the listener. The subject found in the second trio for viola da gamba and harpsichord is introduced by the viola da gamba and completed by the harpsichord in measures 1-3. The essence of the melody is stated in the first two measures, while the harpsichord plays material that seems to be cadential, or an answer to the opening statement.

Because the answer is played by the harpsichord, both instruments participate in presenting the melody. This subject is repeated only two times after its initial appearance, with the first repetition in the dominant key and the second in the tonic. After the subject's original appearance, the two instruments switch roles in presenting the opening melody so that on the second appearance, the harpsichord plays the introductory material. In fact, both repetitions of the main idea begin with harpsichord. Because the two instruments take turns in playing different parts of the melody, the theme remains fresh and interesting. (Example 3.2)

Example 3.2: Trio for Viola da gamba and Harpsichord, I, mm. 1-3.

Andante

(mf)

(mf)

(mf)

6 6 7 7 7 7 6 5 (7) 6 6 5 6

The third criterion states that one part must not present any material that cannot be repeated by the other. The third trio for violin and oboe presents a fine example for examining this recommendation. The two instruments have very different capabilities, including range and difficulty in playing in certain keys. The second movement in the third trio is carried out in fugal counterpoint. The subject is first stated in the oboe, then it is exactly repeated in the tonic by the violin.

While this movement is not a true fugue, it contains fugal elements such as repetitions of the subject in different keys, contrasted with episodes in free counterpoint. The subject, which remains confined within one octave, does not test the range limits of either instrument. Because the subject is a lyric melody, it is quite playable on either instrument. (Example 3.3a)

Example 3.3a: Trio for Oboe and Violin, ii, mm.1-6.

The image shows a musical score for three parts: Oboe, Violino, and Basso continuo. The tempo is marked 'Mesto'. The Oboe part starts with a melodic subject in the first measure. The Violino part enters in the second measure, repeating the subject. The Basso continuo part provides a steady bass line with chords. The score is in 4/4 time and features a key signature of one flat. The first system shows measures 1-4, and the second system shows measures 5-6. The Oboe and Violino parts are in treble clef, and the Basso continuo part is in bass clef.

There are a few passages played by the violin which nevertheless would be extremely difficult for the oboe, such as in mm. 36-39. In this passage, the oboe and violin are playing in thirds, with the violin is playing the thirds, first under and then over a pedal. This passage might be difficult for the oboe because of the wide and frequent leaps from thirds to octaves, so it seems that this is merely a written out embellishment for the violin.

(Example 3.3b)

Example 3.3b: Trio for Oboe and Violin, ii, mm. 36-39.



Quantz's fourth recommendation for composing a trio states that there must be short imitations and brilliant passage-work. The fifth trio contains such examples. The violin and the recorder imitate each other almost exactly and with brilliant figuration, rendering this trio sonata a wonderful example of this recommendation. The short imitations are present from the very beginning of the fourth movement. Telemann writes this movement using imitative counterpoint with the violin entering one measure after the recorder. (Example 3.4a)

Example 3.4a

Trio for Recorder and Violin, iv, mm. 1-7

The image shows the first seven measures of the Trio for Recorder and Violin, iv. The score is in 3/4 time and marked 'Allegro'. It consists of three staves: Recorder (top), Violin (middle), and Piano (bottom). The Recorder part features a melodic line with eighth and sixteenth notes. The Violin part provides a rhythmic accompaniment with eighth notes. The Piano part features a bass line with eighth notes and chords. The key signature has one sharp (F#).

The most brilliant passage-work comes during the second half of the movement, beginning at measure 52. The passage-work begins in the violin part, and concludes with the recorder. (Example 3.4b)

Example 3.4b

Trio for Recorder and Violin, iv, mm. 49-51

The image shows measures 49-51 of the Trio for Recorder and Violin, iv. The score is in 3/4 time and marked 'Allegro'. It consists of three staves: Recorder (top), Violin (middle), and Piano (bottom). The Recorder part features a melodic line with eighth and sixteenth notes. The Violin part provides a rhythmic accompaniment with eighth notes. The Piano part features a bass line with eighth notes and chords. The key signature has one sharp (F#).

Another brilliant passage occurs in measures 68-75, in the key of C major. The imitations become shorter and more brilliant as Telemann works his way back to a minor. (Example 3.4c)

Example 3.4c:

Trio for Recorder and Violin, iv, mm. 68-75.

The image shows a musical score for a Trio for Recorder and Violin, measures 68-75. The score is arranged in three systems. The first system (measures 68-69) shows the Recorder part with a melodic line and the Violin part with a rhythmic accompaniment. The second system (measures 70-71) shows the Recorder part with a melodic line and the Violin part with a rhythmic accompaniment. The third system (measures 72-75) shows the Recorder part with a melodic line and the Violin part with a rhythmic accompaniment. The key signature is C major, and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings.

The fifth criterion states that good order must be maintained in the repetition of the best ideas. What exactly Quantz means by good order is difficult to discern. He does not give any further explanation here or elsewhere in his treatise. It seems clear, however, that he is referring to a logical progression of ideas which proceeds in a natural or inevitable manner. The first movement from the sixth trio is quite short, but is a good example of the clarity with which Telemann repeats ideas. Telemann makes use of at least six different motives that are presented in both voices in mm. 1-7. First, focus

will be given on the first four that appear in the first three measures. They have been labeled as motives 'a', 'b', 'c', and 'd' respectively. (Example 3.5)

Example 3.5:

Trio Sonata for Flute and Viola da Gamba, I, mm. 1-3 and mm. 8-11.

After each idea has been presented, there is a restatement of the opening material in measure 8. However, the instruments change roles in the order in which they present the opening material. Telemann focuses on motive 'c' by repeating it separately in each instrument, and then with both instruments playing the motive together. In this manner, he makes this motive memorable. No other motive in this movement receives this amount of attention.

The order in which motives occur in the second half of the movement follows the same order as their original appearance, thus maintaining a logical progression of ideas.

The sixth recommendation states that the two principal parts must be composed in such a manner that a natural or harmonically conceived bass line can be written beneath them. It is noteworthy that the strict style

incorporated bass lines which were considered artificial, such as a chaconne or a passacaglia bass. In so doing, Quantz is combining both *galant* traits and the strict style in the trio sonata. So, while Quantz still admires the contrapuntal textures created between the two solo parts, he also looks for *galant* characteristics by asking for a harmonically conceived bass line. The first trio for recorder, oboe, and continuo provides a wonderful example of a bass that is a natural, and harmonious addition to the solo parts.

The first movement of this trio sonata is a Largo and the texture of this movement is quasi imitative. The imitative texture between the recorder and oboe contrasts with a bass that is harmonically conceived. In this movement, Telemann masterfully combines *galant* traits with the contrapuntal textures of the strict style. (Example 3.6)

Example 3.6: Trio for Recorder and Oboe, i, mm. 6-16.

Quantz's seventh recommendation for a proper trio states that if the movement is carried out in fugal counterpoint, it must be done according to all of the rules of composition.⁵

The second movement in the ninth trio, for violin and flute, is a fugue. The subject is presented in measures 1-10 by the flute, while the violin responds with a tonal answer in mm. 12-22. After the violin completes the subject, the first episode begins. The flute plays the next restatement of the subject in mm. 37-47, in the relative minor. This is followed by an episode, a subject entrance in the subdominant played by the violin, followed by a third episode that leads to a final restatement of the subject in the tonic, played by the flute in mm. 75-85. The movement concludes with a brief coda from mm. 85-93. It is noteworthy that the bass does not participate as a voice in the fugue. This example therefore conforms to the sixth criteria that the bass should be a natural or harmonically conceived bass line. Apart from the noteworthy feature of the bass, various sections of this movement are organized into a typical fugue. (Example 3.7)

⁵ Quantz does not list nor make reference to all of the rules of composition. As was stated previously, Quantz simply states that in a Quartet, a fugue must be carried out in all of the voices in accordance with all of the rules. Because Quantz does not precisely list what "all of the rules" are, I will use the plentiful criteria he has listed as rules for composing trio sonatas and solo sonatas.

Example 3.7: Trio for Flute and Violin, ii, mm. 1-23.

The musical score is presented in three systems. Each system contains three staves: Flute (top), Violin (middle), and Piano (bottom). The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Presto'. The piano part includes fingering numbers (7, 6, 6, 6, 6, 6, 5) and dynamic markings (p). The flute and violin parts have various articulations and dynamics (p, sf).

The eighth criteria for a trio sonata states that while passages in thirds and sixths are one of the ornaments of a trio, they must not be used too often. The second movement from the eighth trio for Flauto Dolce and Cembalo

obligato⁷ makes extensive use of passages in thirds and sixths. Although one third of the movement contains passages of this type, it is interesting how Telemann avoids monotony.

The movement begins with the melody played first by the harpsichord with the recorder entering one measure later, thus giving the impression of an imitative polyphonic texture. The melody is played by both parts in sixths until measure 7, which presents an episode of passage-work. When the melody is heard again, both parts play in sixths and then proceed to an episode of passage-work in mm. 22-38. Finally, in mm. 39-46, the melody is heard for the last time in both parts, this time at the interval of a third. This sonata complies nicely with Quantz's specifications by interrupting passages in thirds or sixths with episodes of passage-work. In this instance, Telemann slightly conceals the passages in thirds and sixths by always using one instrument to begin the melody slightly before both join together in parallel motion. This pseudo imitative beginning created by the delayed entrance of the second part enlivens the texture and recalls the more learned characteristics of the church sonata. (Example 3.8)

⁷ The Cembalo obligatio in the *Essercizii musici* refers to the harpsichord as a solo instrument, and the Flauto dolce refers to the recorder.

Example 3.8:

Trio for Recorder and Harpsichord, ii, mm. 1-10.



The last recommendation for a trio sonata states that it should not be possible to discern which of the two melody parts is the principal melody. Telemann stated in his autobiography of 1718 that he arranged the parts so that the second seemed to be the first and prided himself on his ability to write parts that were completely interchangeable.⁸

The second movement in the eleventh trio for flute and oboe is a particularly good example of Telemann's contrapuntal skill. This movement is in the form of a fugue, with the second part performed by the oboe presenting the subject first. The strongest evidence for equality in the parts comes in mm. 22-29, and mm. 34-41. In mm. 22-29, the flute begins an incomplete restatement of the subject in the relative major. The oboe takes over in the middle of the subject and continues it to its completion. This procedure happens one more time during mm. 34-41, although it occurs in

⁸ Telemann, *op. cit.*, 220.

reverse order with the oboe beginning the subject and the flute taking over and carrying it through to its completion. (Example 3.9)

Example 3.9: Trio for Flute and Oboe, ii, mm. 19-26.

The image displays a musical score for a Trio for Flute and Oboe, second movement, measures 19-26. The score is arranged in three systems. Each system consists of four staves: two for the flute and oboe (top two staves) and two for the piano accompaniment (bottom two staves). The flute and oboe parts are highly melodic and interchangeable, with the flute often carrying the main subject and the oboe providing a similar line. The piano accompaniment is more rhythmic and harmonic, supporting the solo parts. The score includes various musical notations such as notes, rests, and fingerings.

The interchangeable quality of the two solo parts in this sonata is typical of the trio sonatas in the *Essercizii musicali*. It is quite noteworthy that Telemann does not abandon the learned techniques of the strict style while incorporating *galant* characteristics such as melody-dominated textures. Telemann was a fine craftsman, knew composition and demonstrates this ability in his trio sonatas.

Conclusion

Quantz's treatise confirms that these sonatas met the current standards for composition at the time they were published.

The trio sonatas show that *galant* composers, like Telemann, did not abandon the contrapuntal techniques of the strict style. There are fugues and imitative counterpoint prevalent throughout the trio sonatas. However, so as not to lose the popular melody-dominated texture, Telemann incorporated a bass line functioning in a harmonic rather than melodic capacity. Another important modern feature of the sonatas in the *Essercizii musici* is the incorporation of the harpsichord as a solo instrument. While the keyboard suite had been around since the end of the seventeenth century, the use of the harpsichord as a melody instrument in trio sonatas was not common at the time of this publication. The trio sonatas are a testament to Telemann's skill as a composer and his ability to maintain modern standards in genres that had been in use for over half of a century.

CHAPTER 4

CONCLUSIONS

This thesis is the first study to conduct an in-depth examination of the sonatas contained within Telemann's *Essercizii musici*. During the course of this study, my research has shown the *Essercizii musici* to be: a landmark publication that demands a thorough reappraisal of Telemann's music from a contemporary perspective; a valuable tool for assessing the state of the Baroque sonata in the 1730's and specifically the so-called mixed style; and lastly, a significant part of a long standing tradition of similarly titled collections published in the late Baroque period.

Quantz's discussion of the Baroque sonata in the final chapter of the *Versuch* provides an historical framework by which to assess the sonatas contained within the *Essercizii musici*. In his concluding chapter, Quantz provides a detailed list of criteria by which to judge a late Baroque sonata. Significantly his set of guidelines not only offers an analytical context for assessing Telemann's sonatas, it also opens a window into the mind of a

contemporary composer revealing the aesthetic values that shaped his compositional outlook and, by extension, the musical culture of the period.

Quantz's criteria emphasize the importance of working within established norms. In his view, a successful composer is one who is inventive in creating stylistic variety within an established framework. In keeping with the compositional outlook of composers of the late Baroque period, Telemann did not set out to produce formally innovative works and has therefore been undervalued by modern scholars who criticize these sonatas for their lack of originality. The biases that surround Telemann's music today are founded on modern aesthetic values that obscure the true nature of the music composed by this seminal composer of the late Baroque period. By placing the *Essercizii musici* in the historical and cultural context in which these sonatas were written, it is possible for the first time to begin to appreciate why his music was so prized by his contemporaries and why he enjoyed such success and popularity in his own lifetime.

This introductory examination of the *Essercizii musici* discloses the importance of the collection for our understanding of the style of the late Baroque sonata. Additionally, it reveals that this publication belongs to a long-standing tradition of collections entitled "exercises" that were published beginning in the late 17th century. Christophe Wolff asserts that Bach simply borrowed the title, Übung, from his predecessor in Leipzig, Johann Kuhnau. While Wolff is correct in stating that this title can be applied to any

heterogeneous set of keyboard works, his explanation for Bach's use of the term is inadequate. As I have shown, similar collections of "exercises" were published with various didactic objectives. Furthermore, as I have demonstrated, each of the collections examined contains a special addition at the end announced in the preface as a means of promoting the commercial value of the collection.

Unlike the collections by his contemporaries, however, Telemann's *Essercizii musici* does not contain such an announcement in the preface. Nevertheless, it is clear that he designed his publication as part of an established tradition by including two keyboard sonatas at the end of two sets of six solo sonatas. In addition, these sonatas are stylistically distinct and stand apart from the rest of the sonatas in the publication in their layout as well. Though designated sonatas in the table of contents, closer examination of the individual movements in each of these keyboard works reveals their true identity: each is a unique suite of dances that combines elements associated with prevailing French and Italian styles.

In their blend of French and Italian keyboard forms and styles, the two keyboard sonatas in the *Essercizii musici* are representative of a new style that Quantz describes in his *Versuch* as the "mixed style," or the German style of composition. Significantly, the two solo keyboard sonatas in the *Essercizii musici* are positioned at key points at the end of the collection. Thus Telemann brings the layout of his "exercises" in line with comparable

collections of the later Baroque period and in so doing draws attention to a third national style, a “German” style of composition that emerged in the 1730’s.

The publications by Kuhnau, Krieger, Lubeck, Bach, and Scarlatti present a systematic examination of various genres associated with keyboard music of the late Baroque period. Telemann’s collection, by contrast, deals primarily with solo and trio church sonatas with the notable, striking exception of the two keyboard sonatas mentioned. Each collection of “exercises” varies in the makeup of its contents, but the pedagogical aim is the same: “a clever jesting with art,” both technically and compositionally.

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