

1969

A Piano Recital Analysis

Linda Sue Parker

Eastern Illinois University

This research is a product of the graduate program in [Music](#) at Eastern Illinois University. [Find out more](#) about the program.

Recommended Citation

Parker, Linda Sue, "A Piano Recital Analysis" (1969). *Masters Theses*. 4087.
<https://thekeep.eiu.edu/theses/4087>

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

PAPER CERTIFICATE #3

To: Graduate Degree Candidates who have written formal theses.

Subject: Permission to reproduce theses.

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

Please sign one of the following statements.

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.

August 6, 1969
Date

Author

I respectfully request Booth Library of Eastern Illinois University not allow my thesis be reproduced because _____

Date

Author

A PIANO

RECITAL ANALYSIS
(TITLE)

BY

Linda Sue Parker

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1969
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

August 5, 1969
DATE

August 5, 1969
DATE

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
INTRODUCTION	1
<u>FANTASIA I AND RONDO II</u> , BY C.P.E. BACH	3
<u>SONATA IN A</u> , OPUS 101, BY LUDWIG VAN BEETHOVEN	12
<u>GAVOTTE</u> (WITH DOUBLES), BY JEAN-PHILIPPE RAMEAU	25
<u>SONATA FOR PIANO</u> , OPUS 26, BY SAMUEL BARBER	32
BIBLIOGRAPHY	49

ACKNOWLEDGEMENTS

Sincerest thanks are due to Dr. Alan R. Aulabaugh, my advisor, for his advice and assistance in preparing this paper. My appreciation is also extended to the members of my committee, Dr. Catherine Smith, Dr. June Johnson, and Dr. David Ahlstrom for their constructive criticism and contributions. Others whose efforts warrant an expression of gratitude are: Carol Spencer, who helped with the typing, and Louis Cowen, who copied the musical examples.

INTRODUCTION

This paper contains a discussion of the musical forms, interpretation, and performance problems of the piano compositions that were presented in recital on July 15, 1969. Appropriate background information concerning the composers of the compositions is also included.

The compositions discussed in this paper were chosen by the writer in collaboration with Dr. Alan R. Aulabaugh. The Sonata in A, Opus 101, by Beethoven was selected because the writer's background in Beethoven piano literature was comparatively weak. The Rameau Gavotte and the C.P.E. Bach Rondo II and Fantasia I were chosen by the writer after the works of these composers were studied in Baroque and Classic keyboard literature classes. Although the C.P.E. Bach pieces and the Rameau piece are not far removed from one another chronologically, they are decidedly contrasting to each other in style. It seemed desirable to select a modern composition in order to further vary the program, and the present writer preferred an American work, Sonata for Piano, Opus 26, by Samuel Barber to accomplish this objective.

Analysis and performance of the compositions presented in recital have given the writer insight into the musical style of each composer as well as a knowledge of the performance

problems found in the music. Studying the compositions in detail has developed the writer's interpretative abilities and has provided a foundation upon which to build further study of music.

RONDO II AND FANTASIA I, BY C.P.E. BACH

Carl Philipp Emanuel Bach, the second son of Maria Barbara and Johann Sebastian Bach, was born on March 8, 1714 in Weimar. As a young boy, Emanuel learned music from his father, and by the age of twenty, he was an accomplished clavier performer, the clavichord being his favorite instrument. Although Bach seemed to be an extrovert with his friends, "he would enter into an intimate self communion at the clavichord when playing to himself or to a favored acquaintance."¹ For three years Emanuel pursued an education in law, studying in Leipzig and Frankfurt-on-the-Oder. In 1738 Crown Prince Frederick, who became King Frederick in 1740, called upon Bach to be court accompanist for the Prussian court. Bach remained with the King in Berlin for thirty years during which time he wrote his famous treatise, Verusch über die wahre Art das Clavier zu spielen, (Essay on the True Art of Playing Keyboard Instruments). In 1768 Bach traveled to Hamburg where he was able to join in the cultural life as well as compose for and administer the music for five churches. Emanuel remained in Hamburg until his death on December 14, 1788.

¹Philip Barford. The Keyboard Music of C.P.E. Bach. London: Barrie and Rockliff, 1965, p. 3.

C.P.E. Bach is best remembered for his treatise and his works for clavier. The Essay on the True Art of Playing Keyboard Instruments has served as a helpful source in ornamentation, technique, and fingering for musicians.

Among the best known collections of the clavier works are the Prussian Sonatas, Württemberg Sonatas, Sonatas with Altered Reprises, and Six Volumes of Sonatas, Free Fantasias, and Rondos for Connoisseurs and Amateurs.


The sonata principle as demonstrated by C.P.E. Bach provided variety and contrast of ideas coupled with the spirit of Empfindsamkeit. The music is sensuous and emotional, but at the same time it is orderly. The breaking away from the monothematic idea to usage of several contrasting themes in one movement is the main factor which sets C.P.E. Bach apart from his contemporaries.

Bach was highly skilled and imaginative at improvisation, and his keyboard works, especially the fantasias, show his interest in this art. When improvising, Bach took melodic and rhythmic fragments and reworked them in various ways in related passages. As a theme or fragment was reworked, it often underwent interesting modulations to related or unrelated keys.

Rondo II appears in volume six of Sonatas, Fantasias, and Rondos for Connoisseurs and Amateurs. A principal rondo theme is present, but it may or may not return in the same key. Contrasting themes occur but not necessarily in any specific order. Melodic and rhythmic fragments provide material for the transitional passages. (See Table 1.)

TABLE 1
STRUCTURE OF RONDO II

THEME	KEY	MEASURES
A	D minor	1-11
B	F major	12-21
A	D minor The theme is developed and passes through various keys.	22-56
C	Modulatory	57-81
A	A minor	82-90
C	Modulatory The same thematic material as the first "C" is used, but it passes through different keys.	91-115
A	D minor	116-126

The "A" theme is a lively but declamatory statement. (See Example 1.) The first rhythmic motive,  serves as a unifying figure to be used in transitional passages. In Example 1, the irregular phrasing demonstrated is found periodically throughout the piece. The four-measure first phrase (measures 1-4) is answered by a three measure phrase (measures 5-7).

Example 1 Rondo II, by C.P.E. Bach Measures 1-7



The "B" theme is more lyric in nature than the "A" theme. The unbalanced phrase structure is still present.

Example 2 Rondo II, by C.P.E. Bach Measures 12-19

B Theme



The beginning of the "C" theme makes use of syncopation on a repeated note. The dynamic markings found in this theme present certain problems in performance. The figure begins at a "piano" level and ends at a "forte" level. Since no crescendo markings are found in this music, the problem arises as to whether C.P.E. Bach intended a terrace dynamic effect or a crescendo. The present author believes that a crescendo is needed in this case. The harmony here is chromatic and is leading to the last figure. (See Example 3.) The volume from which Rondo II is taken indicates that these pieces are written "furs Forte-Piano". With this fact in mind, one may conclude that a crescendo is possible although it is not specifically indicated.

The second part of the "C" theme is a sequence of arpeggiated chords progressing through several keys and preparing for the statement of the principal rondo theme.

Example 3 Rondo II, by C.P.E. Bach Measures 91-94

C Theme (1st part)

Measures 99-102

C Theme (2nd part)

Example 3 (cont.)



Rondo II includes changes in mood from one theme to another, but the mood seldom changes within the theme itself. Fantasia I shows similarities to Rondo II in thematic development and change of character, but unlike Rondo II, it uses contrasting ideas within a theme.

Fantasia I precedes the rondo in the sixth volume of Sonatas, Fantasias, and Rondos for Connoisseurs and Amateurs. The piece is representative of the fantasias of Emanuel Bach with its contrasting moods, various textures, and improvisational style. Two principal motives serve as unifying factors, both melodically and rhythmically. The first motive, an arpeggiated figure, appears in 4/4 time. (See Example 4.) The theme is six measures in length and ends with two rolled chords.

Example 4 Fantasia I, by C.P.E. Bach Measures 1-2

Opening Motive



The second principal idea appears in triple meter and consists of a scalar figuration answered by a two note

interval. The contrast of texture and dynamics within the figuration suggests Bach's desire for an orchestral effect. (See Example 5.) The triplet figure in the next two measures provides a rhythmic unit which is used extensively later.

Example 5 Fantasia I, by C.P.E. Bach Measures 7-10

Second Motive

As the piece progresses, each idea is in some way related to one of the principal figures. A modulatory sequence occurring twice in the piece makes use of the triplet figure shown in Example 6, as well as unusual key changes. The problem of interpreting dynamic markings also occurs in this passage. In this instance, the present writer suggests using the terrace dynamic effect since only one chord arpeggiation is heard in each measure.

A culmination of the use and rapid change of various textures, contrasting dynamics, rhythmic motives, and melodic fragments is seen in Example 7.

Example 6 Fantasia I, by C.P.E. Bach Measures 49-50

Modulatory Passage

Example 7 Fantasia I, by C.P.E. Bach Measures 11-16

Structure

In measure 14, (see Example 7), an ornament appears which is uncommon to Baroque ornamentation, but common to the music of C.P.E. Bach. In the Essay, Bach calls the ornament the "trilled turn" and gives the following example as the correct execution.

²C.P.E. Bach, Essay on the True Art of Playing Keyboard Instruments, translated and edited by W.J. Mitchell (New York: W.W. Norton & Co. Inc., 1949), p. 121.

The principal difficulty of Fantasia I is to perform with continuity a composition which contains a great variety of musical material. It seems to the present writer that this is both the challenge and the charm of the piece, and that this is representative of the ideals associated with the "Empfindsamer Stil." In the Essay are suggestions for performance. C.P.E. Bach tells the performer to "Play from the soul, not like a trained bird!"³ In speaking about the fantasias, he says:

...the metric signature is in many such cases more a convention of notation than a binding factor in performance. It is a distinct merit of the fantasia that, unhampered by such trappings, it can accomplish the aims of the recitative at the keyboard with complete, unmeasured freedom.⁴

³ Ibid., p. 150.

⁴ Ibid., p. 153.

SONATA IN A, OPUS 101, BY LUDWIG VAN BEETHOVEN

The pianoforte sonatas of Ludwig van Beethoven are usually divided into three periods. The first period contains the sonatas that Beethoven wrote before he was thirty-one. The works usually considered to be of this period extend to Opus 28 and to the year 1802. These early sonatas are comparable to those of Haydn and Mozart. Contrasting themes are used, but they are related by rhythmic or melodic motives. The Mozartean minuet was gradually discarded in favor of the scherzo. Beethoven's musical substance was serious and even in these early works showed contrast to the light and graceful contributions of his predecessors.

In the second period which extended from 1802 to 1815, Opus 31 to Opus 90, the Classic form began to take on new characteristics. The sonatas reveal more freedom and imagination, more ornaments, richer harmonies, and an increase in technical demands. Sonatas Opus 53 and 57 are representative examples.

From 1816 to 1823, Beethoven composed five sonatas, Opus 101 to Opus 111. These last five works show Beethoven as a mature and introspective composer. Characteristics of the Romantic period including pianistic innovations and freedom from strict forms were prevalent. A new developmental technique was used: the fugue in Opus 101, 106, and 110.

New emphasis was placed upon the theme and variation form found in Opus 109 and Opus 111.

Sonata in A, Opus 101 was written and dedicated to Baroness Dorothea Ertmann in 1816. The Baroness was one of Beethoven's students and an accomplished pianist. The following excerpt is from a letter which accompanied the sonata when it was sent in 1816 to the Baroness.

My dear, valued Dorothea-Cecilia!

You must often have misunderstood me when I was obliged to appear displeasing to you particularly in the early days when my style had less recognition than it has now.... Receive now what was often intended for you and what may be a proof of my affection for your artistic talent as well as your person....⁵

The sketches of the sonata were made from 1815 to 1816. The work was first performed on February 18, 1816 by Stainer von Felsburg. The recital took place in the hall of the hotel, Zum Römischen Kaiser, in Vienna.

Several characteristics of the Romantic period are introduced in the first movement of the sonata. The tempo is slower than most of the previous first movements: Allegretto ma non troppo. Beethoven opens the movement on the dominant chord and progresses to the tonic, A major. (See Example 8.) The character of the second theme is not sharply contrasted with the character of the first theme. (See Example 9.) The closing theme, remaining in the key of the second theme, the dominant, demonstrates Beethoven's use of the full range

⁵Alexander W. Thayer, The Life of Beethoven, Vol. II (London: Centaur Press Ltd., 1960), p. 365.

of the piano as well as wide spacing between the upper and lower voices. The syncopation in this theme contrasts with the graceful motion of the first two themes and serves to define the close of the exposition. (See Example 10.)

Example 8 Sonata in A, Opus 101, by Beethoven First Mov't.
Measures 1-4

First Theme

Example 9 Sonata in A, Opus 101, by Beethoven First Mov't.
Measures 16-19

Second Theme

Example 10 Sonata in A, Opus 101, by Beethoven First Mov't.
Measures 29-32

Closing Theme

After a brief development section of twenty measures which develops only the first theme, the recapitulation of the first and second themes occurs in A major. The closing theme does not resolve as it did in the exposition but is extended

into a fifteen measure coda which uses melodic fragments and rhythmic motives of the principal theme.

This movement demonstrates Beethoven's ability to write highly expressive and subtle music. The 6/8 meter, tempo, and phrase indications contribute to the feeling of graceful, flowing motion. Beethoven has written chords which sometimes extend beyond the comfortable reach of the hand. At these moments, the performer may find difficulty in sustaining the melodic line. Rapid finger substitution in the melodic line (soprano) is desirable here to maintain the legato.

Example 11 Sonata in A, Opus 101, by Beethoven First Mov't.
Measures 7-10

Wide Reaches

The musical score shows two staves. The right hand (treble clef) has a melodic line with wide intervals, including a leap from G4 to E5. The left hand (bass clef) provides a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The dynamics are marked 'cresc.' and 'mf'.

In 1816, when the sonata was written, Beethoven used the Viennese piano. These pianos were made almost entirely of wood and most of them extended to a five octave range: from F_1 to f''' . The action of these pianos was light and delicate. The bass strings were much thinner than those of the modern piano and produced a much weaker sound. In general, because of its construction, the piano could not produce great dynamic contrasts which are possible on later pianos. In Example 12, it is the present writer's opinion that the contrast of dynamics cannot be taken too literally.

A delicate echo at each piano indication seems appropriate rather than a too literal contrast.

Example 12 Sonata in A, Opus 101, by Beethoven First Mov't.
Measures 41-44.

Dynamic Markings

A musical score for piano, measures 41-44 of the first movement of Beethoven's Sonata in A, Opus 101. The score is written for both hands on a grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features a series of chords and melodic lines. Dynamic markings are placed below the notes: 'cresc' at the beginning, 'f' at measure 42, 'p' at measure 43, 'f' at measure 44, and 'p' at the end. There are also some handwritten annotations above the notes.

The second movement, Vivace alla Marcia, is in F major. The March in 4/4 meter is followed by a Trio in the key of B^b major. The Trio leads to the repetition of the March, completing the ABA form. The March falls into a binary form. The first section employs thick-textured chords and dotted rhythms while the second section is of thinner texture and is imitative.

Example 13 Sonata in A, Opus 101, by Beethoven Second Mov't.
Measures 1-2, 12-13

First Section

A musical score for piano, measures 1-2 of the second movement of Beethoven's Sonata in A, Opus 101. The score is written for both hands on a grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features thick-textured chords and dotted rhythms. Dynamic markings are placed below the notes: 'f' at the beginning, 'sf' at measure 1, and 'p' at measure 2. There are also some handwritten annotations above the notes.

Second Section

A musical score for piano, measures 12-13 of the second movement of Beethoven's Sonata in A, Opus 101. The score is written for both hands on a grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features thinner texture and imitative passages. Dynamic markings are placed below the notes: 'ff' at the beginning, and 'fp' at measure 12. There are also some handwritten annotations above the notes.

The second section begins in the relative minor and contains extensive modulations returning to F major. In this section, Beethoven takes melodic and rhythmic motives and develops them. In the process, one voice imitates the other as seen in Example 13. As the section modulates to F major, material from the first section is used.

An important aspect of performance is found in measures 30 to 34 of this movement. (See Example 14.) Beethoven's pedal marking indicates that the D^b in the bass, (measure 30), should be sustained with the pedal until measure 34 when it resolves to C. On the modern piano, the blur of the unchanged pedal would hamper the clarity of the upper voices. Tovey suggests that by playing the left hand quarter notes with the right hand thumb, and by silently touching the D^b with the left hand, the pedal can be changed and the same effect can be produced.⁶ The present writer tried Tovey's suggestion as well as other alternatives and chose to sustain

Example 14 Sonata in A, Opus 101, by Beethoven Second Mov't.
Measures 30-32

Pedal Indication

⁶Ludwig van Beethoven. Sonata in A, Opus 101, Beethoven Sonatas for Pianoforte, edited and notes by Craxton and Tovey, Volume III (London: The Associated Board of the Royal Schools of Music). No date given.

the D^b with the sostenuto pedal at measure 30 and use the damper pedal to achieve the slight blurring effect in the following measures.

The Trio is in peaceful contrast to the vigorous March. The formal structure of the Trio is similar to the binary March with two sections but only the first section is repeated. Melodic material from the March is then inserted and acts as transitional material leading to the repetition of the entire March.

The Trio is written canonically. After the repeat of the first section, the lower voice begins the canon instead of the upper voice. The performer's task is to make sure the imitation is audible to the listener. Even though there are no tempo changes in the movement, the performer will probably not wish to maintain the basic march tempo throughout the lyric Trio. The tempo should relax so as to show the contrast between the driving March and the peaceful, canonic Trio. In the transition back to the March, the speed can gradually increase.

Example 15 Sonata in A, Opus 101, by Beethoven Second Mov't.
Measures 55-9

Canon in the Trio



Example 15 (cont.)



A slow Adagio introduces the last movement. The Adagio is in A minor and begins with chordal construction. In measure nine, imitation between the voices begins and the chordal texture resumes by measure fourteen.

The present writer believes that Riefling's suggestion for handling the shift from one to three strings on the left pedal is advisable.

In the third movement of Op. 101, too, the left pedal is stipulated, with notation in both German and Italian: "Mit einer Saite. Sul una corda", which, at the transition to the following movement, is superseded by "Nach und nach mehrere Saiten (poco a poco tutte le corde)". But it is a difficult matter to achieve these subtle gradations on the modern piano. The only thing one can do to give even the slightest imitation of the effect is to raise the pedal slowly and consecutively.⁷

A free measure of single line cadenza completes the Adagio and leads to fragmentary statements of the theme of the first movement. This cyclic usage is often cited as a Romantic characteristic.

The last movement effectively begins after the return of the first movement theme at the tempo change to Allegro. The last movement is also sonata-allegro form in which the

⁷Reimar Riefling, Piano Pedalling (London: Oxford University Press, 1962), p. 29.

development section is a fugue. John V. Cockshoot describes the movement:

It is clear at the outset of the finale that counterpoint is to govern its style. The movement opens in double counterpoint that is so closely imitative as to suggest a canon, a style that is maintained for nearly fifty bars, when the distance between the imitating parts is widened from a crotchet to two bars. The exposition of the movement ends in a more harmonic style, the better to throw the fugal development section into relief.⁸

The principal theme readily lends itself to fugal development. Three motives comprise its construction.

Example 16 Sonata in A, Opus 101, by Beethoven Third Mov't.
Measures 13-18

Motives of the First Theme

The image shows a musical score for the first theme of the third movement of Beethoven's Sonata in A, Opus 101. The score is written for piano and consists of two systems of staves. The first system shows the right and left hands playing together, with a dynamic marking of 'f' (forte). The second system continues the piece, with a dynamic marking of 'p' (piano). Three motives are labeled: 'a' is a descending eighth-note scale; 'b' is a descending eighth-note scale with a fermata; 'c' is an ascending eighth-note scale. The key signature is one sharp (F#).

The second theme in the dominant key, E major, is not developed in the fugue. The theme uses descending thirds and fourths as well as ascending four-note scale passages, both

⁸John V. Cockshoot, The Fugue in Beethoven's Piano Music (London: Routledge and Kegan Paul, 1959), p. 30.

of which are found in the first theme. Therefore, the theme is not sharply defined as contrasting material.

Example 17 Sonata in A, Opus 101, by Beethoven Third Mov't.
Measures 63-66



The exposition is followed by a short transition into the fugal development beginning in the key of A minor. The subject of the fugue is taken directly from the principal theme of the exposition. Every measure of the four-voice fugue can be related to one of the motives of the first theme. In Example 18, the fugue subject is seen as stated in the extreme lower range of the piano and shows Beethoven's use of color at the piano. Exploring the color of the piano is more common in the Romantic period rather than the Classic period.

Example 18 Sonata in A, Opus 101, by Beethoven Third Mov't.
Measures 95-100

Fugue Subject



The recapitulation is effected at measure 204. Both themes return in order, but traces of motivic development are still heard. A coda lasting fifty-eight measures continues to develop the fugue subject and finally comes to a triumphant finish.

The nature of the subject coupled with the number of voices involved combine to make performance of the movement difficult. Wide skips and trills need careful working out and control. Bringing out the significant material is often troublesome, particularly in the inner voices. Beethoven's fingerings sometimes cause problems. Occasionally the performer is asked to slide the thumb or second finger. In Example 19, some of the problems found in the music are demonstrated: four-voice texture, melodic skips, and complex fingerings.

Example 19 Sonata in A, Opus 101, by Beethoven Third Mov't.
Measures 174-176

Performance Problems

⁹The fingering in brackets is preferred by the present writer instead of the suggested ones indicated in the Tovey edition. The present writer suggests that alternate fingerings be tried and evaluated before accepting the editor's indications in such awkward passages.

Table 2

STRUCTURE OF THE THIRD MOVEMENT

MEASURES	SECTION	KEYS	TEMPO MARKINGS
1-19	Introduction	a, C, a ^a	Adagio, ma non troppo, con affetto
20	Cadenza	A (V chord)	non presto
21-27	Return of first four bars of first movement	A	Tempo del primo pezzo; tutto il Cembalo ma piano
28	Cadenza	A (V chord)	presto
1-4	Introduction	A (V chord)	Allegro ^b
5-36	First Theme	A	
37-62	Transition	A to E	
63-85	Second Theme	E	
86-95	Transition	E to a	
96-203	Development: Fugue	a, C, F, d, a, C, a, G, e, a.	
204-223	Recapitulation: First Theme	A	
224-251	Transition	A, D, A	
252-274	Recapitulation: Second Theme	A	
275	Coda	A, F, A	

^aLower case letters refer to minor keys, while upper case letters refer to major keys.

^bAt the Allegro, the Tovey edition begins numbering the measures with 1 again. It is at this point that sonata-allegro form begins.

Several Romantic characteristics have been cited in relation to certain passages. Some characteristics can be seen, however, in the relationship of one movement to another. The first movement, being slow and short, serves as an introduction to the forthcoming material. The second movement replaces the scherzo with a March and Trio. The slow introduction to the last movement takes the place of the slow movement, and all previous material seems to be focusing toward the last movement, the larger sonata-allegro form. The sharp, distinct rhythms of the second and third movements contrast greatly with the calm, easy flowing first movement. And finally, the contrast of emotions between the first and second movements, and between the slow introduction and the exposition of the last movement replaces the need for great contrast between first and second themes within the movements. Although some of the same characteristics may be found in other late sonatas, this particular combination of effects is a distinctive mark of this sonata.

GAVOTTE, BY JEAN-PHILIPPE RAMEAU

Jean-Philippe Rameau, French theorist and composer, was born in Dijon, September, 1683. His father, who was a church organist in Dijon, gave the boy early instruction on harpsichord, organ, and theory. Jean-Philippe was sent to the Jesuit College des Godrans for an education. At the age of eighteen, Rameau decided he wanted to become a musician and left the Jesuit College to travel in Italy. In 1702 he returned to France and worked as organist and music master first at Avignon, then at Clermont-Ferrand, Paris, Dijon, Lyons, and finally at Clermont-Ferrand again before settling in Paris in 1722.

In 1722 Rameau wrote Traité de l'Harmonie, a treatise which made him known as a theorist. Nouveau système de musique théorique, which was an introduction to the Traité de l'Harmonie, appeared in 1726. In this treatise, Rameau explained chord building by thirds; inversions of chords; and his conception of a fundamental bass, an implied series of root tones forming the basis of chord progressions.

Rameau's first opera, Hippolyte et Aricie, was written in 1733 but was not received well by the audience which accused him of being partial to Italianism. In 1731 however, Castor et Pollux was an immediate success, and Rameau was established as a great opera composer.

Toward the end of his life, Rameau received an abundance of public honors. He was awarded a pension from the Director of the Opera, was appointed composer of chamber music to the king, was enobled, and was given a public funeral when he died on September 12, 1764.

Rameau's importance stems from several attainments. As a theorist, he is remembered for his several treatises in which he laid the foundation for modern theory and harmony by his recognition of a tonal center and his explanation of certain chords as inversions of other chords. Rameau is also regarded as an important French opera composer whose dramatic works are remembered for their "expressive melodies, richness of harmony, variety of modulation, and individuality of instrumentation."¹⁰ He was also a noted harpsichord teacher and wrote many fine pieces for harpsichord. Although Rameau was an established organist, he wrote no works for the instrument.

Rameau left three collections of harpsichord music. The first two collections were given the title, Pièces de Clavecin. The first book, published in 1706 when Rameau was twenty-three, contains only ten pieces. "Its style recalls Louis Marchand, a musician admired by the young Rameau. However, this collection already shows traces of Jean-Philippe's personality and the equilibrium of his

¹⁰ Baker's Biographical Dictionary of Musicians (5th ed.; New York: G. Schirmer, Inc., 1958, p. 879.

later style."¹¹

The second book, published in 1742, demonstrates more clearly Rameau's own personal style. Each individual piece contains agréments (ornaments) which help to create the expression and mood. In this volume, a few of the classic dance forms appear: the allemande, courante, and two gigue. Character pieces and pieces with descriptive titles make up the rest of the collection.

In 1731, the third collection, Nouvelles Suites de Pièces de Clavecin was published. As for style, Rameau further developed his own personal style. The early beginnings of the sonata-allegro form can be seen in a few of the pieces where two themes are developed and then restated. Since he was a theorist, Rameau's pieces were of firm musical substance, often chromatic, and demonstrative of knowledge of harmonic theory. He was devoted to the suite, and his dances follow binary form. In addition, some of the dances are established as independent works in today's repertoire, such as "La Poule," "Les Trois Mains," and "L'enharmonique." In contrast to Couperin, his contemporary, Rameau's rhythms and phrase structure are more regular, his accents sharper, and his texture more dense.

The Gavotte is a theme with six doubles (variations) from the suite in A in the third collection of harpsichord works. The other members of the suite are: Allemande (in

¹¹John Gillespie, Five Centuries of Keyboard Music (Belmont, California: Wadsworth Publishing Company, Inc., 1965), p. 96-7.

A minor), Courante (in A minor), Sarabande (in A major), Les Trois Mains (in A minor), Fanfarinette (in A major), and La Triomphante (in A major). The Gavotte is Rameau's largest venture in variation form. The theme in A minor is slow-moving and stately in character, unlike many of the gavottes of other dance suites. The form of the theme and each variation is binary with both sections repeated.

In the first double (variation), the theme remains unaltered while counterpoint weaves its way through the upper voice. The third double is similar to the first with the parts exchanged. (See Example 20.) The second double states the theme in the upper voice while the lower voice proceeds mainly in scale patterns. The fourth double is indicated for performance on two manuals of the harpsichord with one voice imitating the other. Like the first and third doubles, the fifth and sixth are similar with parts exchanged between the hands. The sixth double is the finale, and the theme is supported by block chords rather than by a single line.

Example 20 Gavotte, by Rameau First and Third Doubles

Exchange of Voices

First Double
Measures 1-4

Example 20 (cont.)

Third Double
Measures 1-4

In performing the piece, tempo is the first problem encountered. Rameau prefaced the third collection of harpsichord pieces by writing,

The tempo of these pieces is on the fast side rather than the slow, except for the Allemande, Sarabande, the simple (theme) of the Gavotte, Les Triolets, and L'Enharmonique. But remember that it is generally better to sin from excess of slowness than from excess of speed. Once one has mastered a piece one grasps its sense unconsciously and soon one feels its right tempo.¹²

The present writer has concluded from the above paragraph that the theme of the Gavotte should move more slowly than the following doubles. The nature of the theme, a simple melody with chordal accompaniment, is contrasted by the nature of the doubles, which are faster moving with scalar and arpeggiated accompaniments. These contrasts also suggest a slight change of tempo.

Ornaments are an integral part of the style of the French clavichordists. In the Gavotte as in many other pieces, the ornaments serve as decoration and should not interfere with the flow of the melodic line in performance. Although

¹²Cuthbert Girdlestone, Jean-Philippe Rameau (London: Cassell and Co. Ltd, 1957), pp. 28-9. Quoted from the preface to Nouvelles Suites de Pieces de Clavichord, by Rameau.

the best performance medium for the Gavotte is the harpsichord, the instrument for which it was written, the pianist should not be denied this music. The music should be performed however with regard for the instrument being played. One should not try to imitate the sound of a harpsichord while playing the modern piano, but he should try to capture the mood of the piece by careful consideration of texture and musical content. In performing the piece on harpsichord, a great deal of contrast and variety can be gained by changing registration for some or all repeats. On the piano, articulation and dynamics can be varied to a degree, but the amount of contrast is less sharply defined on this instrument.

In the fourth double, it was mentioned above that Rameau apparently intended the use of two manuals. The interference caused by one keyboard provides some difficulty in performance on the piano. (See Example 21.) With careful manipulation, the double can be performed and the effect of two manuals can be imitated.

When performing the Gavotte on the piano, the performer is able to produce effects not possible on the harpsichord. With the use of the damper pedal, there is no lack of sustaining power which does occur on the harpsichord. In addition, the melodic line can be projected more sharply.

Perhaps Rameau's chief originality among harpsichord composers lies in his attempt to use his keyboard as a sustaining instrument. It is this that makes almost all his pieces sound as effective on the piano as on the harpsichord;

indeed, in fear of purists and archaizers, I venture to say that many sound better on the modern instrument.¹³

Example 21 Gavotte, by Rameau Fourth Double Measures 1-5
Performance Problem



The Gavotte can be cited as an excellent example of harpsichord music suited for performance upon the piano without significant loss of effect, but retaining the spirit of the galant style of the eighteenth century French keyboard music.

¹³Girdlestone, op. cit., p. 27.

SONATA FOR PIANO, OPUS 26, BY SAMUEL BARBER

On March 9, 1910, in West Chester, Pennsylvania, Samuel Barber was born to Marguerite and Dr. Samuel LeRoy Barber. There was some musical ancestry in Marguerite's family but none in Dr. Barber's. The parents encouraged the young boy to participate in the various activities of a typical American boy. But Samuel Barber was interested in music. He began studying piano at age six. He resented the fact that his parents wished for him to widen his interests, and as a result, he wrote this note to his mother when he was eight.

To begin with, I was not meant to be an athlete I was meant to be a composer. and will be I'm sure...Don't ask me to try to forget this...and go and play foot-ball.---Please---Sometimes I've been worrying about this so much that it makes me mad! (not very).¹⁴

At age ten, Barber began an opera called The Rose Tree, which was never completed. When he was fourteen, Barber played the piano for Harold Randolph, director of the Peabody Conservatory of Music in Baltimore. Randolph persuaded the parents to send their son to the newly established Curtis Institute of Music to study piano and composition. By the age of eighteen, Barber was established as a composer,

¹⁴Nathan Broder, Samuel Barber (New York: G. Schirmer, Inc., 1954), p. 9.

pianist, and singer. He studied composition with Rosario Scalero and graduated from the Institute in 1939.

Barber won Pulitzer Prizes for music in both 1935 and 1936. In 1935 he also won the American Prix de Rome, an award which took him to Europe for a time. After his return from Europe, Barber composed some of his major works, Adagio for Strings, Essay for Orchestra, No. 1, and the Second Symphony, which were given premiere performances by Toscanini and Koussevitsky. In 1943 Barber joined the Armed Forces, and since his return to the states in 1945, Barber has composed several ambitious works such as Medea, Knoxville: Summer of 1915, and Sonata for Piano, Opus 26.

Barber's music has been greatly influenced by literature. A play by Sheridan influenced the overture for The School for Scandal; James Agee provided the text for Knoxville: Summer of 1915; and a poem by Matthew Arnold was the inspiration for Dover Beach. The lyrics for some of his songs and choral works come from Emily Dickinson, James Joyce, Stephen Spender, and A.E. Housman. In addition to subject matter, texts, forms, and love of literature has influenced Barber's poetic ideas and the moods portrayed in his works. Being a singer himself, Barber was influenced by the singing voice. Vocal lyricism in many of his works, coupled with the precedence of melody over rhythm and harmony demonstrate this influence.¹⁵

¹⁵Milton Cross and David Ewen, Milton Cross' Encyclopedia of the Great Composers and Their Music (New York: Doubleday and Co., Inc., 1962), p. 35.

Barber's output for the piano is small. For the solo piano he has written only three works: Excursions, Opus 20, Nocturne, Opus 33, and Sonata for Piano, Opus 26. Souvenirs, Opus 28, a ballet suite was written for four hands. He has also written Concerto for Piano and Orchestra, Opus 38.

The Sonata for Piano, Opus 26 is an ambitious work which requires physical endurance of the performer. The work was commissioned for the twenty-fifth anniversary of the League of Composers and was first performed for that occasion by Vladimir Horowitz on December 9, 1949.¹⁶

The tonality for the sonata is E^b. The texture of the entire work is chromatic and dissonant. Themes are sharply defined. Examples of twelve-tone writing are found, but they seem to be an outgrowth of extreme chromaticism rather than a basic compositional technique. There is no formal plan for the structure of the tone rows; several different rows are found within a movement. Hans Tischler describes Barber's use of twelve-tone technique.

Barber's intrinsically musical approach to the twelve-note row emerges. The motive is more important than a rigid, complete row. A note may be repeated lest the motive be disturbed; a note may be omitted for reasons of pianistic difficulty; or a complete correspondence between two six-note groups is given up to allow greater plasticity to the motive.¹⁷

¹⁶"Samuel Barber." Composers of the Americas, 1959, V, 18.

¹⁷Hans Tischler, "Barber's Piano Sonata, Opus 26," Music and Letters, XXXIII (1952), 352.

Example 22, taken from the coda of the first movement, is a typical example of Barber's use of the tone row.

Example 22 Sonata for Piano, Opus 26, by Barber First Mov't. Measures 161-2

Use of the Tone Row

The first movement, Allegro energico, follows the traditional sonata-allegro form. Two themes and two rhythmic motives provide the foundation upon which the movement is constructed. (See Example 23.)

Example 23 Sonata for Piano, Opus 26, by Barber First Mov't. Measures 1-4, 23-26, 17, and 35

Principal Themes and Motives

A Measures 1-4 First Theme

Example 23 (cont.)

B Measures 23-26 Second Theme

C Measure 17 Rhythmic Motive

D Measure 35 Rhythmic Motive

All of the above thematic material is worked out in the development except for Motive "C". After the "A" theme has been developed, the tempo relaxes slightly, un poco meno mosso, and an ostinato figure derived from Motive "D" appears in the bass. (See Example 24.) Development of the "B" theme is carried on in the upper voice over the ostinato. The two ideas exchange voices and the ostinato appears in the treble. As the section progresses, the four-note rhythmic ostinato figure expands into a six note, a ten note, and finally a fifteen note figure. At the same time, the "B" theme broadens and increases in volume.

Example 24 Sonata for Piano, Opus 26, by Barber First
Mov't. Measures 75-6

Ostinato Figure



The development section gradually builds and grows into a powerful climax at the retransition, measures 90 to 109. The recapitulation, beginning at measure 110, shows the return of both themes and motives in somewhat thicker texture. A coda begins at measure 149, and all thematic and motivic elements are present. The coda begins un poco più tranquillo and ends with fragments of the first theme increasing to a ff level and an abrupt finish.

The performer copes with problems of pure technical mastery in this movement, and he must be able to manage wide skips and reach well beyond the interval of an octave. Projecting the melody over a complex accompaniment figure is also somewhat difficult. In Example 25, the melody is in the middle voice, divided between the hands and requires large reaches.

Example 25 Sonata for Piano, Opus 26, by Barber First
Mov't. Measure 82

Performance Problem

The second movement is a light scherzo in G major.

The melodic material of the movement consists of three themes.

(See Example 26.)

Example 26 Sonata for Piano, Opus 26, by Barber Second Mov't.
Measures 1-4, 47-9, 103-5

Measures 1-4

A Theme

Measures 47-9

B Theme

Measures 103-5

C Theme

The "B" and "C" themes function as contrasting material to the "A" theme resulting in a rondo-like form. The themes are used alternately, although there is seldom an exact repetition. Table 3 illustrates the formal plan of the movement.

The performer must cope with problems of speed, clarity, precision, and rhythmic organization in this movement. A particular problem is projecting the melody of the "A" theme which is interspersed with the accompaniment.

Table 3

STRUCTURE OF THE SECOND MOVEMENT

Section A -- measures 1-26

Transition -- measures 27-46

Section B -- measures 47-70

Transition -- measures 71-80

Section A -- measures 81-102

Section C -- measures 103-113

Transition -- measures 114-125

Section A -- measures 126-150

Transition and Coda -- measures 151-165

The melody of the "A" theme is marked by slurs. (See Example 26.)

There are some fingerings indicated in the score. The present writer believes that they are usually quite practical. However, the pianist with large stretches in the fingers may want to alter some of the suggested fingerings. Example 27 illustrates a more comfortable fingering for the present writer. The fingering given in brackets would not always be used with this motive since fluent shifting over the thumb is often easier with this figure on different pitches. Careful attention to dynamics, accents, and obtaining a delicate and unforced effect are, in the present writer's opinion, essential to the scheme of the work.

Example 27 Sonata for Piano, Opus 26, by Barber Second Mov't. Measures 31-2

Suggested Alternate Fingerings

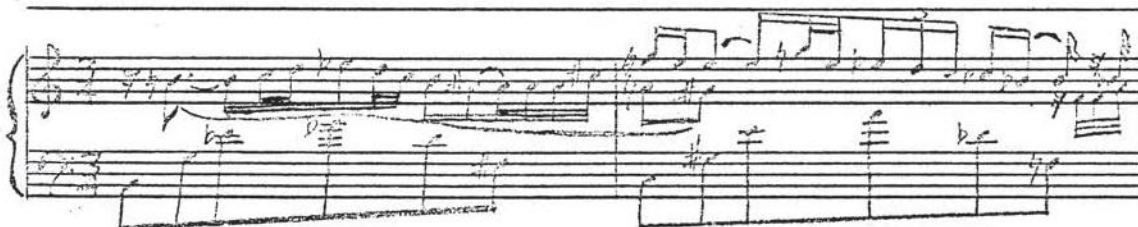
The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a series of notes with slurs. Below the notes, there is a bracketed fingering suggestion: [2 1 2 3 3].

The third movement, Adagio Mesto, is in ABA form.

The "A" section is in B minor, while the "B" section is in C major. Dodecaphonic writing supplies a means of unifying the structure and creating intensity. There are several tone rows, and they are usually found in the accompaniment. The following example shows the principal melody in the right hand and a tone row in the left hand accompaniment. Another tone row begins in measure 5.

Example 28 Sonata for Piano, Opus 26, by Barber Third Mov't.
Measures 3-4

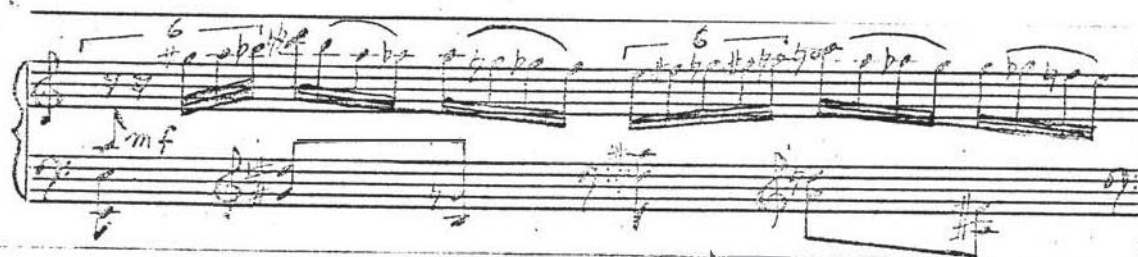
Principal Theme and Tone Row



Five different tone rows appear in twenty-six of the thirty-nine measures. As the movement progresses, the theme is varied and the tone rows are enriched with added notes.

Example 29 Sonata for Piano, Opus 26, by Barber Third Mov't.
Measure 19

Variant of Theme and Enrichment of Row

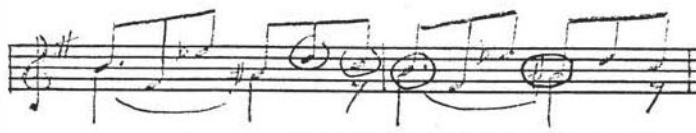


The principal theme of this movement is derived in part from the first theme of the second movement.

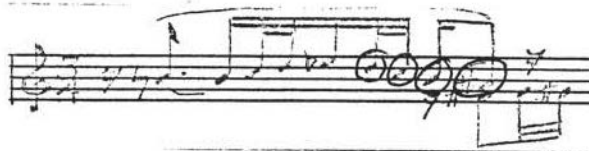
Example 30 Sonata for Piano, Opus 26, by Barber Second and Third Mov'ts.

Theme Derivation

Second Mov't. Measures 19-20



Third Mov't. Measure 28



The constant accompaniment figure is reminiscent of the Baroque passacaglia form. The performer, while striving to make the melody clearly audible, should not allow this accompaniment to go unnoticed. He must also carefully pace his efforts in order to control the motion toward points of emphasis.

The finale is a brilliant fugue which demands much energy from the performer. The physical involvement by far surpasses that of the other three movements. The accents, marcato indications, extreme dynamics, wide skips, and difficult technical feats combine to make this movement fascinating and dynamic.

After the exposition of the four-voice fugue, Barber develops the subject in two separate parts. Example 31 shows the entry of the fugue subject in the upper voice and the answer in the lower voice with the countersubject in the upper voice. The vertical line added in the example of the subject shows the point where the theme is later divided into two separate sections for development. Both the subject and the countersubject are developed.

Example 31 Sonata for Piano, Opus 26 by Barber Fourth Mov't.
Measures 1-6

Fugue Subject and Countersubject

The image shows a musical score for the first six measures of a fugue. It consists of two staves: a treble clef staff (upper voice) and a bass clef staff (lower voice). The key signature is one sharp (F#), and the time signature is 4/4. The tempo/dynamics marking is 'poco f'. The upper voice begins with a melodic subject, and the lower voice begins with an answer. A vertical line is drawn through the subject in the upper voice at the end of the first measure, indicating a point where the theme is later divided into two sections for development.

Example 31 (cont.)



The fugue begins in the key of E^b minor and travels through E major and A^b minor as well as other more transitory keys before ending in E^b minor. Barber employs techniques found in traditional fugues: augmentation, diminution, stretto, mock stretto, and false entries of the subject. The treatment of the subject in two parts, the development of the countersubject and the use of dissonance are unusual.

Following the exposition, Barber begins the development of the countersubject at measure 13. Measure 20 is the beginning of stretto and double counterpoint in which the first half of the subject is developed. A transition, measures 29 to 36 is followed by the development of the second half of the subject. After a brief development of the second half of the subject, measures 37 to 39, he writes ingenious double counterpoint by combining the two halves of the subject, the first half in augmentation, and then by inverting the voices at measure 42. (See Example 32.)

The countersubject is next developed and is presented with the character of a folk rhythm. The countersubject is in the upper voice while the middle voice has the inverted countersubject in augmentation. This section of the fugue is a needed point of physical relaxation for the performer and auditor. (See Example 33.)

Example 32 Sonata for Piano, Opus 26, by Barber Fourth
Mov't. Measures 40-3

Double Counterpoint

Example 33 Sonata for Piano, Opus 26, by Barber Fourth
Mov't. Measures 55-6

Countersubject Developed

At measure 64, the first half of the subject is again developed, using devices similar to those of its earlier development at measure 20. A powerful transition leads to the presentation of the complete subject in four-voice stretto at measure 90. A cadenza follows this section and four-voice stretto returns with imitation at the distance of one eighth

note. The imitation is so close here that the passage sounds chordal. (See Example 34.)

Example 34 Sonata for Piano, Opus 26, by Barber Fourth Mov't. Measures 99-101



A coda begins at measure 107. An ostinato figure governs the rhythm throughout the coda, but the figure is varied as it progresses. The ostinato begins in measure 107 in the lower voice and is imitated in the upper voice. (See Example 35, section 1.) Intensity, volume, and tempo increase as the ostinato figure remains in the bass and becomes a continuous four-note figure without rests. The upper voices ascend and descend the keyboard in a chordal pattern. (See Example 35, section 2.) Intensity continues to increase in measure 131 as the ostinato is altered slightly and is accompanied by the marking, marcatissimo. At measure 134, the first half of the fugue subject is stated (con forza) in double augmentation and in octaves. (See Example 35, section 3.) The sonata then ends with arpeggiated octaves followed by a short motive from the subject and is closed brusquely by octaves and fifths which outline the key of E^b.

Mention should be made of an important unifying figure in the sonata. The descending half step figure is found

in each movement. In the opening theme of the first movement, the first interval is the descending half step. The interval also appears as the last two notes of the first movement. In the second and third movements, the related melodic material that was seen in Example 30 featured the descending half step. In the fugue, the figure is not seen in the principal thematic material, but it is found in the episodes. The present writer feels that this melodic figure is too persistent to be a coincidence. It serves to relate the melodic material of all the movements.

Example 35 Sonata for Piano, Opus 26, by Barber Fourth Mov't. Measures 107-9, 121-2, 134-7

Coda

Section 1 Measures 107-9

Section 2 Measures 121-2

Section 3 Measures 134-7

The Barber sonata can be compared to other large works in sonata form by previous composers. One example is Sonata, Opus 106 by Beethoven. The four movement plan, the large scope, and the treatment of the piano form a basis for comparison. The thick chordal texture and development of melodic and rhythmic motives are obvious similarities. In addition, both composers explore the extreme ranges of the instrument and often write passages which leave wide spacing between voices.

Writing in the contemporary idiom, Barber is able to achieve various color effects. In the serious third movement, chords built on augmented and diminished intervals in the middle or lower range of the piano are used to portray a serious, almost grotesque effect. In the more humorous second movement, the upper range is exploited in a light, delicate manner. In each of the examples mentioned, dissonance helps to achieve the desired effect. Such touch markings as marcatissimo, leggiero, con forza, and legatissimo affect the color also.

Hans Tischler has made suitable concluding remarks concerning the sonata.

Barber gives his sonata unusual unity. The interesting and arresting thing about this work is the combination of thoughtfulness, masterly economy, brilliance and naturalness, which elicits an appeal both immediate and lasting. The fusion of contemporary technique with that of the past three centuries---of twelve-note technique, contemporary harmonic materials, sonata form, passacaglia and fugue---this thoroughly satisfying fusion stamps

Barber's Piano Sonata Op. 26 as a classic of our
times.¹⁸

¹⁸Tischler, op. cit., p. 354.

SELECTED BIBLIOGRAPHY

Books

- Bach, Carl Philipp Emanuel. Essay on the True Art of Playing Keyboard Instruments. New York: W.W. Norton and Company, Inc., 1949.
- Baker's Biographical Dictionary of Musicians. Fifth Edition, 1958.
- Barford, Philip. The Keyboard Music of C.P.E. Bach. London: Barris and Rockliff, 1965.
- Broder, Nathan. Samuel Barber. New York: G. Schirmer, Inc., 1954.
- Burk, John N. The Life and Works of Beethoven. New York: Random House, 1943.
- Cockshoot, John V. The Fugue in Beethoven's Piano Music. London: Routledge and Kegan Paul, 1959.
- Cross, Milton and Ewen, David. Milton Cross' Encyclopedia of the Great Composers and Their Music. New York: Doubleday and Company, Inc., 1962.
- Dale, Kathleen. Nineteenth Century Piano Music. New York: Oxford University Press, 1954.

- Gillespie, John. Five Centuries of Keyboard Music. Belmont, California: Wadsworth Publishing Company, Inc., 1965.
- Girdlestone, Cuthbert. Jean-Philippe Rameau. London: Cassell and Company Ltd., 1957.
- Kirby, F.E. A Short History of Keyboard Music. New York: The Free Press, 1966.
- Loesser, Arthur. Men, Women and Pianos. New York: Simon and Schuster, 1954.
- Reti, Rudolph. Thematic Patterns in Sonatas of Beethoven. New York: The Macmillan Company, 1967.
- Riefling, Reimar. Piano Pedalling. London: Oxford University Press, 1962.
- Scholes, Percy A. The Concise Oxford Dictionary of Music. London: Oxford University Press, 1964.
- Schonberg, Harold C. The Great Pianists from Mozart to the Present. New York: Simon and Schuster, 1963.
- Thayer, Alexander W. The Life of Ludwig van Beethoven. London: Centaur Press Ltd., 1960.
- Tovey, Donald Francis. A Companion to Beethoven's Pianoforte Sonatas. London: The Associated Board of the Royal Schools of Music, 1951.
- Tovey, Donald Francis. Beethoven. New York: Oxford University Press, Inc., 1945.

Periodicals and Dissertations

Friedewald, Russell Edward. "A Formal and Stylistic Analysis of the Published Music of Samuel Barber." Unpublished Ph.D. dissertation, University of Iowa, 1957.

"Samuel Barber." Composers of the Americas. Washington, D.C.: Pan American Union, 1959.

Tischler, Hans. "Barber's Piano Sonata, Opus 26." Music and Letters, XXXIII, 1952, pp. 352-4.

Music

Bach, C.P.E. Die sechs Sammlungen von Sonaten, Freien Fantasien und Rondos für Kenner und Liebhaber. Vol. VI, Leipzig: Breitkopf & Härtel Musikverlag, 1953.

Barber, Samuel. Sonata for Piano, Opus 26. New York: G. Schirmer, Inc., 1950.

Beethoven, Ludwig van. Sonatas for Pianoforte. edited and notes by H. Craxton and D.F. Tovey, Vol. III, London: The Associated Board of the Royal Schools of Music.

Georgii, Walter, ed. Keyboard Music of the Baroque and Rococo. Vol. II. Germany: Arno Volk Verlag Köln.