INFORMATION AND IMAGINATION AS SOURCES OF INTERPRETATION: THE PERFORMER'S PROCEDURES APPLIED TO TELEMANN'S VIOLA CONCERTO IN G MAJOR

A Thesis

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by

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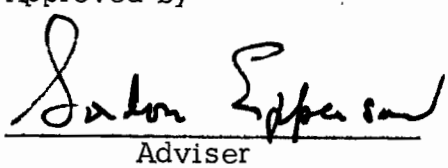

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CHAPTER I

INTRODUCTION

This thesis presents a description of the performer's procedure in preparing an interpretation, and offers an illustration by applying the procedure to Georg Phillip Telemann's Concerto in G Major for Viola and String Orchestra.

The description includes explanation of the two criteria which a musical interpretation must satisfy. The first criterion is logical consistency within the framework of scientific method. The performer works to fulfill this criterion by evaluation of information which he expects to be useful for his interpretation. Information is available to him through historical accounts of musical style and performance, musical analysis, the notation of the composition, and his own knowledge of instrumental techniques.

The second criterion is the necessity that a performance result in a whole and satisfying work of art. The performer's interpretation, his solution to problems encountered during preparation, must be presented convincingly. If there is a problem which cannot be solved through logical development of available information, the performer must work beyond the framework of scientific method by the use of tasteful expression of imagination.

The first part of this thesis consists of a general description of organization and procedure that might be applied to preparing any musical

composition for performance. In the second part of the thesis, the performer's procedure is demonstrated by describing preparation of an interpretation of Telemann's Viola Concerto in G Major.

Chapter II consists of two sections designed to describe separately each of the two criteria which the performer seeks to satisfy. Since the performer's activity is not commonly thought of as related to scientific method, and the principles of scientific method may be unfamiliar to many musicians, the first section of Chapter II will contain a brief description of scientific method in general as well as mention of its applicability to performance problems. The second part of Chapter II presents the role of tasteful expression of the imagination in achieving a whole and satisfying work of art. Some generally accepted definitions of interpretation are included because they are concerned mainly with the fulfillment of this criterion.

Chapter III contains description of work which satisfies both criteria. Musical activities of the historian, analyst, composer, and performer are compared for several reasons. Their completed works are all, in a sense, interpretations. Each satisfies one or both of the criteria. The performer relies on the completed work of these specialists. The conclusion of Chapter III contains a chart showing a comparison of the performer's activity with the cycle of scientific inquiry. It is shown that an interpretation is analogous to an hypothesis for it is subject to revision after having been tested in performance.

The procedure of interpretation, which was described in Chapters II and III, is demonstrated in the remaining part of this thesis, where an interpretation is offered for the Telemann viola concerto.

Chapter IV contains a general analytical and historical study of

the structure of the concerto. Material which is relevant to performance suggestions for more than one of the four movements is presented.

Suggestions for performance of each of the four movements will be dealt with respectively in Chapters V, VI, VII, and VIII. For each movement, suggestions are made after consideration of information about tempo, dynamic levels, bow strokes, up- and down-motion patterns of bowing, and phrasing.

There can be no substitute for actual performance. Descriptions of technical execution, of certain effects of tone color and of expression acquire significance only through their association with specific sounds. In addition to the aspects of the interpretation that are presented in this thesis, there are many subtleties which defy description. Directions for the performance of this composition, therefore, can only suggest the desired result through presentation of some of its characteristics.

CHAPTER II

PERFORMANCE CRITERIA

Two ceiteria for performance, logical and artistic, are discussed separately in the two parts of this chapter. The first part includes an explanation of scientific method in general before its application to performance problems. The second part contains descriptions regarding the necessity that a performance be a whole and satisfying work of art, and the performer's fulfillment of this goal through imagination and taste.

The Logical Criterion

The first criterion which the performer must satisfy is logical consistency of relevant performance information within the framework of scientific method. This section contains an explanation of scientific method as it is used in this thesis.[1]

Scientific procedures form a framework for inquiry, for "the ideal of science is to achieve a systematic interconnection of facts."[2] Inquiry itself

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[1]This brief description of scientific method is based upon these sources: Morris R. Cohen and Ernst Nagel, An Introduction to Logic and Scientific Method (New York: Harcourt, Brace, and Co., 1934); David Albert DeBolt, "Perceptual Aspects of Musical Tension" (Master's Thesis, The Ohio State University, 1963); Arthur Mendel, "Evidence and Explanation," in Report of the Eighth Congress of the International Musicological Society, New York, 1961 (Kassel and Basel: Bärenreiter, 1962); pp. 3-18; William Poland, "Musicology, Psychology, and Musical Behavior" (Multilithed Lecture, The Ohio State University, 1961).

[2]Cohen and Nagel, op.cit., p. 394.

> . . .cannot get under way until and unless some difficulty is felt in a practical. . . situation. It is the difficulty, or problem, which guides our research for some order among facts.[3]

Before considering features of scientific procedure, fact and theory are defined. A fact is an object or event the existence of which can be verified by competent observers. Competence must be a quality which is the result of suitable training and experience rather than intuition or inspiration. Theory is a "possible connection between actual facts and imagined ones."[4]

Proceeding according to scientific method includes observation of facts, logical organization of facts, formulation of theories, stating theories as hypotheses and testing them, recognition of new facts, comparison of new facts with previous ones, and adjustment of theories to include the new facts.[5] This cycle will be compared with the performer's procedures in the second part of this chapter.

During the primary stage, observation, facts become usable as the investigator establishes a problem and determines what information might be relevant to its solution.

> Scientific method aims to discover what the facts truly are, and the use of the method must be guided by the discovered facts. . . .What the facts are cannot be discovered without reflection.[6]

The investigator considers facts in his immediate possession and infers possible relationships among them. Formulation of a theory is based on inference which requires some insight and imagination. The validity of

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[3]Ibid., p. 199.

[4]Ibid., p. 393.

[5]DeBolt, op.cit., p. 8.

[6]Cohen and Nagel, op.cit., p. 391.

a theory is determined by stating it as an hypothesis; that is, it must be stated in a clear, concise way that is capable of being tested and found correct or incorrect. A theory gives explanation, but lengthy descriptions do not lend themselves to clear testing; hence, the need arises for re-statement in the form of hypotheses.

> The continual questioning and revising of old theories in the light of new information makes it impossible to regard any fact as absolute truth, valid for all time.[7]

Consequently, theories are supported by the best available evidence, inter-related by logical means. All possible doubts are pursued so that no theory claims more certainty than the evidence warrants.

Mendel draws an analogy between progress in science and a structure built in a swamp. The establishment of theories in science is never complete, just as the pilings supporting a structure built in a swamp will never quite reach firm ground. But achieving satisfaction with the logical relationships of facts is analogous to driving the pilings deep enough so that they support the structure.[8]

In Chapter III, the stages of establishing a theory according to scientific method will be compared with procedures of the performer who prepares an interpretation. For the performer, facts are available through the elements of notation in a score, through historical accounts of performance practice and musical style, through analytical accounts of structural significance, and through his own knowledge of instrumental techniques. He organizes this information into a theory by inferring logical relationships. The resulting performance, his interpretation of this body of

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[7] DeBolt, op.cit., p. 7.

[8] Mendel, op.cit., p. 12.

information, is analogous to an hypothesis. Evaluation of the artistic effect achieved is the test of the hypothesis. The performer may revise his interpretation for future performances by including new facts or by organizing them differently.

The Artistic Criterion

The second criterion which the performer satisfies by his interpretation is creation of a whole and satisfying work of art. The performer's solution to the problems encountered during preparation must be presented convincingly as a finished product. If there are problems which cannot be solved through logical organization of information, they must be solved by the performer's tasteful expression of imagination.

The use of imagination in both criteria must be clarified. The role of imagination in scientific method is the invention of theories wherein the final criterion is logical consistency. The role of the imagination in the process of the performer preparing an interpretation is its use to create the illusion of completeness and coherence of information when logical processes leave unsolved problems. Use of scientific method alone would require that any unsolved problems be pointed out. Thus, the performer must work beyond the solutions reached according to scientific method by working to create an interpretation according to satisfaction of taste.

What is taste and what is tasteful expression? Some descriptions are offered here. In Chapter III, where the second criterion is applied specifically to the performer's procedure, the means by which the performer accomplishes tasteful expression are discussed.

Webster defines taste as ". . .the ability to notice, appreciate,

and judge what is beautiful, appropriate,. . .or what is excellent in art, music. . . ."[9]

One acquires taste in music through perception of his environment. One's perceptions are influenced by the inherited structure of sense organs as well as by other perceptions, the combination of which would be unique to each individual. Consequently, an interpreter brings to a piece of music not only a reflection of the current musical environment, but also his essentially individualized approach.

The performer's musical taste can be divided into two categories: his personal judgment of what would be appropriate develops according to his background; his choice of appropriateness may change according to his awareness of what is successful in communicating his art to his audience. Tasteful expression is revealing imaginative ideas according to what is satisfactory to the performer's understanding and feelings of appropriateness and according to current expectations of perceivers. Thus, the creative impulse is guided and restrained by both personal and contemporary taste.

Many of the generally accepted definitions of interpretation emphasize only the importance of satisfying taste, rather than including the importance of the information upon which the interpretation is based.

Interpretation by the performer is defined by Dorian: "Interpretation in our modern sense. . .is. . .the individualized expression of the performer."[10] For the purpose of this thesis this definition is incomplete because there is no mention of a performer's procedure in the satisfaction

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[9]Webster's New World Dictionary (Cleveland and New York: The World Publishing Company, 1955), p. 1492.

[10]Frederick Dorian, The History of Music in Performance (New York: W. W. Norton and Co., 1942), p. 24.

of the criterion, logical consistency within the framework of scientific method.

Interpretation is described by Apel in relation to a performer's procedure:

> The player. . .while studying a composition, absorbs it and consciously or unconsciously, models it according to his own general ideas and taste.[11]

According to this description, a player may or may not be aware of his method. Many choices are made quickly without careful consideration of what would probably be regarded as less desirable alternatives. Thus, the performer's total awareness of all procedures is unlikely. Since the purpose of this thesis is to examine the performer's procedures, it is necessary to deal consciously with details that might otherwise pass unexamined.

Summary

Satisfaction of logical and artistic criteria encompasses the performer's procedure of preparing an interpretation. In the first part of this chapter, organization of scientific method is described briefly; although imagination plays a role in the construction of theories and hypotheses, the final criterion is logical consistency. In the second part of this chapter, the ideal of achieving a complete and satisfying work of art is discussed. This criterion is met by working beyond a logical framework to present a convincing interpretation which must not reveal any unanswered questions. Although information must be organized in a coherent and logically consistent manner, imagination and taste are the central means for fulfilling the artistic criterion.

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[11]Willi Apel, The Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1958), p. 359.

CHAPTER III

APPLICATIONS OF THE TWO CRITERIA

In this chapter, the two criteria discussed in the preceding chapter will be applied to the process of forming an interpretation. Interpretation is not only a product of a performer's work but also of other musical specialists. "Interpretation is the expression of a person's conception of a work of art."[1] Thus, work of musical analysts, historians, composers, and performers all incorporates, to some degree, interpretation.

Musical activities which contribute to the preparation of interpretation involve both criteria. Procedures of four musical specialists, the historian, the analyst, the composer, and the performer, are compared in order to illustrate the fulfillment of one or both criteria. The work of the historian and the analyst satisfy the criterion of logical consistency within the framework of scientific method. Since scientific method requires that theories be regarded with no more certainty than is justified by the supporting evidence, they must continually be questioned and revised. Consequently, the work of the historian and the analyst is a continuing process, and it is their duty to point out unsolved problems.

The work of the composer and the performer fulfills the criterion of logical consistency of information plus that of the necessity of producing a whole and satisfying work of art. Thus, they must apply tasteful

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[1] Webster's New World Dictionary, op.cit., p. 756.

expression of the imagination to problems which cannot be wholly solved by work within a logical framework. Compositions and performances must be convincing entities.

The performer, in his work which satisfies the first criterion, relies not only on the work of the music historian, analyst, and composer, but also on his knowledge of instrumental techniques. In the performer's work to satisfy the second criterion, he relies on personal taste, and seeks to communicate in terms of the musical taste of his culture.

In this chapter, the musical activities of these four musical specialists will be compared. Their procedures will be considered in terms of satisfying one or both criteria. The relevance of their work to performance problems will be demonstrated. Discussion of the performer's procedure will conclude with a chart which shows the relationship of his work to the cycle of scientific inquiry.

Work of Analyst, Historian, and Composer Compared

The analyst and the historian work creatively with facts within a logical framework, bound by different steps in scientific method. If all the necessary information is not available, they infer alternative solutions based upon experience and insight. Faithfulness to available facts requires the historian and the analyst to report whatever alternative solutions they may be aware of rather than reporting only one as though it were conclusively established.

The analyst attempts to understand what the composer has written, and infers explanations based upon his interpretation of evidence. Toch explains in The Shaping Forces of Music: "In art. . .our knowledge is based primarily on observation of existing phenomena. . . .First comes

creation; then. . .comes theory trying to describe and explain."[2]

The analyst reaches his theories by observing facets of musical style in a composition such as melody, harmony, rhythm, formal structure, and dynamic markings, by drawing on his knowledge and creative imagination to decide what he will regard as structurally significant, and by selecting the aspects of the music which he will emphasize and the aspects which he must pass over.

The music historian is concerned with the style of composition. He describes the development of elements of style, which includes both the history of performance practice and the history of composition. Woodworth defines musical style: ". . .that sum total of all the qualities inherent in it [music], which can be perceived only through studies both historical and analytical."[3] The historian's procedure includes the consideration of acceptable evidence, inference of past events based on logical relationships of that information, and the application of experience and creative imagination to the formulation of theories. Finding acceptable evidence is a result of the historian's continual consulting of authorities and his ever-increasing knowledge of what could have happened under certain conditions.

The historian reaches his explanations by consulting musical scores, treatises, analysts' records, and accounts of performance practice. From music by one composer or from a certain period, he observes factors

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[2]Ernst Toch, The Shaping Forces in Music (New York: Criterion Music Corp., 1958), pp. ii-iii.

[3]G. Wallace Woodworth, "The Performance of Bach: An Example of the Relation Between Research and Practical Music Making," Papers of the American Musicological Society, 1937, p. 121.

of style such as melody, harmony, rhythm, structure, tempo, and dynamic markings. Then, he forms theories by logical inference based upon the information he has gathered. These theories ". . .must be supported by logically acceptable evidence which must be weighed carefully and tested by. . .necessary and probable inference."[4] The historian draws upon his own experience and creative imagination for deciding what information seems historically significant, and chooses which information he will emphasize in his narrative.

Thus, the explanations of both the analyst and the historian are theoretical, since theory "embraces both the assumptions themselves and . . .the logical consequences which must necessarily follow from the assumptions."[5]

The composer works to satisfy both criteria by making use of musical materials and processes to express his imagination to produce a completed work of art. To the extent that his composing entails a method of organization, his work resembles that of the analyst and the historian. In fact, as a result of his own experience, Stravinsky maintains that a method is necessary for composing, and regards creativity as an element within that method.

> Art in the true sense is a way of fashioning works according to certain methods acquired either by apprenticeship or by inventiveness. And methods are the straight and predetermined channels that insure the rightness of our operation.[6]

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[4]Cohen and Nagel, op.cit., pp. 394-396.

[5]J. R. Pierce, Symbols, Signals, and Noise: The Nature and Process of Communication (New York: Harper Bros., 1961), p. 4.

[6]Igor Stravinsky, Poetics of Music in the Form of Six Lessons (Cambridge, Massachusetts: Harvard University Press, 1947), p. 24.

In order that the composer's work produce a complete and satisfying work of art (the second criterion) he must go beyond the method just described. He must work according to taste by expressing his imagination to produce a complete, musically consistent and appropriate composition.

Before describing the performer's work to satisfy both criteria, the work of the three specialists discussed will be summarized. They all apply creative imagination to the consideration of information or materials in order to form one or more of several combinations. The completed work of the composer, however, is an expression of his imagination controlled by his musical taste and his experience and knowledge of what seems appropriate. In the method of the analyst and the historian, the final criterion can not be taste or imagination, but it is consistency within a logical framework. Since this requires continuing investigation and evaluation of evidence, the work of the analyst and historian is a part of an unending process rather than a completed entity.

Performer's Use of Two Criteria

The performer also works to satisfy both criteria. To the extent that he utilizes available facts from the score, from historical and analytical study, and his knowledge of instrumental techniques, he works within the same logical framework as the historian and the analyst.

Information in the form of ready-made solutions for performance will not be available because of the large number and frequently contradictory content of accounts of performance practice. The performer, therefore, considers what information is relevant to his composition. He organizes it logically by applying his experience to infer relationships and relevant consequences. For each performance question, the performer must choose

one from several alternatives. Consequently, any performance interpretation reflects the result of numerous choices among many alternatives.

Since the performer can present only one interpretation in a performance, he must work to make it a whole and satisfying work of art. In order to achieve this criterion, he must use his imagination to expand upon what information he has, and then act convinced of his interpretation. Thus, in taking the steps necessary to bridge between the available information and a completed work of art, the performer must work creatively, guided by his musical taste. Thereby, the desired result, his performance, reflects both logically organized information and tasteful expression of imagination.

The first step within the framework of scientific method that the performer employs in preparation of an interpretation is observation and consideration of information. Information is available in accounts by historians and analysts, in the notation of the music and in his own knowledge of instrumental techniques. The composer provides information for consideration such as notes, meter, tempo, tonality, harmony, rhythm, articulation, melody, phrase shapes, mood, and shading of dynamics and tone color. Although historical and analytical information is found separately, specialists in both fields offer descriptions of musical styles. The performer perparing an interpretation must consider theories provided about elements of style, structural significance and performance. If such information concerning a specific composition is not available, it may be inferred from information about another composition by the same composer or a similar composition written in the same period.

The performer's knowledge of instrumental technique will depend upon his background. Since the second part of this thesis is a description

of preparation of an interpretation of Telemann's Viola Concerto in G Major, the nature of technique is described in terms of string playing. Technique is the ability to control all phases of execution, "the necessary playing movements of left and right hands, arms, and fingers."[7]

After observation of information, logical organization of that information is the next step on the way to achieving the criterion of logical consistency within the framework of scientific method. The performer organizes possible relationships among facts and infers solutions from information.

The performer's knowledge of instrumental technique is a part of the information he considers. He needs to make choices among specific techniques which he expects would communicate the desired results described in historical and analytical accounts and suggested by the musical notation. Accounts regarding melodic ornamentation, formal significance and emotional character contribute to the performer's choice between possible combinations of finger patterns, intonation, vibrato, and bow strokes.

According to scientific method, logical consideration of information is followed by forming theories and stating them as hypotheses in order to test them. The work of the performer requires satisfaction of both criteria, scientific and artistic. He tries to achieve logical consistency in the evaluation of relevant information. But, at the same time, his performance must be a complete work of art achieved through a tasteful expression of imagination. His theory is his interpretation. His performance of the interpretation is analogous, in a sense, to stating an hypothesis to be

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[7]Ivan Galamian, Principles of Violin Playing and Teaching (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962), p. 5.

tested. Unlike hypotheses in science, a performance is not a statement which can, in large part, be found "correct" or "incorrect." Rather, the standard to be met in the testing of a musical performance is one of taste.

To summarize, the performer's work is satisfying the criterion of logical consistency: He observes information provided by the analyst, the historian, and the composer, and develops a wide acquaintance with the many possibilities open to him. He has in his possession theories regarding structural relationships within a composition, accounts of elements of style and performance practice, the information provided by the music itself, and his knowledge of instrumental techniques. He relates and considers the logical consistency of this information, and applies his experience and imagination to form a solution: — his interpretation.

Forming an interpretation includes also satisfaction of the other criterion, creation of a complete and satisfying work of art. To achieve this he must create imaginative solutions to the problems that remain after logical consideration of available information. He must perform his interpretation convincingly without revealing any inconclusiveness of information. His imagination and performance are guided by his personal taste and by that of his musical culture.

Descriptions of two categories of taste and of tasteful expression are included in the second part of Chapter II. The first category of taste is personal understanding and feelings of what is appropriate. The second category of taste is the performer's awareness of the taste of his whole musical culture: his art must be intelligible and significant to its perceivers. The performer's taste, in both categories, develops through his musical study and careful listening to other performances by fine

artists. The performer achieves tasteful expression in an interpretation by working so that his creative impulse is restrained by his taste. Galamian urges development of such judgement:

> The improvisational element must not be overdone, and a player who is not yet musically and technically matured must beware of letting his emotions run wild during a performance. . . .The improvisation has to remain within the framework of an over-all plan so that it will always do justice to the elements of style and the formal structure of the work being played.[8]

Control of instrumental technique is a necessary means to achieving an interpretation which is a convincing "expression of a person's concept of a work of art."

> . . .technique. . .fulfills the. . .requirements of. . .the complete mastery over all the potentialities of the instrument. . ., the ability to do justice, with unfailing reliability and control, to each and every demand of the most refined musical imagination. It enables the player when he has formed a. . .concept of how any work should sound, to live up to this concept in actual performance.[9]

The performer chooses instrumental techniques to achieve subtle nuances in phrasing and variety in tone color. Use of bow strokes, the bow placement on the string, its distance from the bridge, its weight on the string, its rate of speed, left-hand finger patterns, and rate of vibrato speed all provide means which the performer may employ in shaping an interpretation.

Thus, the performer's formulation of a solution, his interpretation, includes work which fulfills two criteria: logical and artistic.

The fourth step in the framework of scientific method is testing a theory. Analogous to a test is the performer's tasteful judgment of whether the performance achieved the desired effect.

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[8] Ibid., p. 7.

[9] Ibid., p. 5.

The next step in scientific method, recognition of new information, is also analogous to part of the performer's procedure. Through contemplating a past performance, through considering new historical and analytical information, and through developing additional control of his instrumental technique, the performer may discover new things which he expects would contribute to his interpretation of a future performance.

Comparison of new information with previously known information follows in accord with scientific method. Solutions are then adjusted to include new material. A performer similarly organizes new information and may decide to vary his interpretation.

Summary

The performer relies on the completed works of the analyst, historian, and composer; in a broad sense, the results of their work can be regarded as interpretation. Procedure according to scientific method and procedure of a performer are compared by means of the following chart representing a continuing process. While scientific method requires pointing out unanswered questions, a performance must not reveal any doubt. Instances will be shown where the performer must go beyond the logical framework in order to achieve a complete and satisfying work of art.

Cycle of Scientific Inquiry	Analogous Activity of the Performer
1. Observation of facts.	1. Observation of information; facts available from historical and analytical accounts, the music, and performer's knowledge of instrumental techniques.
2. Logical organization of facts.	2. Logical organization of facts.
3. Formulation of theories, stating them as hypotheses.	3. Formulation of interpretation: a. scientific criterion, logical consistency; solutions based on logical organization of facts. b. artistic criterion, complete and satisfying work of art; creation of an interpretation through tasteful expression of imagination.
4. Testing hypotheses.	4. Tasteful judgment of performance; whether or not the interpretation achieved the desired effect.
5. Recognition of new facts.	5. Contemplation of performance; consideration of further historical and analytical information; development of instrumental techniques.
6. Comparison of new facts with previous ones.	6. Re-organization of information in preparation for another performance.
7. Adjustment of theories to include new facts.	7. Decisions contributing to a new interpretation.

CHAPTER IV

INTERPRETATION OF GENERAL FEATURES OF TELEMANN'S VIOLA CONCERTO

The remaining portion of this thesis consists of a demonstration of performance procedures, and illustrates them through preparation of an interpretation of Georg Philipp Telemann's Viola Concerto in G Major. In the preceding two chapters, logical and artistic criteria were defined and explained in terms of a performer's activity. The first criterion requires evaluation of relevant information according to logical consistency within the framework of scientific method. The second criterion requires tasteful expression of imagination in order that the performance be a whole and satisfying work of art.

Thus, in demonstrating interpretation of Telemann's Viola Concerto, work which satisfies the first criterion must include evaluation of information comprising historical accounts of style and performance practice, analytical accounts of the use of musical elements, notation of the composition, and knowledge of instrumental techniques. Historical information contributes to an understanding of the composer's intentions. Where Telemann's music is not specifically mentioned, music by his contemporaries showing similar treatment of musical elements is discussed. Expository work dealing with compositions by Vivaldi and Corelli are very useful for this purpose. Analytical accounts regarding the importance of individual musical elements and their interdependence are referred to when they help

to clarify the structure of Telemann's music. Information provided by Telemann himself, the score of his Viola Concerto in G Major, is included in the appendix.[1] Instrumental techniques which are described are expected to produce results consistent with the other information.

Fulfillment of the second criterion, the necessity that a performance be a whole and satisfying work of art, is represented by the writer's judgment of what is tasteful. Imagination is applied to choice of tempo, use of dynamic levels, bow strokes, up- and down-bow patterns, and nuances in phrasing.

The demonstration of procedure used in preparing an interpretation will include recommendations for performance based upon the four types of information discussed above as well as upon personal taste and imagination. Just as in the case of theory within scientific method as described in Chapter II, an interpretation is only one of several possible solutions. Consequently, the suggestions included in this chapter describe one of several possible interpretations.

Each of the four movements of Telemann's Viola Concerto is dealt with in a separate chapter. Treatment of each movement is organized into six sections. The first sections of Chapters V through VIII contain structural analyses and diagrams. Labels applied there are used in the subsequent sections: choice of tempo, dynamic levels, bow strokes, up- and down-bow patterns, and details of phrasing.

This chapter contains, first of all, a general analytical and historical study of the structure of Telemann's Viola Concerto. Secondly,

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[1]Georg Philip Telemann, Konzert G-Dur für Bratsche und Streichorchester (Hortus Musicus, No. 22, H. G. Wolff, ed.; Kassel und Basel: Bärenreiter-Verlag, 1956).

material which is relevant to the performance suggestions in more than one of the Chapters V-VIII includes definition and evaluation of cadenzas in the two available editions,[2] and information and procedures regarding choice of tempo, dynamics, bow strokes, up- and down-bow patterns, and phrasing.

Analytical and Historical Study

Following a description of the meaning of structure, evidence is presented showing traits of other composers' styles which are also found in Telemann's music: the form of the sonata da chiesa as standardized by Corelli; the rhythm and form of the dance movements of the Baroque suite; and characteristics of the Italian solo concerto as developed by Vivaldi.

Musical structure of an instrumental composition is based on interrelationships of musical elements: melody, harmony, rhythm, dynamics, and timbre. Structure, "the work of art itself. . ., the very subject matter of music,"[3] is built by different designs of these elements: melody and its harmonic implications (horizontal texture); the rate of harmonic progression and the relationship of chords to tonal centers; rhythmic shapes and groupings; dynamic shading, and variety in the timbre of one or more instruments.

Included in the performer's procedure in preparing an interpretation is his consideration of the interrelationships of musical elements within a structure.

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[2] Ibid., and Georg Philipp Telemann, Concerto in G Major for Viola and Piano (Milton Katims, ed., New York: International Music Co., 1956).

[3] Erwin Stein, Form and Performance (New York: Alfred A. Knopf, 1962), pp. 17-18.

> The performer's first task is to put the notes together so that they make sense. . . . Every note must have its place and meaning in the context, and each shape must be clearly designed.[4]

Stein expounds a theory regarding a performer's interpretative liberties according to certain types of structure. He considers the rate at which harmony changes to be an important factor in classifying music into loose (or open) and tight (or closed) structure.[5] Describing these classifications, he states:

> In general, diversity makes for compactness, uniformity for looseness. Repetition loosens, variation and contrast tighten the form. . . .Strong, cadential progressions make the form compact, sequences and modulations loosen it. . . .Slow development of the harmony with few chordal changes makes for extended shapes, or broad exposition of the music, while concentrated harmonic progressions are likely to tighten the structure or bring it to a close.[6]

He states his theory as follows:

> The rate at which the structure grows by development of motifs and shapes — the structural density — must dictate the performer's approach. Closely knit structures should not be unduly burdened with details, but elucidated by clarity of delivery.[7]

Stein implies that the performer is permitted some liberty in his interpretation of music of loose structure. However, he warns that ". . .loosely built structures [should not] be tightened by too elaborate an interpretation."[8] It is for the tasteful judgment of the performer to determine whether or not the performance of a composition flows in an interesting and satisfying manner so that there is a balance between passages of greater and lesser activity.

Since most of the items of information regarding Baroque style

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[4] Ibid., p. 19. [5] Ibid., pp. 83-84, 103.

[6] Ibid., pp. 84, 109-110. [7] Ibid., p. 102. [8] Ibid.

traits are applicable to more than one movement of the Telemann Viola Concerto, they are presented in this chapter. In Chapters V through VIII, reference is made to this information when it is used as a basis for interpretive decisions.

Telemann's Viola Concerto contains features of the Italian sonata de chiesa, of the Baroque dance suite, and of the Italian solo concerto. Following presentation of these features, their relevance to the style of each movement is summarized in an outline.

The order of movements in Telemann's Viola Concerto, Slow - Fast - Slow - Fast, was standardized by Corelli in the sonata da chiesa.[9] The key relationships of the four movements are also similar to some of Corelli's works, although the majority of his sonatas consisted of movements all in the same key:

> When a movement is in another key that movement is almost invariably a slow movement, but not the first or the last movement. Furthermore, with but two inconclusive exceptions. . .the relative minor is the key chosen for this movement.[10]

The keys of the four movements of the Telemann Concerto are as follows:

I Largo, G Major

II Allegro, G Major

III Andante, e minor

IV Presto, G Major

In the first and last movements of this Concerto, rhythmic and formal features of seventeenth and eighteenth century dances appear.

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[9]William S. Newman, The Sonata in the Baroque Era (Chapel Hill: The University of North Carolina Press, 1959), p. 69.

[10]Ibid., p. 79.

These traits also are evident in Corelli's instrumental music:

> The church sonata gradually absorbed movements based upon various dance measures. . . .[such movements]. . .appeared in church sonatas and concertos by Corelli.[11]

In the first movement of Telemann's Concerto, the slow 3/2 meter and the phrases beginning on the second beat are characteristics of the Sarabande,

> . . .a 17th and 18th century dance in slow triple meter and of dignified expression, usually without up beat, and frequently with an accent or prolonged tone on the second beat and with feminine endings of the phrases.[12]

The solo concerto traits in the first movement are discussed later in this chapter as well as in Chapter V.

The form of the last movement corresponds to that of dances in the Baroque suite, described by Grout as containing

> . . .a first section, modulating to the dominant. . .and ending with a full cadence in the new key; a second section, usually somewhat longer than the first, beginning in the dominant. . .and modulating through one or two closely related keys back to the tonic. Each section was to be repeated. Sometimes the closing measures of the second section would be a (transposed) recapitulation of those of the first section.[13]

Within this binary framework, the last movement contains smaller sections corresponding to the formal outlines of the Italian solo concerto movement. Traits of the Italian solo concerto are treated in this chapter as well as in Chapters V-VIII.

The influence of Italian instrumental music, not only that of

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[11]Arthur Hutchings, The Baroque Concerto (London: Faber and Faber, 1961), p. 61.

[12]Apel, op.cit., p. 660.

[13]Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Co., 1960), pp. 348-349.

Corelli, but especially that of Vivaldi, on Telemann's style is recognized by Pincherle:

> Such a follower of Corelli as Telemann nevertheless welcomed the innovations that Vivaldi brought into the structure as well as the substance of the concerto. . . .When traces of Vivaldi's style. . .that are found in the works of a good many Vienna and Mannheim composers. . .are considered, one recognizes the vogue of the Red Priest to have been. . .more lasting in the Germanic countries than in Italy. . . .In 1792 Gerber stated in his Lexicon that for more than thirty years Vivaldi had set the fashion for concerto composers, especially in Berlin.[14]

Characteristics which appear in the Italian solo concerto form are presented before explaining their occurrence in Telemann's Viola Concerto in G Major.

Pincherle describes the Italian solo concerto form as a trend toward

> . . .dramatic opposition of tutti and soloists, toward a lyrical outpouring in the slow movements, contrasting as sharply as possible with the square phrasing of the initial allegro and the cheerfulness of the finale.[15]

Characteristics of the mature Italian solo concerto form are described by Kolneder:

1. The solo sections are constructed from a small number of melodic ideas, some of which are introduced in the initial ritornello.
2. Solo sections are more virtuosic than the ritornelli.
3. The ritornelli include fairly stable key centers, while modulations take place in the solo sections.

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[14]Marc Pincherle, Vivaldi (transl. Christopher Hatch; New York: W. W. Norton and Co., 1957), p. 246.

[15]Ibid., p. 143.

4. Although the tonic key is reached before the final ritornello, the entrance of the final ritornello is prepared by a dominant pedal point.[16]

The solo concerto form reached maturity in the works of Vivaldi. Examples of the fully-developed form appeared in the German compositions of the period. For instance, Quantz sets down directions for the composition of a solo concerto:[17]

The first allegro:

a) nearly always has five ritornelli surrounding four solo sections.

b) contains ritornelli and solo sections which are in opposition to each other in that the ritornelli present the "essential part of the melodic and rhythmic substance." The solos are decorative, and the composer aims at "enhancing the virtuosity of the performer."

The middle movement always "seeks to be moving." Pincherle quotes Quantz's remarks made during a trip to Italy in 1724: the composer should forget ". . .the aridity and barrenness of studied contrapuntal refinement."[18]

The final movement is similar to the first allegro. In addition, it should ". . .leave the audience with an even more light and gay impression."

Furthermore, some traits of the Italian solo concerto form appear in each of the four movements of Telemann's Viola Concerto. The first

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[16]Walter Kolneder, Die Solokonzertform be: Vivaldi (Baden-Baden: Heitz, 1961), pp. 7-11.

[17]Oliver Strunk, Source Readings in Music History (New York: W. W. Norton and Co., 1950), pp. 583-588.

[18]Pincherle, op.cit., p. 248.

movement is a Largo of a Sarabande character; it contains four short ritornelli surrounding three brief solo sections. The harmonic plan of the movement is shown through the keys of the ritornelli and modulations occur in the solos. While the phrases consist of only three separate melodic ideas, two of them are introduced in the first ritornello. Although the slow lyric character of this movement is not in the spirit of the Italian solo concerto movement, which is usually a brilliant Allegro, it is through the formal and tonal plan that its influence is present.

Characteristics of the second movement come closer to mature Italian concerto form than those of the first movement. The second movement is an Allegro; the five ritornelli surrounding four solo sections are not brief; and there are seven melodic motives, three of which are introduced in the opening ritornello. In the first two movements the key centers are stable during the ritornelli, and modulation takes place during the solo sections. In the Allegro, the solo sections are more virtuosic than the ritornelli, and there is a dominant pedal point at the end of the final solo section, even though the tonic key was established earlier in that solo. Consequently, this movement is a clear-cut example of the form of the Italian solo concerto Allegro movement, notwithstanding the fact that Telemann used the form as a second movement rather than as an opening movement.

In order to compare the third movement of Telemann's Viola Concerto with the middle movements of the Italian solo concerto, descriptions of Vivaldi's slow movements are presented. Pincherle describes characteristics apparent in different slow movements of Vivaldi's concertos:[19]

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[19]Ibid., pp. 160-162.

1. The tutti accompaniment is replaced by the basso continuo, and tutti sections are limited to ritornelli which frame the solo.

2. A solo part is ". . .framed by two tutti. . .with a more marked rhythm than the solo."

3. The dramatic quality of fragmented melody is an outgrowth of the ". . .pathos of the most impassioned Venetian opera arias. . . .After a four measure tutti. . ., a very singing solo theme enters, only to be abruptly interupted after two measures by the return of the opening tutti shortened to two measures. The soloist then takes off on his own cantilena . . .and proceeds with it without interuption. The tutti reappears only for the purpose of conclusion. . . ."

4. The solo sections may consist of "a simple song form, A B A. . . ."

These items correspond almost exactly to Telemann's third movement. In contrast to the other slow movement in this concerto, the tutti accompaniment is replaced by either upper strings or basso continuo in all but two measures. Two alternate with three ritornelli instead of there being only one solo passage between two ritornelli. The marked rhythm of the ritornelli contrasts with the more lyric character of the solo sections. Aside from the lyric melodic style, an operatic aria trait which this movement shares with many of Vivaldi's is the statement of a solo theme interrupted by the tutti after the first phrase, which is subsequently restated and extended. While this device commonly begins with the first solo section, in this movement it begins in the middle of the movement in Telemann's Concerto. The final element of some of Vivaldi's slow movements, the A B A song form, is present in this movement. In summary, the third movement is comparable to the second movement in Vivaldi's solo concerto style, and is strongly influenced by it.

The final Presto movement of Telemann's Concerto also contains some features similar to those of the Italian solo concerto within a binary framework characteristic of Baroque dances. There are six ritornelli surrounding five solo sections. Although solo sections are based upon only three kinds of melodic material, one of them is presented in the opening ritornello. The harmonic plan is evident in the ritornelli, and modulations occur in the solos. Moreover, passages in the solo sections are more florid than those in the ritornelli.

Outline of Stylistic Features

A brief outline summarizes the Baroque characteristics which are evident in each movement of Telemann's Viola Concerto. These traits will be mentioned in Chapters V-VIII when performance directions for each movement are related to them.

I. Largo, Key of G Major, 3/2 meter
   - A. Italian solo concerto form, with sections abbreviated:
     1. four ritornelli surrounding three solo sections;
     2. construction of solo sections on the basis of a small number of melodic ideas, some of which are introduced in the initial ritornello;
     3. fairly stable key centers in ritornelli and modulation during solo sections.
   - B. Baroque period dance style: meter, tempo, and rhythm of Sarabande.

II. Allegro, Key of G Major, 3/4 meter
   - A. Italian solo concerto form:
     1. five ritornelli surrounding four solo sections;

2. construction of solo sections on the basis of a small number of melodic ideas, some of which are introduced in the initial ritornello;
3. fairly stable key centers in ritornelli and modulation during solo sections;
4. solo sections which are more free and improvisatory than ritornelli;
5. dominant pedal preceding final ritornello.

III. Andante, Key of e minor, 3/4 meter

A. Italian concerto, middle movement:
1. expressive and lyrical character;
2. replacement of tutti accompaniment by continuo or by upper strings;
3. ritornelli of marked rhythm contrasting with more lyric solo;
4. song form A B A'.

B. Operatic aria style: occurrence of fragmented statement melody, at the middle of the movement in this instance.

IV. Presto, Key of G Major, 4/4 meter

A. Italian solo concerto form:
1. six ritornelli surrounding five solo sections;
2. construction of solo sections on the basis of a small number of melodic ideas, some of which are introduced in the first ritornello;
3. fairly stable key centers in ritornelli and modulation during solo sections;
4. solo sections which are more free and improvisatory than ritornelli.

B. Baroque period dance form:

1. formal plan of two repeated sections;
2. first section beginning in tonic and ending in dominant;
3. second section beginning in dominant, modulating through closely related keys, and ending in tonic;
4. similarity of closing phrases of both sections.

Performance Directions

The above analysis of Telemann's Viola Concerto according to traits in Baroque period instrumental music only presents information about the style of the concerto. In the remaining part of this chapter, directions for performance are presented. Cadenzas for the two slow movements are chosen. Information relevant to interpretive decisions in two or more of the succeeding four chapters is presented according to the following categories: tempo, dynamic levels, bow strokes, up- and down-bow patterns, and details of phrasing. The same set of categories will be used in the detailed treatment of each movement of Telemann's Concerto.

In both of the slow movements, fermatas indicate places where cadenzas are appropriate. Quantz's discussion of the playing of cadenzas in concertos of this time indicates that the use of cadenzas in Telemann's music was in keeping with the practice of the period.[20]

Cadenzas are improvisatory elaborations of cadential harmonies. The endings should clearly fulfill the functions of the harmonies they elaborate. Their length should be in proportion to the length of the movements:

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[20]Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversière zu spielen (transl. Edward R. Reilly, Microfilmed Doctoral dissertation, University of Michigan, 1958), pp. 241-262.

a movement of two-hundred measures might contain a cadenza of fifteen or twenty measures, but in a shorter movement, as in the first movement of Telemann's Viola Concerto, a cadenza of one or two short phrases should be sufficient. Furthermore, a cadenza should ". . .draw from the thematic substance of the movement, presenting its subjects in artfully devised modifications or combinations."[21]

In neither of the slow movements of the Telemann Concerto is the fermata placed over a cadential tonic six-four chord, as became standard in the concertos of the classic period, for in both instances, the dominant is preceded by some other chord. In the Sarabande-like Largo, the fermata appears over the fourth degree of the scale, which is part of a VII_6 chord. In the third movement, the beginning tone of the cadenza is an f natural, and it follows a cadence in e minor, the key of the movement. When the basso continuo enters, supporting the extended solo section after the cadenza, the f natural, enharmonically e sharp, becomes the third of a secondary dominant chord, V of II. The dominant is finally reached by the following harmonic progression:

e minor: V of II, V of V, V

Criteria of improvisatory style, appropriate length, and thematic content, will be considered in evaluation of cadenzas which appear in the two available editions of the Telemann Viola Concerto.[22]

In the edition by Katims, both the cadenzas are improvisatory. Both include thematic material from other sections of the movements. In

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[21]Apel, op.cit., p. 109.

[22]Telemann, op.cit. (Hortus Musicus), pp. 4, 13; Telemann, op.cit., (Katims, ed.), pp. 2, 5.

the first movement, fifty-seven measures long, the melodic material of the cadenza evolves from the opening phrase: three fragments are repeated in different ranges connected by arpeggios. If the cadenza for the third movement were divided by bar lines on the basis of the value of four quarter notes, it would last six measures in proportion to the thirty-measure movement.

In the Hortus Musicus edition, the cadenzas are improvisatory. Although neither of them include thematic material from other parts of the movements, they are both fairly short in proportion to the lengths of the movements.

Both cadenzas in Katims' edition are preferred for this interpretation, because they not only meet the criteria satisfied by those in the Hortus Musicus edition, but also are thematically related to the movements in which they appear.

In Chapters V-VIII, following consideration of structural features of each of the movements, the question of tempo is decided on the basis of musical analysis, eighteenth century practice, and taste, thus satisfying both the logical and artistic criteria that were discussed in Chapters II and III.

Choice of tempo is aided by musical analysis. The performer's understanding of particular designs of musical elements helps him achieve balance between the clarity of individual notes and motives and the continuity of phrases and large sections. The relationship between structure and tempo is further explained as follows:

> The tempo. . .provides the frame for the display of musical events. . . .The tempo is a coalition of variable factors and will miscarry if each element is not properly gauged; for

> each of them, rhythm, melody, harmony, texture, and dynamics, needs its own kind of clear and coherent delivery. . . . Tempo is a function of the structure.[23]

Eighteenth century accounts of performance practice include markings which indicate traditional tempos of instrumental music during Telemann's life (1681-1767). Since, as discussed above, the variety of traits inherent in this concerto show the composer's international style, sources accounting for tempos in France, Italy, and Germany should be considered. Ideas of appropriate tempos differed in these three countries and also between the early and the middle parts of the eighteenth century. Sachs compares the trends in Italy and Germany. He explains early eighteenth century Italian practice of using "extremes in tempo, characteristic of emotion and expressiveness," and points out that in Germany at that same time the opposite trend was apparent in the "moderation of the tempo from both ends, characteristic of classicism."[24] By 1750 the poles represented by these countries had reversed.

Because of variation among local practices the performer should be cautious in accepting suggestions from individual accounts. When discussing tempo suggestions from different treatises, Sachs warns, "We must be careful not to apply these tempi to other nations and other times."[25]

Choice of tempo for the individual movements of Telemann's Viola Concerto is carried out in the chapters dealing with each movement separately. The metronome markings which are suggested represent possible

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[23]Stein, op.cit., pp. 47-48.

[24]Curt Sachs, Rhythm and Tempo (New York: W. W. Norton and Co., 1953), pp. 321-323.

[25]Ibid., p. 321.

solutions, based on consideration of structure, eighteenth century practice, and modern taste.

Next in the order of sections in the chapters dealing with each movement will be discussions of general dynamic levels. Eighteenth century accounts of performance practice support the merits of expressive playing by making dynamic contrasts. Quantz suggests that in addition to the alternation of loud and soft levels, other dynamic shadings are desirable.[26] He gives directions to the performer that dynamic contrasts ". . .must be used with discernment. . .lest you go from one to the other with too much vehemence rather than swell and diminish the tone imperceptibly."[27]

Leopold Mozart instructs the performer regarding frequent use of dynamic contrasts, and illustrates his rules with many musical examples.[28] He emphasizes the need for variety, particularly in slow movements, when he castigates performers:

> . . .but when it comes to an adagio, there they betray their great ignorance and bad judgement in every bar of the piece. They play without method and without expression: the piano and forte are not differentiated.[29]

Few dynamic markings appear in the Hortus Musicus edition. In the third sections of Chapters V through VIII further suggestions of dynamic shadings are made to comply with eighteenth century practice and to satisfy modern tastes.

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[26]Quantz, op.cit., p. 170.

[27]Ibid., p. 222.

[28]Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing (transl. Editha Knocker; London: Oxford University Press, 1948), pp. 215-225.

[29]Ibid., pp. 215-216.

In the fourth sections of the chapters about each movement, appropriate bow strokes are described. It is beyond the scope of this thesis to deal with general techniques of the viola which are no more applicable to the Telemann Viola Concerto than to any piece of music. Control of bow style is related to the principles of tone production. For a thorough explanation of those principles, the reader is referred to Galamian's Principles of Violin Playing and Teaching.[30]

Quantz describes "Principles of Good Execution in General," and bow strokes for slow and fast movements.[31] Discussion of Quantz's directions for performance of slow movements appears in Chapter V, where the first movement is treated, and is referred to in Chapter VII which concerns the other slow movement. Material regarding fast movements will be dealt with similarly in Chapters VI and VIII.

Suggestions are made according to modern taste after considering eighteenth century accounts of interpretation and structural features. Reference is made to Galamian's explanations of bow strokes.[32]

In the fifth and sixth sections of each chapter, the interpretation will be dealt with phrase by phrase. Solutions are supported by historical and analytical information, and choices are made according to personal taste. If there are several similar motives or phrases in one movement to be executed in the same way, suggestions for the interpretation are discussed and referred to only at the first occurrence of the motive or phrase.

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[30]Galamian, op.cit., pp. 44-64.

[31]Quantz, op.cit., pp. 166-224.

[32]Galamian, op.cit., pp. 64-73.

Appropriate up- and down-bow patterns are presented in the fifth sections of each chapter. The pattern of bow change during the Baroque period is described by Bukofzer: "The general rule can be stated that all notes were separately bowed. . .unless the opposite was expressly indicated by slurs. . . ."[33] According to the French system of bowing, attributed to Lully, "Rhythmically strong notes, regardless of their position in a measure, should be taken on the down-bow."[34] Where following these two practices would produce conflicting solutions, decision is made on the basis of phrase shapes.

The final sections in Chapters V through VIII consists of discussions of phrasing. Each phrase will be described where there are changes from the previously suggested tempos, general dynamic levels, bowing styles, and up- and down-bow patterns. Nuances are suggested according to apparent expressive purposes implied in each movement's style, and supported by eighteenth and twentieth century performance practice.

Following a summary of all chapters, there will be an appendix which itself summarizes the suggestions made throughout the thesis: it is the score itself, the Hortus Musicus edition, used as a basis for further editing.

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[33]Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., 1947), p. 377.

[34]Ibid.

CHAPTER V

INTERPRETATION FOR THE FIRST MOVEMENT

Structure

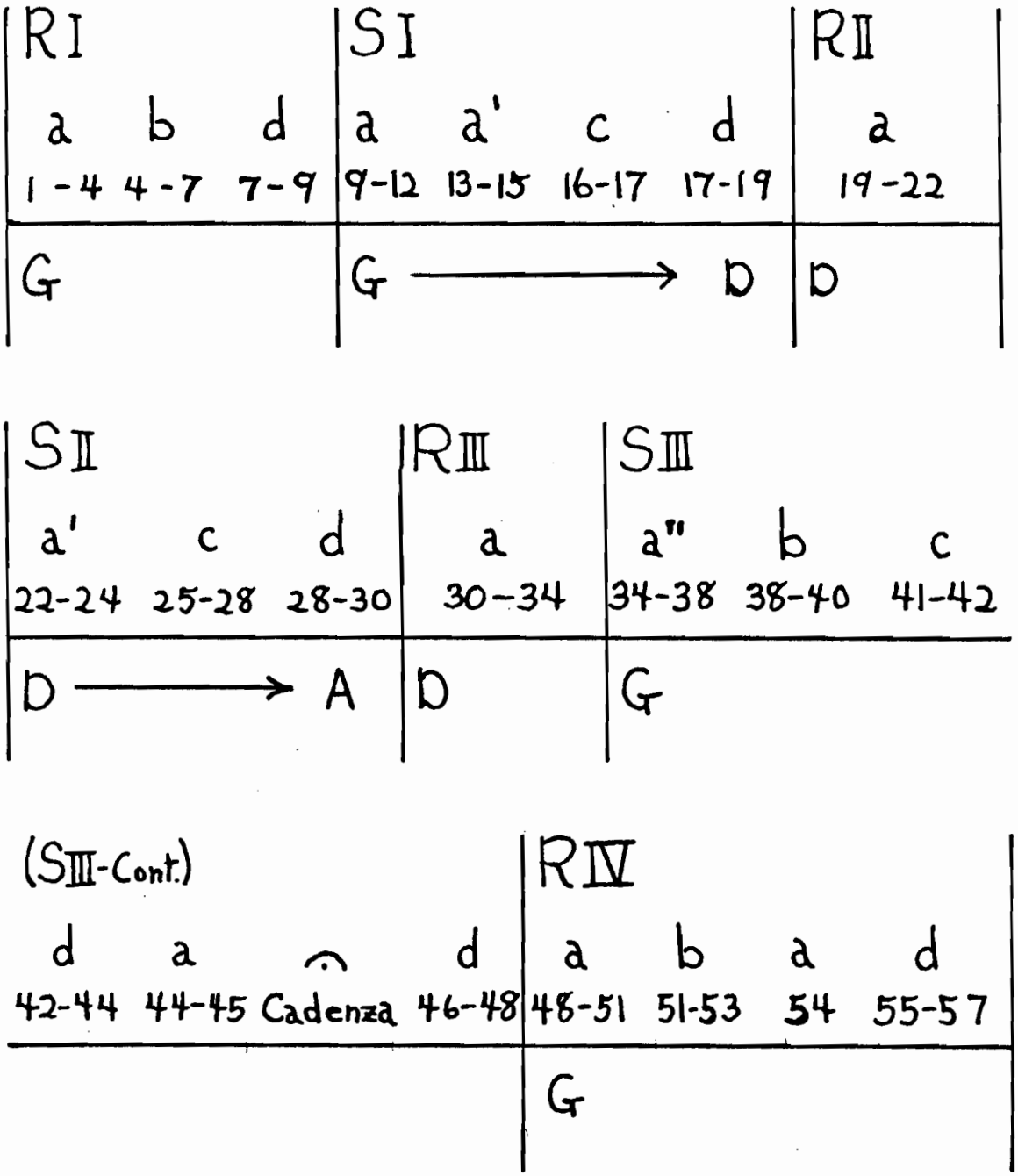
The structure of the first movement of Telemann's Viola Concerto in G Major includes features from two types of Baroque period instrumental music: the Sarabande, and the Italian solo concerto.

The Sarabande was defined in Chapter IV. The following features of this movement fit that definition: the tempo marking is Largo; the meter is 3/2; phrases begin on second beats; the second beats of measures 8, 18, 29, 43, 47, and 56 are prolonged by dotting of the half note; feminine endings of phrases occur in measures 4, 12, 22, and 51.

Of the characteristics of the Italian solo concerto form discussed in Chapter IV, the following may be found in this movement: the solo sections are constructed from a small number of melodic ideas, some of which are introduced in the initial ritornello; the usual number of five ritornelli and four solo sections is replaced by four ritornelli and three solo sections; the ritornelli include fairly stable key centers, while modulations occur in solo sections.

On the following page, Diagram 1 illustrates the above features of the Italian solo concerto form. Capital letters R and S stand for ritornello and solo sections. Lower case letters a, b, and c stand for phrases, and d stands for the cadential formula, I, IV, V, I. Key areas are indicated below the line, measure numbers above the line.

Diagram 1


RI
a b d
1-4 4-7 7-9
G
SI
a a' c d
9-12 13-15 16-17 17-19
G → D
RII
a
19-22
D
SII
a' c d
22-24 25-28 28-30
D → A
RIII
a
30-34
D
SIII
a" b c
34-38 38-40 41-42
G
(SIII-Cont.)
d a d
42-44 44-45 46-48
Cadenza
RIV
a b a d
48-51 51-53 54 55-57
G

Tempo

Some historical accounts regarding eighteenth century Sarabande tempos are evaluated before choice of a tempo is made for modern performance.

Sachs discusses tempo markings of the Sarabande which appear in seventeenth and eighteenth century sources.[1] Tempo indications were converted to modern metronome markings. The performance practice in the first half of the eighteenth century included playing the half-note anywhere from 63-80 beats per minute. Sachs points out that tempos in Germany appear to have been faster than those in France: Quantz suggests that the half-note be equal to 80 beats per minute.

The wide range of tempo practices illustrates the influence of a transition between two styles of the Sarabande: the fast and wild dance which appeared in Spain in the early sixteenth century and continued through the eighteenth century; and the other type which appeared in France and England beginning in the early seventeenth century and which evolved into the more dignified and slow style by about 1650.[2] Thus, the tempo markings accounted for by Sachs represent practices during the transition between the two styles, as well as the evolution of the dignified French and English Sarabande which has become stylized.

The performer's choice of tempo will depend partially upon his

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[1] Sachs, op.cit., pp. 313-320. Sources cited include: Michael L'Affillard, Principes très-faciles, 1697, Sarabande, M.M. 90; Louis-L'eon Pajot, Description et usage d'un métromètre, 1735, Sarabande, M.M. 73.5.

[2] Apel, op.cit., pp. 660-661.

use of information regarding eighteenth century performance and upon his structural analysis of the concerto. A departure from the tempo markings of historical accounts is needed for two reasons. First, those accounts represent a practice before Telemann's time, and practices for Sarabandes which were undergoing transition. Secondly, a slow tempo is appropriate because it contrasts with the second movements: the difference in mood will be emphasized if the Largo is played fairly slowly and the following Allegro is gay and quick. Sachs states that ranges between fast and slow tempos were wider in Germany than they were in England, France, and Italy.[3]

The performer's choice of tempo for the first movement will depend in part on his ability to sustain an even legato melody. The more developed his technical control the more coherent will be a slow tempo, for an "inexperienced string player. . .cannot sustain a slow tempo as can. . .well-trained, experienced performers."[4]

In summary, factors considered regarding historical and modern performance practice, comparison of the first two movements of the concerto, and the assumption that the performer's technical control permits him to sustain tones, all contribute to a choice of tempo. The suggestion is: M.M. 60 per half-note.

Dynamic Levels

The ritornelli contain material and phrase shapes similar to those in the solos. The same bowing, articulation, and phrasing should

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[3]Sachs, op.cit., p. 321.

[4]Roger Sessions, The Musical Experience of Composer, Performer, Listener (New York: Atheneum, 1962), p. 80.

be applied. However, the general dynamic level of the ritornelli should be forte in order that they contrast with the intervening solo sections and clearly delineate the form of the movement.

The dynamic markings in the Hortus Musicus score are indicated only in the string and basso continuo parts. In the tutti sections, the markings are consistently forte, and in the solo sections, the indications are consistently pianissimo. Following these markings provides appropriate contrasts between tutti and solo sections.

Although there are no forte and pianissimo indications in the solo, accounts of performance practice during Telemann's time show that the taste of the day demanded their use. As shown in Chapter IV, both Leopold Mozart and Quantz recommend use of dynamic shading. The lack of detailed indications of such shadings does not mean that they were not intended. In the eighteenth century, the composer probably participated in first performances of his compositions, since they were generally written specifically for the court, church, or opera house where he worked. Thus, the composer could supervise interpretation of his music. Consequently, the appropriateness of additional nuances may be inferred.

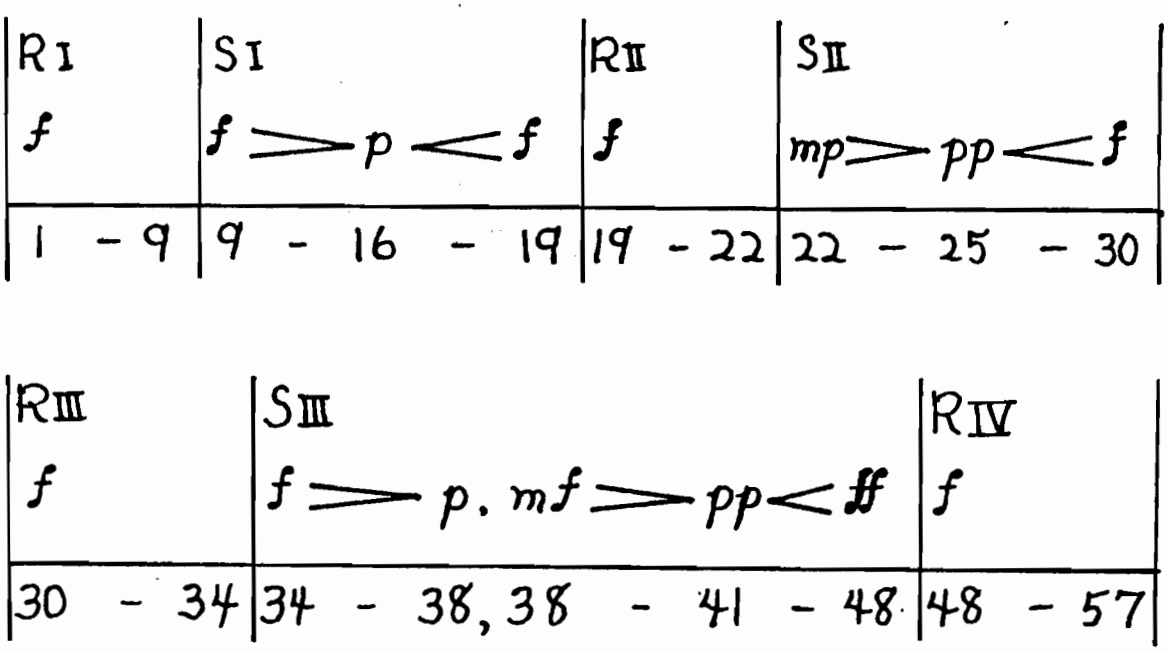
Structural features of this movement contribute to forming solutions for dynamic shading. As represented by the diagram at the beginning of this chapter, there are three solo sections surrounded by four ritornelli. In the first solo, measures 13-15 consist of a melodic figure which descends in sequence. Measures 16-18 contain an ascending passage consisting of a repeated dotted-rhythm figure; the passage concludes with a masculine cadence in measure 19. The second solo contains a long ascending melodic line, measures 15-30, during which modulation takes

place. The third solo consists of two descending melodic sequences, measures 34-38, 38-40, followed by an ascending passage, measures 41-44.

According to Stein, modulations, sequences, and slow development of harmony constitute loose structure and give the performer opportunity imaginatively to enhance the interest of such passages.[5] Stein's theory of structural density and interpretative liberty is discussed in Chapter IV.

Evidence cited pointing to the use of dynamics during the Baroque period and the above analysis of melodic contours of the first movement solos lead to the following suggesting dynamics.

Diagram 2



[5]Stein, op.cit., pp. 83-84, 102 ff.

Nuances within these dynamic indications are discussed in the final portion of this chapter, as well as details in phrasing.

Bow Strokes

Style of bowing for this movement is suggested following description of Baroque period performance practice and a brief analysis of the phrases.

Quantz outlines "Principles for good Execution in General," and gives directions for performance of slow movements.[6] While these rules serve as criteria for interpretation of tempo, phrase groupings, duration, and emotional character, they are included here for their help in considering bow strokes.

1. Music must be "easy and flowing. . . .Everything of a coarse, forced disposition. . .must be avoided."[7]

2. Music must be "true and distinct" (Rein und deutlich, referring to intonation and articulation). Bow strokes play a greater share in articulation than the fingers. "Musical ideas which belong together must not be separated."[8]

3. Music must be "Rund und vollstandig." Each must be expressed in its true value. "Sustained notes should be slurred." Slurred notes on a wind instrument correspond to grouping notes in one bow as well as making smooth bow changes within a phrase on a string instrument.[9]

4. "To play an adagio well, you must enter as much as possible a calm and almost melancholy mood." Adagio is defined to mean any slow movement.[10]

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[6]Quantz, op.cit., pp. 164-224. [7]Ibid., p. 169.
[8]Ibid., p. 166. [9]Ibid., p. 167. [10]Ibid., p. 219.

5. "All the notes in the adagio must be caressed and flattered." Quantz uses the term Das Schmeichelnde to describe the character of music containing slurred notes descending or ascending in conjunct motion.[11] Other words describing this character are delicacy and tenderness.

Application of these principles to Telemann's Largo first movement leads to suggestions regarding amount of spearation between notes of one phrase. Phrases begin on the second beat, and in no instance should there be separation between the second and third beats. Also, all melodic ideas require smooth connections between the third beat of one measure and the first beat of the next.

For smooth connections between slurred or un-slurred notes, simple détaché is recommended. Galamian describes this bow technique:

> . . .the stroke is smooth and even throughout with no variation of pressure. There is no break between the notes, and each bow stroke has, therefore, to be continued until the next takes over.[12]

Slight separations might be made between the first and second beats of measures 36 and 38 in order to present the echo in dynamics clearly. Avoiding separation elsewhere is necessary to maintain continuity.

The application of Quantz's third principle to this movement is useful for bowing the dotted-quarter-note, eighth-note figure. Since the eighth-note is part of a continuing melodic line, its value should never be shortened. The performer may avoid the temptation to slight the eighth-note by maintaining equal bow pressure, the same rate of bow speed, and continuous use of vibrato for both notes of this rhythmic figure. Thus, the sonority of the eighth-note will be as full as that of the dotted-quarter-note.

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[11] Ibid., p. 224. [12] Galamian, op.cit., p. 67.

Up- and Down-Bow Patterns

Suggestions for up- and down-bow patterns in this movement are based upon evidence of eighteenth century performance practice and musical analysis. When there are conflicts in information, decisions are made according to personal judgment of what would best support the phrase shapes.

Eighteenth century French system of bowing, as described in Chapter IV, includes the practice of using a down-bow for any rhythmically strong note. Since, in this movement, phrases begin on the second beat, and since both masculine and feminine cadences occur, the location of strong beats varies from phrase to phrase. Furthermore, the 3/2 meter causes bow directions to alternate every measure.

For these reasons, generalizations regarding bow directions on rhythmically strong beats are difficult to make. The one generalization possible is that all first notes of phrases and notes of resolution in masculine cadences are rhythmically strong, and should be taken on the down-bow.

As mentioned in Chapter IV, the Baroque period practice of bowing included the use of separate bows unless otherwise notated in the score. For most of this movement, this practice produces results which are consistent with the desired phrasing. One exception occurs in the first cadence, measures 18-19, where the last two notes of measure 18 need to be linked in an up-bow so that the note of resolution will come out down-bow. Another exception occurs in measure 27 where the slur should be extended one more eighth-note so that the down-bows in the passage to follow occur on rhythmically strong notes.

Most of the dotted-quarter-note, eighth-note figures in this

movement are connected by slurs. It is suggested that this rhythmic figure be bowed consistently throughout. Thus, additional slurs are needed in measures 38, 39, 43, and 44.

Up- and down-bow patterns for the rest of this movement should fall into place if the suggestions and changes are observed.

Details of Phrasing

Suggestions for phrasing result from consideration of musical analyses and information on eighteenth and twentieth century performance practice. Aids for following the suggestions are the detailed analysis in the first part of this chapter and the reproduction of the score in the appendix.

Each phrase is discussed where there are additions to the dynamic levels and bow strokes suggested earlier in this chapter. Other recommendations concern rhythmic features such as duration, stress, or broadening, and shading of tone color achieved through variation in vibrato, bow placement, bow speed, and bow pressure. Suggestions are made for the first occurrence of a passage. If there are two or more passages to be performed similarly, they will be mentioned together.

In the section above, describing appropriate bow strokes, generalizations regarding amounts of separation between notes were discussed. It was stated that a simple détaché bow stroke would produce the desired results for most of the movement. Exceptions were pointed out in measures 36 and 38. In the section above, describing general dynamic levels, a forte was recommended for the first phrase. Within these overall recommendations, some nuances need to be made.

The first phrase of the solo viola, idea a, begins and ends on

second beats. Other important characteristics are the first four notes, particularly the descending fifth, and the repeated Cs leading to a suspension on the first beat of measure 12. The first four notes form a motive which is repeated immediately, and which is developed by sequences in other phrases of the movement.

Quantz explains the importance of the opening bar on phrasing by stating that if the first phrase starts after a rest, the remaining part of the phrase should be grouped similarly.[13] Grouping the first phrase into two four-note motives follows this principle. It might be achieved by a very slight tapering at the end of the last note of the first motive, and regaining the forte level at the beginning of the second motive.

In other solo phrases of this movement, grouping this four-note motive should be achieved in almost the same manner. The only qualification is that the slight tapering and return to dynamic level must be relative to the dynamic levels assigned to the phrases. This motive occurs in measures 9-10, 13-16, 22-24, and 34-38.

Joining the tones of the descending fifth should never involve a portamento produced by a slow shift. Portamento is a device used in performing Romantic period music; contemporary taste frowns on the use of this device in Baroque and Classic period music.

Stein generalizes that "there is no identical repetition in music," since every statement of an idea has a different weight and meaning.[14] This applies to the repetition of the first four-note motive as well as to

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[13]Fritz Rothschild, The Lost Tradition in Music (London: Adam and Charles Black, 1953), p. 180.

[14]Stein, op.cit., p. 81.

the repetition of Cs which follow. In order to point out the difference in meaning in the repetition of the first motive, a slight tapering is suggested for the last beat of measure 10 and into the first C of the next measure. Then, a slight crescendo is recommended until a forte level is reached in the fourth C, which is a suspension on the first beat of the following measure.

The repeated half-note Cs in the opening ritornello have indications for separations. Although the markings are missing in the solo, for consistency these notes should also be separated. The effect of separation can be achieved by use of the détaché porté described by Galamian:

> This stroke has a slight swelling at the beginning followed by a gradual lightening of the sound. . . .This swelling is brought about by going somewhat deeper into the string by applying a carefully graded additional pressure and speed at the beginning of each note, without actually accenting it.[15]

Quantz recommends that cadences be performed by concluding with a diminuendo.[16] This eighteenth century practice is suggested only for the feminine cadence which concludes with the resolution of a suspension in measure 12. In order to emphasize the suspended note, a stress is suggested. Defined, a stress has a smooth attack, an increase in volume, and a change in "color. . . , enriched tone quality. . ., more than ordinary vitality, warmth, intensity, weight, breadth."[17] Thus, a stress may be achieved by an increase in bow pressure and placing the bow nearer the bridge, and by an increase in the speed and width of the

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[15]Galamian, op.cit., p. 68.

[16]Quantz, op.cit., p. 224.

[17]Richard Korn, Orchestral Accents (New York: Farrar, Straus, and Cudahy, 1956), p. 8.

vibrato. Conversely, a decrease in bow pressure and placement of the bow further from the bridge, and a relaxation of the speed and width of vibrato can produce a tapering for the note of resolution.

The second large phrase of the first solo section consists of two small phrases which overlap. In addition to the reasons given above for making a smooth connection, Quantz's direction applies:

> Thoughts which belong together should not be separated. . ., especially is this so when the last note of one idea and the first note of the next are one and the same.[18]

Dynamic shadings, bow strokes, and up- and down-bow patterns for these overlapping phrases were suggested in their respective sections of this chapter. No further suggestions need be made.

The second and third solo sections contain material and phrase shapes similar to the first. Therefore, the suggestions already made can be applied. Solutions may be seen in the markings on the score in the appendix.

Baroque practice included profuse ornamentation, particularly in slow movements.[19] Modern taste, however, does not expect this, for it would overburden the melodic line. Thus, in keeping with modern taste, the only ornamentation suggested for the interpretation of this movement is trills at cadences. Emphasis of melodic tones can be achieved through fullness of tone produced by bow strokes and vibrato.

The following rhythm is suggested for places in the first movement where trills are indicated — measures 18, 29, 43, and 47:

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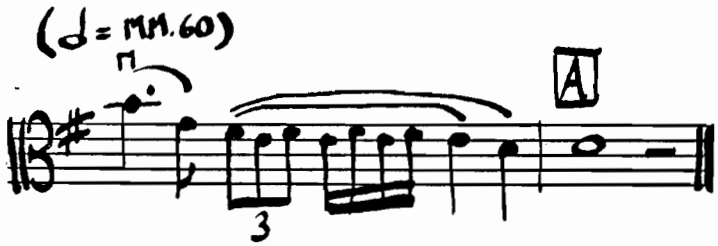
[18]Rothschild, op.cit., p. 172.

[19]Bukofzer, op.cit., p. 375

Example 1



The suggestions included in all sections of this chapter for an interpretation of the first movement are summarized in a specially marked copy of the Hortus Musicus score. Here tempo, dynamics, bow articulations, up- and down-bow patterns, and nuances in phrasing are all indicated.

CHAPTER VI

INTERPRETATION FOR THE SECOND MOVEMENT

Structure

The second movement of the Telemann Concerto is a good example of the Italian solo concerto form. The solo sections are constructed from a small number of melodic ideas, some of which are introduced in the initial ritornello. The style of the solo sections is more free and improvisatory than that of the ritornelli. The outline of the harmonic plan consists of fairly stable key centers in the ritornelli while most of the modulations occur in the intervening solos. In this movement, the fourth ritornello is broken into several short sections by fragmented solo entries. Although the tonic is established by the end of the fourth ritornello, the final ritornello is preceded by a dominant pedal point.[1]

The following diagram illustrates the structure of this movement. Capital letters R and S stand for ritornello and solo sections. Lower case letters a - g above measure numbers are used to point out distinctive melodic ideas. Tonal areas and modulations are indicated below the line.

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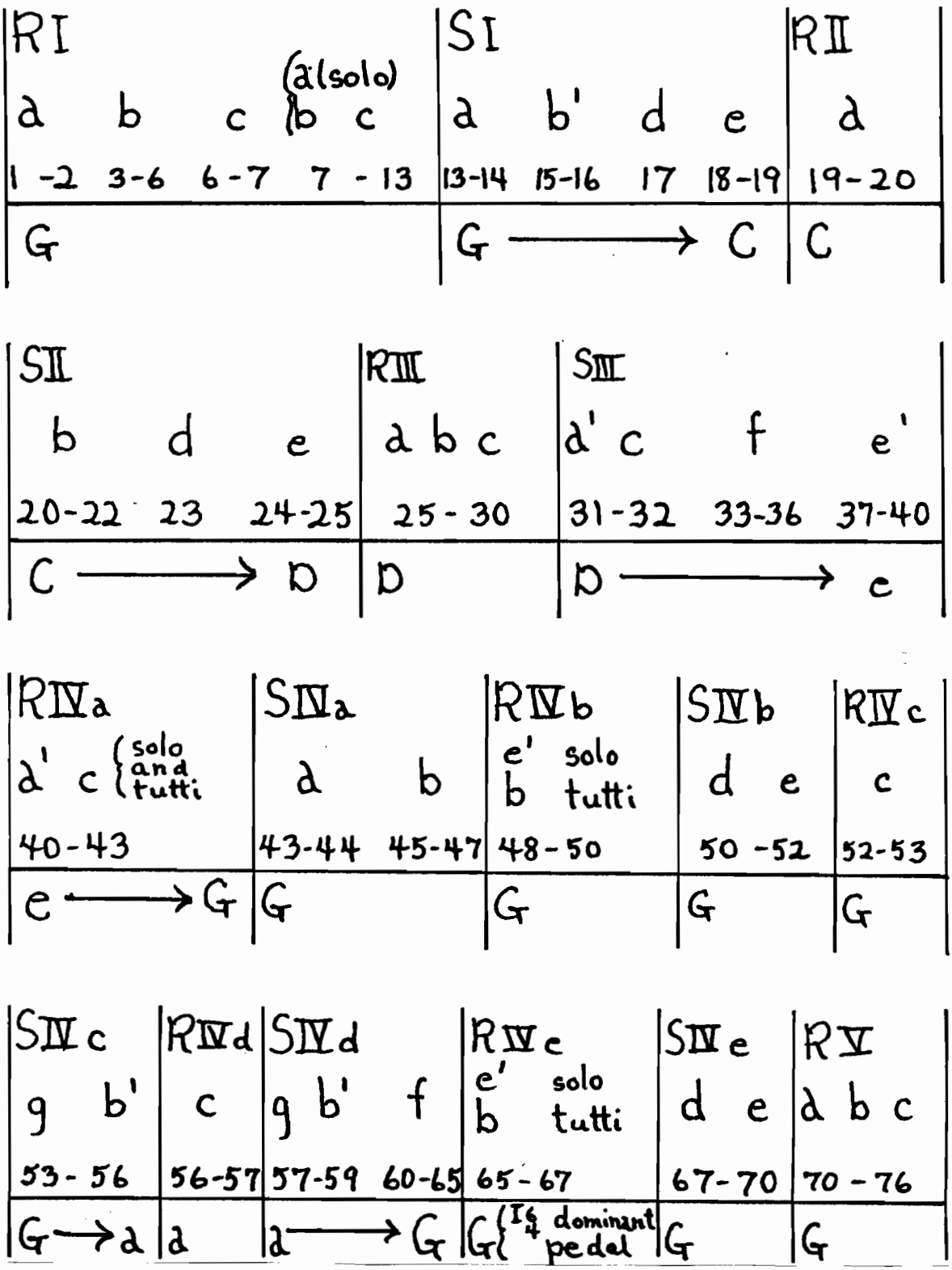
[1] Kolneder, op.cit., pp. 7-11.

Diagram 3


RI
a b c (a(solo) b c
1-2 3-6 6-7 7-13
G
SI
a b' d e
13-14 15-16 17 18-19
G → C
RII
a
19-20
C
SII
b d e
20-22 23 24-25
C → D
RIII
a b c
25-30
D
SIII
d' c f e'
31-32 33-36 37-40
D → e
RIVa
d' c (solo and tutti
40-43
e → G
SIVa
a b
43-44 45-47
G
RIVb
e' solo
b tutti
48-50
G
SIVb
d e
50-52
G
RIVc
c
52-53
G
SIVc
g b'
53-56
G → a
RIVd
c
56-57
a
SIVd
g b' f
57-59 60-65
a → G
RIVe
e' solo
b tutti
65-67
G (I 4 dominant pedal
SIVe
d e
67-70
G
RV
a b c
70-76
G

Tempo

Choice of an appropriate tempo for the second movement is based upon information about eighteenth century performance practice, upon analysis of the music, and upon modern musical taste.

Sachs discusses eighteenth century tempos, and cites Quantz's markings for Allegro assai and Allegro ma non tanto tempos. All of Quantz's tempos were based upon M.M. 80 or its multiples, for his standard was the rate of the human pulse. For the Allegro assai he suggested M.M. 80 per half-note, and for the Allegro ma non tanto, M.M. 80 per quarter-note.[2] This range is too wide to permit any accuracy in basing a tempo upon Quantz's recommendation. As discussed in Chapter V, C. P. E. Bach implied that the taste in Germany required a great difference between fast and slow movement tempos.[3]

This movement contains virtuosic passages of running sixteenth-notes. The performer's choice of tempo should be influenced by his ability to control a rapid execution of these passages. Quantz supports this judgment: the ". . .tempo must be set in accordance with the most difficult passage work."[4] If the performer is able to control the quick bow strokes and to articulate cleanly with the fingers of the left hand, a rapid and brilliant tempo would be satisfying. It is to be noted that the impression of an Allegro tempo depends not only upon the rate of the pulse, but also upon the amount of rhythmic activity.

The tempo suggested for this movement is M.M. 112 per quarter-

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[2]Sachs, op.cit., pp. 318-319.

[3]Ibid., p. 321.

[4]Quantz, op.cit., p. 178.

note. This tempo falls within the range that Quantz suggested. It contrasts markedly with the two slow movements which frame it. At this tempo, the virtuosic passages can be executed comfortably and still create an impression of rapid motion.

Dynamic Levels

There are a few dynamic markings notated in the Hortus Musicus edition of this movement. Indications included occur in the string and basso continuo parts: piano in measure 32, forte in measure 40, piano in measure 48, forte in measure 52, piano in measure 60, and forte in measure 70. These markings indicate forte for the ritornelli and piano for the solos.

The ritornelli contain material and phrase shapes similar to those of the solos, so the same bowing, articulation and phrasing should be applied. However, the dynamic level suggested for ritornelli I, II, III, and V is forte so that they contrast with the intervening solos and clearly delineate the form of the movement. The brief ritornelli interjections in the fourth ritornello need other markings to balance with the viola and to produce some contrast among the repetitions. The three entrances in measures 40-42 should be played mezzoforte, mezzopiano, and piano. Ritornello IV b, unusual because the solo is playing, consists of statement and repetition of idea b. The dynamic level suggested for the statement is piano, for the repetition, pianissimo. Ritornello IV c might be played mezzoforte, ritornello IV d, forte.

As it was pointed out in Chapter IV, the performance practice during Telemann's life included a preference for variety in dynamic shadings. Consideration of structural features of this movement will help the performer

determine where further dynamic markings are appropriate, and will aid his imagination in choosing them. As illustrated in Diagram 3 at the beginning of this chapter, there are four solo sections plus a fragmentary solo entry during the first ritornello. The last solo section is interrupted by brief tutti interjections. It will be remembered from Chapters IV and V that Stein regards repetition as a factor of loose structure which permits the performer some freedom for his interpretation.

The general dynamic level of the first solo is fortissimo, and that of the second is mezzoforte. Nuances within these levels are discussed in the section concerned with phrasing.

The third solo section includes a two-measure statement of the opening theme before four measures of sixteenth-note arpeggios repeated in ascending sequence. There is a similar though extended passage in solo IV d (measures 60-65). Measures 48-49, classified as R IV b because the viola part is unimportant, contain a measure of material which is repeated. Solo section IV b contains a melodic figure which is repeated in sequence.

The dynamic levels shown in Diagram 4, on the following page, are suggested to make long repetitions interesting and to achieve a balance between solo and ritornelli sections.

Suggestions for changes of dynamics within these sections are a part of the details of phrasing and will be mentioned in the final section of this chapter.

Bow Strokes

Suggestions for bow strokes are made after consideration of eighteenth century performance practice, and of the style of this movement.

Diagram 4

RI	SI	RII	SII	RIII	SIII
f	*ff*	*f*	*mf*	*f*	*f* *p* < *f*
1 - 13	13 - 19	19 - 20	20 - 25	25 - 31	31 - 32, 33 - 39

RIVa	SIVa	RIVb	SIVb	RIVc
mf > *p*	*f*	*p*, *pp*	*pp* < *mf*	*mf*
40 - 43	43 - 47	48, 49 - 50	50 - 52	52 - 53

SIVc	RIVd	SIVd	RIVe	SIVe	RV
mp	*f*	*mf* < *ff*	*f*	*mf* < *ff*	*f*
53 - 56	56 - 57	57 - 65	65 - 67	67 - 70	70 - 76

Quantz's three "Principles for Good Execution in General," already mentioned in relation to the first movement, may also serve as criteria to be satisfied in choice of bow strokes for this movement:

1. Music must be "easy and flowing. . . .Everything of a coarse,

forced disposition. . .must be avoided."[5]

2. Intonation and articulation in music must be "true and distinct . . . .Bow strokes play a greater share in articulation than fingers."[6]

3. Music must be"Rund und vollständig. . . .Gay and leaping notes must be separated from one another."[7]

In his treatise Quantz also includes rules for the execution of an allegro, which he defines as any fast tempo.[8] He classifies the emotional character of music of this tempo into four categories, two of which are combined in the second movement of Telemann's Concerto. Das Lustige, or gaiety, is distinguished by short notes which move by step or by leap. Das Schmeichelnde, translated as "flattery or that which is charming or beguiling," refers to slurred notes which ascend or descend in conjunct motion.[9]

Quantz's rules for performing an allegro are as follows: Reilly translates the German Leidenschaft as "passion," and defines it as the "emotional character of any composition."[10]

> 1. Passions change frequently in the allegro. The performer must therefore seek to transport himself into each of these passions, and to express it suitably.[11]
>
> 2. If there are more gay than. . .flattering ideas in an allegro, it must be played happily and quickly for the most part.[12]
>
> 3. If sixteenth notes are the quickest notes, eighth notes should be articulated in a semi-staccato manner.[13]

Quantz descriptions of two moods, Das Lustige and Das

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[5]Ibid., p. 169. [6]Ibid., p. 166. [7]Ibid., p. 167.
[8]Ibid., p. 176. [9]Ibid., pp. 183-184. [10]Ibid., p. 184.
[11]Ibid., pp. 182-183. [12]Ibid., pp. 183-184. [13]Ibid., p. 182.

Schmeichelnde, seem to fit the character of the second movement of Telemann's Viola Concerto. Das Lustige applies to most of the movement. Das Schmeichelnde describes the nature of the melodic idea d (measures 17, 23, 50-51, and 67-69).

Thus, any eighth-notes without slurs belong to the Lustige character. It is suggested that they be bowed with a martelé stroke. Galamian describes this technique:

> A consonant type of sharp accent at the beginning of each note and always a rest between strokes. . .requires preparation in the form of preliminary pressure: the bow has to 'pinch' the string before starting to move. . . .The pressure is then immediately lessened to the degree required.[14]

Sixteenth-notes without slurs also fit the Lustige mood. A detaché lancé stroke is recommended for their execution, described as follows:

> This is a rather short, quick stroke that is characterized by great initial speed in the bow which then slows down toward the end of the stroke. . . .The stroke can be likened to a martelé without the staccato attack at the beginning.[15]

To perform the sixteenth-notes with slurs, the character of which fits Quantz's term Das Schmeicheldne, the use of legato bowing is suggested.

Combinations of these bow strokes will be suggested to achieve nuances in phrasing. They will be discussed in the final section of this chapter.

Up- and Down-Bow Patterns

Bowing patterns for the second movement are suggested on the

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[14]Galamian, op.cit., pp. 70-71.

[15]Ibid., pp. 68-69.

basis of analysis of melodic, rhythmic and dynamic contexts, in the light of eighteenth century and modern performance practice, and of personal taste. Some parts of the solo will not be discussed separately because they present no problems that are different from those in the passages that are discussed. Such similar passages are treated in a consistent manner, and all of the bowings are indicated in the score in the appendix.

Bukofzer describes eighteenth century French style bowing to be "in many ways the basis of our modern bowing."[16] It was also the vogue in Germany during Telemann's time as illustrated by Georg Muffat's criticism of the existing German and Italian "mechanical alteration of down- and up-bows, [which is] hardly able to do justice to an intelligent articulation of the music."[17] The French system characteristic of the use of down-bows for rhythmically strong notes for the sake of precision is applied throughout this movement.

The only phrases whose first notes are not rhythmically strong are the two entrances of idea g. Consequently, they should be played with an up-bow. Otherwise, phrases should begin with a down-bow.

So that rhythmically strong notes can be taken on the down-bow, changes from the bowings in the Hortus Musicus score are suggested. Reference is made to melodic ideas diagrammed at the beginning of this chapter and indicated in the score in the appendix.

Included in idea a is a syncopation, a shift of "accent to the normally weak beats of the measure."[18] Thus, compliance with the French

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[16]Bukofzer, op.cit., p. 377.

[17]Ibid., p. 377.

[18]Apel, op.cit., p. 726.

system of bowing leads to playing all syncopations down-bow. In order that this suggestion be observed, the two eighth-notes preceding the syncopation must both be linked in an up-bow.

There are two reasons for suggesting that the two sixteenth-notes following the syncopation be slurred in an up-bow. First of all, if they were slurred, the first of four sixteenth-notes on the fourth beat of the measure could be played down-bow, and this is desirable because it is, relatively, a rhythmically strong note. Secondly, the first of four sixteenth-notes on the first beat of measure 8 could be played down-bow, and this is advisable because, being the height of the melodic contour, it is a rhythmically strong note. Other places where idea a occurs should be bowed similarly (measures 13-14, 31-32, and 43-44).

Idea d includes two sixteenth-notes and an eighth-note in conjunct motion, followed by a syncopation. This figure is repeated. When the idea reoccurs in measures 50-51 and in measures 67-69, a slur is indicated over the three notes in each of their repetitions. For the repetition of the three notes in measures 17 and 23, however, this slur is omitted: for the sake of consistency, a slur is recommended. Then, the eighth-note which concludes idea d can be played down-bow since it functions as a syncopation.

Idea e concludes with four eighth-notes (measures 18, 24, 39, 52, and 69). In all cases, the first of the four notes is played with an up-bow. So that the rhythmically strong note of resolution in the cadences can be played with a down-bow, it is suggested that the first two eighth-notes be linked in an up-bow.

Regular alternation of down- and up-bows in the rest of the

movement will result in bowing patterns that are consistent with rhythmic structure and phrase shapes.

Details of Phrasing

The bow strokes suggested for this movement, described in an above section of this chapter, lend themselves to shaping phrases and making expressive nuances because of the opportunity for varying the amount of space between notes and the amount of bow used. Galamian states:

> All detaché bowings that have a break between notes (especially the lancé. . .) can help to mold a musical phrase. . . by. . .the variation of length in the spacing between notes. . .[19]

Gradation of dynamic levels can be achieved also by the martelé stroke for, as Galamian explains, it can be played in any part of the bow or with any amount of it.[20]

The melodic contour of idea a is shaped so that its height occurs on the first beat of the second measure. To emphasize the rise and peak of the phrases, it is suggested that the length of the four sixteenth-notes on the fourth beat of the first measure be gradually broadened until the first beat of the second measure. The shape of the melodic contour descends from the high point to the third beat of the second measure. Therefore, the length of the four sixteenth-notes on the first beat should be gradually shortened.

Broadening and shortening the length of the détaché lancé stroke according to the rise and fall of the melodic contour should be applied to

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[19]Galamian, op.cit., p. 69.

[20]Ibid., p. 71.

the solo part throughout the movement where the high points of phrases are surrounded by sixteenth-notes. This occurs in several melodic ideas in this movement. The high point of idea a occurs at the beginning of the second of two measures (7-8, 13-14, 32-33, and 43-44). The stepwise descending sixteenth-notes beginning idea e are part of crescendos leading to cadences, and therefore should be progressively lengthened (measures 18, 24, and 39). Idea f consists of sixteenth-notes in arpeggios repeated in ascending sequence, and the rise of the melodic contour is emphasized by a crescendo: it may be further emphasized by broadening the bow stroke beginning in measure 36 and culminating at the end of measure 64. The sixteenth-notes in the ascending scale pattern, idea g , form a rise in melodic contour which reaches its peak at the beginning of the string-crossing passage, idea b' : the length of the notes in the fourth beat of measure 54 should be gradually broadened until measure 55 where the high point of the phrase is reached and maintained; similar bowing should be applied to the sixteenth-notes in the second beat of measure 58 leading to the high point in the third beat of measure 58, which is maintained throughout the first and second beats of measure 59.

Stein's theory of structural density, described in Chapter IV, is applied to this movement. Loosely knit structures permit the performer some interpretative liberty, while tightly built structures "should be. . . elucidated by clarity of delivery."[21]

An analysis of the structure of the second movement shows that there are places where loose structure is caused by repetition. Motive b

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[21] Stein, op.cit., p. 102.

is almost exactly repeated in each of the first two solo sections. Although the melody is changed slightly in the fourth beats, the rhythmic material is repeated.

Variety in the repetitions of idea b may be achieved through dynamic contrast. The dynamic level of fortissimo has already been designated for measures 13-15 in the first solo section, and it is suggested that measure 16 follow mezzopiano. In order to achieve a contrast with the mezzoforte which begins the second solo section, pianissimo is suggested for measure 22.

In measures 45-47, idea b is developed by descending melodic sequence, so that the loose structure may be counteracted by applying a diminuendo. The dynamic levels might range from forte to mezzopiano, with the middle of the three measures mezzoforte.

The use of idea b in measure 55 is followed by a repetition of the first part of the same idea in measure 56. A difference from the mezzoforte in measure 55 can be pointed out by playing a mezzopiano in measure 56. The same melodic repetition occurs transposed in measures 58-59. To add variety in the repetition and to prepare the piano already suggested at the beginning of measure 60, the last two beats of measure 59 might be played with a diminuendo from forte to piano.

Idea d includes a rhythmic motive which is repeated in melodic sequence. As the repetitions progress, there should be a crescendo. In the first solo section, the dynamic marking in measure 16 is mezzopiano, hence that is the level at which the crescendo begins in measure 17: the level should build to the fortissimo already designated for the cadence (measures 18-19). The recommended crescendo for the similar place in the

second solo section ranges from pianissimo to mezzoforte. In the beginning of measure 50, the crescendo begins with idea d at a pianissimo level which builds toward mezzoforte for the cadence (measure 52). In the final solo section, idea d in the middle of measure 67 is repeated in sequence in measure 68. The contrast suggested for this repetition is a crescendo from mezzoforte to a fortissimo for the final cadence (measures 69-70).

Another example of repetition of musical elements is to be found in the development of idea f in the third solo. Sixteenth-note arpeggios appear in an ascending contour (measures 33-37). The anacrusis (to measure 33) should begin piano, a drop from the forte level in the preceding two measures, and a crescendo should rise to a forte in measure 37. In solo section IV d, the same idea begins at a piano dynamic level which should build (measures 60-64) so that a fortissimo level is attained for the first beat of measure 65.

In solo section IV b, the viola states idea e' (measure 48), so named because it is an extension of the eighth-notes from the cadential idea e. Then, idea e' is exactly repeated (measure 49). Similar treatment of e' occurs in solo section IV e (measures 65-67). In both of these places, the dynamic level of the repetition of the idea should be softer. Thus, the mezzopiano in measure 48 should be contrasted with a subito pianissimo in measure 49; and the fortissimo in measure 65 should be followed by a subito mezzoforte in the middle of measure 66.

Idea a', the first four notes of the opening motive, is stated and repeated twice in sequence (measures 40-43). Two suggestions for performing this passage are offered. First, each fragment should taper

slightly. Secondly, each fragment should begin at a lower dynamic level than the last. Thus, measure 40 should begin forte, measure 41 mezzo-forte, and measure 42 mezzopiano.

The final example of loosely built structure caused by repetition of musical elements occurs in the solo sections, IV c and IV d, with the treatment of idea g. Solo section IV c includes an ascending scale motive (measures 53-55). The suggested crescendo begins mezzopiano and rises slightly to a mezzoforte for the height of the melodic contour on the first beat of measure 55. The same motive, transposed and shortened (measures 57-58), begins solo section IV d. The mezzoforte should swell to a forte at the high point which occurs on the third beat of measure 58.

The recommendations for interpretation of the second movement, which were presented in this chapter, are summarized in the score in the appendix. Tempo, dynamics, bow strokes, up- and down-bow patterns and nuances in phrasing are all marked.

CHAPTER VII

INTERPRETATION FOR THE THIRD MOVEMENT

Structure

Information presented in Chapter IV regarding slow movements of Vivaldi's solo concertos is applicable to interpretation of the third movement of Telemann's Viola Concerto.

Haydon's recommendations support the procedure of considering different types of information in preparation for an interpretation of such a work as Telemann's Concerto:

> So far as pure instrumental music is concerned the problem of expression is to be approached in the Baroque era just as it is in any other style period. The expressive characteristics of instrumental music are to be traced directly to formal designs, patterns, and types; to performance practices and mediums. . . .[1]

Thus, consideration of the structure of this expressive and lyric movement contributes to making decisions for performance.

The occurrence of simple song form, ABA, with tutti in some of Vivaldi's slow movements was pointed out in Chapter IV. The third movement of the Telemann Concerto is regarded as a case in point with the initial section varied in its recapitulation.

The relationship of material in the solo sections of this movement

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[1]Glen Haydon, "On the Problem of Expression in Baroque Music," Journal of the American Musicological Society III (1950), p. 119.

is A, followed by BA after only a brief tutti. There are three large ritornelli surrounding the A and the BA sections. As pointed out in Chapter IV, melody fragmented by tutti interjections is another characteristic to be found in some of Vivaldi's slow movements and opera arias. The music in measures 11-20 of Telemann's third movement shows the influence of these sources. A brief tutti is followed by a lyric and expressive solo entrance. The tutti intervenes with a two-measure statement of the ritornello material. Then the solo appears once more only to be interrupted for two and a half beats by an even shorter tutti. From measures 20 to 27, the solo proceeds without interruption.

The accompaniment of the solos in this movement also resembles Vivaldi's style described in Chapter IV. Accompaniment for the solo consists mostly of either upper strings alone or basso continuo alone. The exception occurs in measures 22 and 23 where tutti accompaniment appears. The first solo section (measures 4-11) is supported by upper string accompaniment. The basso continuo supports the viola in the other solo sections (measures 15, 17-19, 20-21, and 24-27).

A fourth trait which also appears in many of Vivaldi's slow movements is a distinct contrast in mood between the material of the ritornelli and that of the solos. The ritornello material throughout the movement consists of marked dotted rhythms which contrast with flowing eighth-notes and sixteenth-notes in the solo.

Diagram 5 illustrates all the above mentioned features of the third movement. The alternation of ritornelli and solo sections is represented by capital letters R and S. The relationship between solo sections is represented by capital letters ABA'. Lower case letters above the line

signify phrases. The key successions are indicated below the line. Instruments accompanying the solo are represented as follows:

Upper strings	U.St.
Basso continuo	BC
Tutti	T

Tempo

Choice of tempo for the third movement, as in the other two movements, is made after considering eighteenth century information, analysis of the music, and modern taste.

As indicated in Chapter IV, the character of this movement is similar to that of some middle movements of Vivaldi's concertos. The lyric nature of the melody fits Quantz's term Das Schmeichelnde which requires a tender and caressing style of playing. The melody is constructed of scale lines and broken chords with frequent slurs.

Quantz emphasizes the importance of expressive playing by stating that ". . .the goal must be the expression of sentiment, not quick playing."[2] His report of appropriate tempo for an andante is M.M. 80 for the eighth-note.[3]

It was observed in Chapter V, regarding slow tempo, that coherence depends partially upon the extent to which a performer's technical control permits him to sustain the tones and achieve continuity in slow melodic lines.[4]

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[2]Quantz, op.cit., p. 179.

[3]Sachs, op.cit., p. 319.

[4]Sessions, op.cit., p. 80.

Diagram 5

R I	S I	R II a	S II a	R II b	S II b
a	b c	a	d	a	d
	U.St.		B.C.		B.C.
1 - 4	4 - 11	11 - 15	15 - 16	16 - 17	17 - 19
e	e → b A	b	b → a B	a	a → b (B)

R II c	S II c			R III
a	b	e	Cadenza and closing section	a
	B.C.	T	B.C.	
19 - 20	20-21	22-24	25 - 27	27 - 30
e	e → d → C → e A'			e

The suggestion for the tempo for a modern performance of this movement is similar to the markings recorded from the eighteenth century: M.M. 80 for the eighth-note. This tempo contrasts with the fast tempos which precede and follow it, a contrast also appropriate according to eighteenth century practice. Furthermore, this relaxed tempo permits the performer time to sustain a legato melody and apply nuances.

Dynamic Levels

In the Hortus Musicus edition, the few dynamic markings for this movement occur in the accompanying string and basso continuo parts, which is true also for the first two movements. Piano is indicated for the first solo, forte for the second ritornello, piano during the second solo (measures 22-23), and forte for the final ritornello.

In this movement, the ritornelli do not have material similar to that of the solo sections. In the ritornelli, material is based on one idea, phrase a in the diagram at the beginning of this chapter. This idea, consisting of accented, dotted rhythms, never appears in the solo. Dynamic levels are chosen to enhance the contrast between the ritornelli and the lyric solos. The dynamics are included in the diagram at the end of this section. It was remarked in Chapter IV, and used as justification for adding dynamics to the score in Chapters V and VI, that performance practice during Telemann's time required the use of dynamic shadings.

Stein's theory of structural density was applied to decisions of dynamic shadings for the first two movements. Sequential repetitions in the third movement are also pointed out where they make variety in dynamic levels desirable.

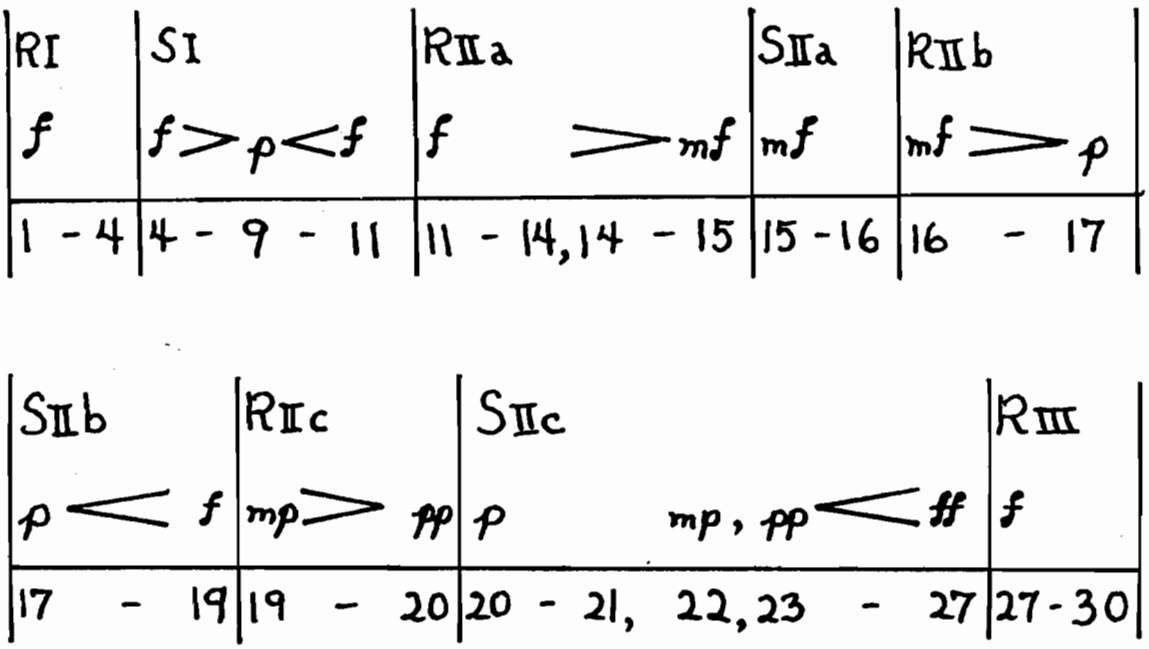
Following the opening phrase of the first solo section, there is

a motive which is repeated twice in descending sequence (measures 6-9). Then, the melodic contour rises until the cadence (measures 9-11).

As delineated in Chapter IV, the second solo section is interrupted twice by tutti accompaniment. In the first half of measure 17, there is a repetition of idea d a whole step lower than in measure 15. In measures 17-18 the melodic contour rises with sequential treatment of idea d. In solo section IIc (measures 22-23), idea e is stated and then repeated a whole step lower. A crescendo is suggested (measures 24-25), building from the pianissimo level of the echo in measure 23 to a forte at the beginning of the cadenza.

Diagram 6 represents dynamic shadings suggested for this movement.

Diagram 6



Bow Strokes

Since the material of the ritornelli is different from that of the solos, descriptions of bow strokes must be made separately.

The indications in the score are insufficient to determine the character of the ritornelli. The slurs over the dotted rhythms could be interpreted as meaning either a smooth legato style or as indications of only the bow directions. If the latter be the case, these notes might be separated and accented. Assuming that the phrase begins with an up-bow, the slurs would result in down-bows on the rhythmically strong notes. Since there is no motivic relationship between the ritornelli and the solos, emphasizing this difference by a contrasting style is an appropriate possibility.

For this interpretation of the ritornelli, all dotted sixteenth-notes, dotted eighth-notes, and sixteenth-notes might be played with a sustained martelé bow stroke. Galamian describes this technique as follows:

> The sustained martelé is an expressive detaché stroke that has a martelé start. . . .As soon as the attack is articulated, the short, rhythmic note of the fast martelé is replaced by a long sustained tone. Although the bow has to leave the martelé attack with a certain speed to avoid scratching, almost immediately thereafter the bow can slow down. . . ."[5]

It is recommended that the thirty-second notes be played with the simple martelé which was described in Chapter VI. It is suggested that the eighth-notes be played with an accented détaché. This technique, too, is described by Galamian:

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[5]Galamian, op.cit., p. 73.

> In this bowing. . .each stroke starts with an accent. . . that is produced. . .by a sudden increase in both pressure and speed, without resorting to the martelé-type of 'pinching' the string. The stroke will always be continuous with the air-space between the notes. . . .[6]

Suggestions for bow strokes of the solo are based upon the same historical information that was presented for the first movement in Chapter V. Quantz's three rules for performance of any tempo and his two rules for performance of a slow tempo should be applied to this movement.

Generally speaking, notes within one phrase should be connected as smoothly as possible. Slight separation between pairs of eighth-notes within one beat is recommended. At the end of idea b , and in idea d , pairs of eighth-notes will each be played in one bow, for which the portato bow stroke is suggested. Galamian describes this stroke:

> . . .on each note. . .there is the initial swell followed by a gradual decrease in sound. . . .The single notes may be slightly separated. . .[and] the bow may either stay on the string or be lifted very gently from the string between notes.[7]

In measures 10 and 25, because of resolutions on the first of a pair of eighth-notes and new melodic ideas beginning with the second, détaché porté strokes are suggested so that the notes can be separated. Galamian states that this technique is similar to the portato, except the bow is changed for each note in the détaché porté.[8]

For the solo in the remaining portion of this movement, smooth bow connections should be achieved by the simple détaché which was described in Chapter V.

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[6] Ibid., pp. 67-68.

[7] Ibid., p. 68.

[8] Ibid.

Up- and Down-Bow Patterns

Details in Phrasing

In the first, second, and fourth movements of Telemann's Viola Concerto, material introduced in the ritornelli is used throughout the solos. The solo sections include development of some of these ideas by repetitions and sequences. Since, in these movements, the same motive appears in different contexts, it must be subjected to different nuances, while the basic bowing patterns, results of rhythmic structure, remain the same. Consequently, nuances and bowings are treated separately for these movements.

In the third movement, however, the material in the ritornelli is not similar to that in the solos. Its marked rhythmic character contrasts sharply with the lyric and flowing phrases in the solos. Irregularities in phrase structure which require differences in nuances make it impossible to generalize about up- and down-bow patterns which could apply throughout the movement. Also, these qualities make it impossible to isolate reasons for up- and down-bow suggestions from reasons for suggested nuances in phrasing. Thus, for the third movement only, suggestions for interpretation of up- and down-bow patterns will be combined with recommendations for details in phrasing.

The French system of using a down-bow on rhythmically strong notes was discussed in Chapter IV and referred to in Chapters V and VI. Suggestions according to this practice are made for most of the movement. Any departures from this practice are made on the basis of phrase shapes. Throughout this movement there are frequent slur indications in the Hortus Musicus edition of the score. Additional slurs are suggested for smoothness in shaping phrases.

It is possible to generalize about up- and down-bow patterns on the basis of the location of rhythmically strong beats and on the basis of phrase shapes.

All eighth-note anacruses occurring after rests should be taken up-bow. These occur within idea b (measures 4, 5, and twice in 20), in the first use of idea c (measure 6), and in the first use of idea e (measure 22).

There are some places where tapering at the end of phrases is facilitated by reaching the upper-half of the bow with a down-bow. Two such instances occur at the end of each of the two small phrases in idea b. The slur indicated in the score in the first phrase makes tapering on a down-bow possible. The shape of the second phrase, however, necessitates suggestions for additional slurs. The anacrusis and two beats of dominant functioning melody all lead to the height of the phrase, reached on the first beat of measure 6. The high point should be reached smoothly at the frog and played with a down-bow; tapering can be achieved by linking both eighth-notes in this down-bow by the use of the two portato strokes suggested above. The two beats preceding the height of the phrase consist of one eighth-note followed by six sixteenth-notes. Notes within each beat should be slurred for two reasons: the melody will flow smoothly; the last beat, if taken on a full up-bow, can swell toward the height of the phrase by concluding near the frog. These suggestions should be applied for both occurrences of idea b (measures 5-6, 20-21).

Another instance where down-bows should be used for tapering phrases is in idea c. Tapering at the end of the first two appearances of idea c should be in relationship to the dynamic levels suggested for

measures 4-9. In order to achieve a gradual diminuendo, the first statement of idea c should begin mezzoforte, the second should begin mezzo-piano, and the third should begin piano. In order to point out the beginnings of each phrase, the dynamic level reached on the preceding tapered note should be slightly less than the suggested dynamic marking for the phrase to follow.

It is recommended that down-bows for tapering idea c motives be in the upper half of the bow. To plan the bow placement, and to achieve a smooth melodic line, the following additional slurs are suggested: one slur for four sixteenth-notes on the third beats of measures 6-8; and two slurs for the pairs of sixteenth-notes on the fourth beats of measures 6-7.

The last instance where a down-bow should be used for tapering a phrase shape is in measure 9 on the fourth beat. It is suggested that the dotted eighth-note and sixteenth-note of that beat be slurred so that the first beat of the next measure can be played softly near the point on an up-bow. Several slurs will have to be added in measures 8 and 9 so that this bow placement can be achieved. The last two beats of measure 8 each may be slurred, and measure 9 will then begin with a down-bow. Then, the two pairs of sixteenth-notes in measure 9 may be slurred.

The above bowing for measure 9 is suggested for other reasons than tapering on the fourth beat. The dynamic levels for measures 9-11 suggested in the preceding section moved from piano to forte. An unexpected discord, a B-flat on the second beat, may be brought out by a crescendo beginning on the preceding beat and building from a piano to a mezzopiano on the discord. Quantz also recommends that ". . .discords,

no matter where they appear, must receive particular emphasis."[9] From the mezzopiano the already mentioned tapering on the fourth beat can reach a piano, so that in measures 10 and 11, there can be a crescendo to the previously designated forte for the cadence. The only additional slur needed in measure 11 is suggested for the three sixteenth-notes before the second beat so that they can lead smoothly into the cadence.

As described in Chapter IV, the second solo section contains melody that is interrupted by tutti. Idea d is the motive that begins the solo section, and it is abbreviated and treated in sequence after the tutti interjection. Then, the melodic contour rises until it reaches a cadence on the dominant.

The dynamic levels suggested for this section point out the sequential repetitions. The first statement in measures 15-16 should be mezzoforte. The entry of the same material in measure 17 should be piano so that a gradual crescendo can be employed during the sequential passage that follows, leading to a forte at the cadence in measure 19. Tapering is suggested for the last beat and a half of the cadence so that the piano return of the solo statement which began the movement can be prepared.

Bow placement is important in this solo section. A down-bow in the upper half of the bow is suggested for the two slurred sixteenth-notes beginning idea d (measure 15). The following two eighth-notes, for which the portato stroke was suggested, should be separated in one up-bow. The portato stroke is facilitated by using repeated bows in one

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[9]Rothschild, op.cit., p. 173.

direction; also, the first of the following four sixteenth-notes can be played with a down-bow. It is important to emphasize this note with a down-bow because of its active function in the harmony; it is a seventh of a secondary dominant chord. In addition to emphasizing the seventh with a down-bow, further stress through lengthening may be achieved by slurring it to the following sixteenth-note. Then, if the next two sixteenth-notes are bowed separately, and the notes on the fourth beat are slurred, the phrase can end down-bow.

In order that the shortened form of this motive be phrased similarly in measures 17-18, the same up- and down-bow patterns should be observed. Thus, the slurs over the two sixteenth-notes preceding the portato eighth-notes in measures 17 and 18 should be deleted from the score. Both slurs for the third beat of measure 18 should remain so that the high point on the fourth beat can be played with a down-bow. After that, the bowing indications in the score should be observed, and the appoggiatura f-sharp can be stressed by a very slight rubato. Tapering for the half cadence can be managed conveniently in the upper half of the bow, even though the last note will be an up-bow.

The return of the b melodic material in measures 20-21 should be bowed as in its original statement. The phrase shape is the same, although the rise and fall of the contour should be within the recommended piano dynamic level.

Idea e appears for the first time in measure 22 and is repeated in sequence in measure 23. The dynamic markings designated in the above section for these two measures are mezzopiano and pianissimo. A diminuendo on the f-natural is suggested for two reasons. It is a chromatic

passing tone, and according to Stein chromaticism requires special phrasing.[10] A diminuendo into the softer level is more effective than making a subito pianissimo.

For the two measures preceding the cadenza, a crescendo from pianissimo to forte is recommended. The pairs of sixteenth-notes should all be played with slurs except for the last pair preceding the cadenza. Thus, only one slur needs to be added to the score for the first pair in measure 25. A down-bow is suggested for emphasizing the unprepared dissonance, the f-natural with the fermata, so that the dotted eighth-note and the sixteenth-note on the second beat can be played in one up-bow and separated slightly.

The cadenza, which is discussed and chosen in Chapter IV, is to be found in the appendix.

For the viola's closing section after the cadenza, a slur is suggested for the first pair of sixteenth-notes. Then, the sixteenth-note anticipation at the cadence can be elongated in a full up-bow.

The decision to use ornaments in both slow movements is discussed at the end of Chapter V. For this movement, trills at cadences in measures 11 and 26 are recommended. The following rhythmic execution is suggested for both trills, beginning on the upper neighboring tone (see Example 2).

The suggestions for interpretation of the third movement are summarized in a specially marked copy of the Hortus Musicus edition of the score, which is to be found in the appendix. There, tempo, dynamics,

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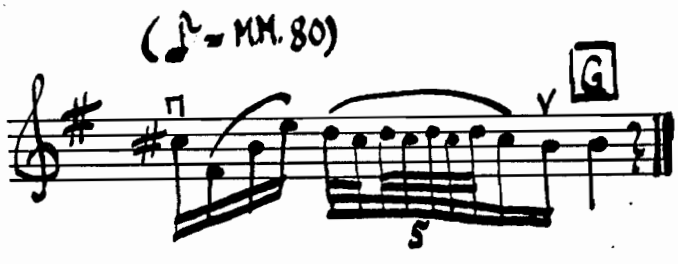
[10]Stein, op.cit., pp. 34-35.

Example 2



bow strokes, up- and down-bow patterns, and nuances in phrasing are all indicated.

CHAPTER VIII

INTERPRETATION FOR THE FOURTH MOVEMENT

Structure

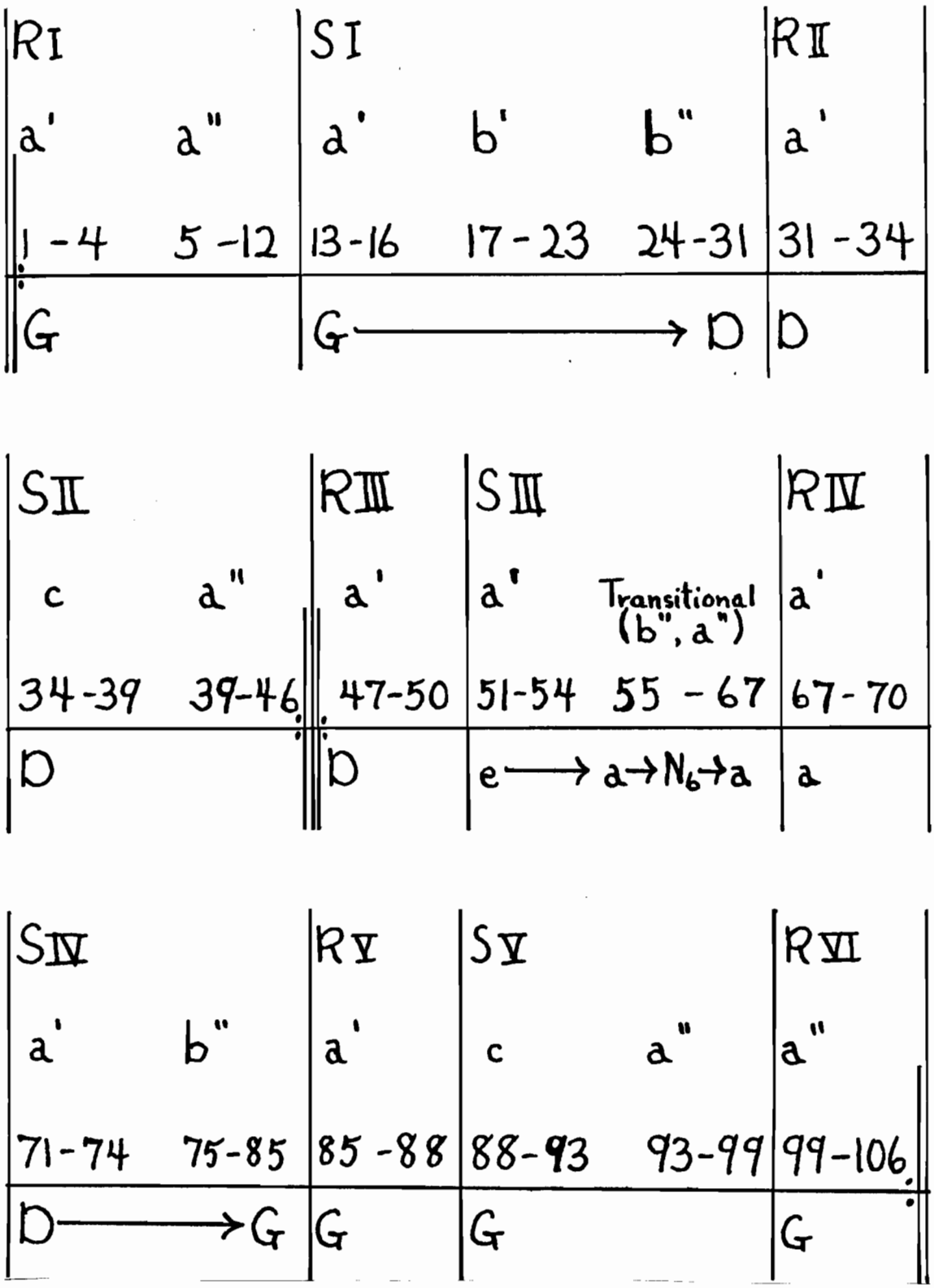
The content of the last movement of Telemann's Viola Concerto shows similarities to the form of the Italian solo concerto as well as to the form of Baroque period dances. The descriptions of these styles, found in Chapter IV, are now related to Telemann's music.

Characteristics of the Italian solo concerto were described in Chapter IV and related to the first and second movements in Chapters V and VI. Many of these characteristics also are present in the fourth movement. There are six ritornelli surrounding five solo sections. Solo sections are built from a small number of melodic ideas, some of which are introduced in the first ritornello. Ritornelli are tonally stable and the intervening solo sections are modulatory. Solo sections are more free and improvisatory than ritornelli.

Formal traits found in the Baroque suite are discussed in Chapter IV, and are evident in this movement. There are two repeated sections, the second slightly longer than the first. Both have similar closing sections. The typical harmonic plan is presented in Diagram 7.

Diagram 7 illustrates all these structural features. Capital letters R and S show alternation of Ritornelli and solo sections. Lowercase letters signify melodic ideas. Key areas and modulations are indicated below the line.

Diagram 7


RI
a' a"
1 - 4 5 - 12
G
SI
a' b' b"
13-16 17-23 24-31
G → D
RII
a'
31 - 34
D
SII
c a"
34-39 39-46
D
RIII
a'
47-50
D
SIII
a' Transitional (b", a")
51-54 55 - 67
e → a → N6 → a
RIV
a'
67 - 70
a
SIV
a' b"
71-74 75-85
D → G
RV
a'
85 - 88
G
SV
c a"
88-93 93-99
G
RVI
a"
99-106
G

Tempo

The tempo for the last movement is chosen in the same way as the tempo of the second movement. Appropriateness depends upon information about eighteenth century performance practice, upon analysis of the music, and upon modern musical taste.

Evidence of performance practice for a Presto is available from two sources. Quantz suggested M.M. 80 for the half-note. C.P.E. Bach implied that the musical taste in Germany required a great difference between tempos of fast and slow movements.[1]

In the Presto fourth movement of Telemann's Concerto, the quickest passage work is running eighth-notes. As mentioned in Chapter IV, tempo must be set not only according to the performer's ability to play the most difficult passage work with clarity, but also according to the impression created by the amount of rhythmic activity in the movement.[2]

The choice of tempo suggested for this movement is M.M. 96 for the half-note. The departure from Quantz's recommendation is based upon the amount of rhythmic activity. A presto containing sixteenth-notes can leave a brilliant impression at Quantz's M.M. 80. But, since the most rapid rhythmic activity in this movement is eighth-notes, the desired brilliance must be achieved by a tempo slightly faster than Quantz recommends. M.M. 96 provides a spirited tempo for the finale which contrasts with the preceding slow movement. The eighth-note passage work can be performed with clarity.

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[1] Sachs, op.cit., pp. 318-321.

[2] Stein, op.cit., p. 20; Quantz, op.cit., p. 178.

Dynamic Levels

In the Hortus Musicus edition, dynamic markings are indicated only for the three upper string and basso continuo parts.

The ritornelli in the fourth movement contain material and phrase shapes similar to those in the solos. The same bowing, articulation, and phrasing should be applied. With but two exceptions, the general dynamic level of the ritornelli should be forte, so that they contrast with the intervening solo sections and clearly delineate the form of the movement. The two exceptions are made for the sake of balance when there is elision between ritornelli and solo entries. In measures 32-34, a diminuendo is recommended from forte to pianissimo. In measures 87-88, a diminuendo from forte to piano is suggested.

Historical evidence regarding the use of dynamic shadings in the eighteenth century was presented in Chapter IV. In order to comply with that performance practice, additional dynamic markings are needed in the Hortus Musicus edition.

Stein's theory of structural density, described in Chapter IV, is applied to interpretation of this movement. Sequential repetitions of melodic ideas are found throughout the last movement of Telemann's Concerto. Such repetitions occur in idea b' (measures 17-29), in idea c (measures 34-38, 88-92), in transitional material (measures 57-60), and in idea b" (measures 75-82).

In Diagram 8, the following suggestions for dynamic shading in the solo sections are made because of the interpretive liberties allowed the performer for elaboration within loose structure.

Diagram 8

RI	SI	RII	SII	RIII	SIII
f	*f* > *p* < *f*	*f* > *pp*	*p* < *f*	*f*	*f* *p* < *f*
1 - 12	13 - 23 - 31	31 - 34	34 - 36	47 - 50	51 - 54, 55 - 67

RIV	SIV	RV	SV	RVI
f	*f* *mp* < *f*	*f* > *p*	*mp* < *ff*	*f*
67 - 70	71 - 74, 75 - 85	85 - 88	88 - 99	99 - 106

Bow Strokes

For the fourth movement, as in the discussion of the first three movements, suggestions of bow strokes are made after recognition of eighteenth century performance practice and of structural analysis of the music.

Quantz's "Principles of Good Execution in General" and his directions for performing an Allegro, all of which were quoted in Chapter VI,

are applicable to the fourth movement. The emotional character of this movement corresponds to that described by Quantz; the last movement is "even more light and gay" than the second movement.[3] Furthermore, in Chapter VI, two emotional characteristics of fast movements are described according to Quantz's classifications: Das Lustige includes "gay and leaping notes [which] must be separated from each other."[4] Das Schmeichelnde includes slurred notes which ascend or descend in conjunct motion.[5] Most of the last movement of Telemann's Concerto includes melodic material which fits Das Lustige character.

It is suggested that the single quarter-note anacrusis, when it occurs at a forte level in idea a' (measures 12-29, 31-33, 70, 85-87) be made short by lifting the bow at the end of the stroke so that the tone resounds. The attack of the anacrusis might be made by placing the bow on or slightly above the string in the lower third of the bow.

All the half-notes in the movement might be performed by a martelé stroke in the lower half or lower two-thirds of the bow. The martelé stroke in the upper half or upper two-thirds of the bow is recommended for the quarter-notes of idea a', for the syncopated notes and quarter-notes of idea a", and for quarter-notes in idea b" where it appears in measures 61-62 and 74-80. The suggested dynamic for the end of idea b' and for the beginning of idea b" in measure 23 is piano so that martelé very near the point might be an effective bow stroke for those quarter-notes. Because

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[3]Pincherle, op.cit., p. 248.

[4]Quantz, op.cit., p. 167.

[5]Ibid., pp. 183-184.

of crescendos beginning in measures 28 and 81, the martelé strokes preceding the triple stops in measures 29 and 83 should be played gradually nearer the frog.

It is suggested that a détaché lancé stroke, defined in Chapter VI, be used in all unslurred eighth-note passages; within these passages, the détaché porté should be used for emphasis. Slurred eighth-notes (measures 55-60) correspond to Das Schmeichelnde character described by Quantz for music which includes slurred notes which ascend or descend in conjunct motion.[6] The attack and release at the beginning and end of a slurred group of notes is the same as it is for a single note. Consequently the appropriate bow stroke for the slurred notes is the simple détaché.

Up- and Down-Bow Patterns

As in this section in the preceding three chapters, bowing patterns are suggested for this movement on the basis of analysis, performance practice information, and musical taste.

The light and gay character of the melodic material of this movement is partially due to the regularity of the rhythm patterns. With the exception of syncopations in idea a", down-bows should coincide with strong beats. Thus, the French system of bow patterns, quoted in Chapter IV and referred to in Chapters V-VII, can be readily applied to this movement.

All anacruses should be played with up-bows, so that the following strong beats can be played with down-bows.

There are a few places where slurs should be added to the Hortus Musicus edition so that strong notes may be emphasized with down-bows.

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[6] Ibid.

The first two eighth-notes in idea a' should be slurred only in measures 2, 14, 32, 67, 72, and 86. In idea b", where Das Schmeichelnde emotional character requires smooth articulation, additional slurs are needed. Material in measure 55 is repeated in descending sequence in the next measure. The first notes of these measures introduce the sequential material. Their importance should be stressed by the use of down-bows. Then, the three eighth-notes that follow would be played in a single up-bow. The last two pairs of notes in each of these measures should be slurred, leading to a down-bow for the following measures. Similar bowings should be used in measures 57-60, despite the subdivision into sixteenth-notes.

Notes within each half-note value of measure 66 should be slurred for the sake of bow placement. This permits the down-bow for the final note of the third solo section to be begun at the frog. Also, the down-bow for the first beat of measure 85 can begin at the frog if the last two notes of the preceding measure are linked in an up-bow.

Idea b" occurs twice (measures 24-31 and 74-85). Although the Hortus Musicus edition contains different slurrings for the two occurrences of the idea, uniform bowing is recommended. Since the slurs marked in the second occurrence fit readily into the French system of bowing, they should be applied to the first occurrence.

The suggestions offered in this section provide effective up- and down-bow patterns for the complete movement.

Details of Phrasing

Nuances in phrasing which supplement suggestions made in the preceding sections of this chapter concern tapering at ends of phrases

and accents to stress important notes.

Idea a' ends with six quarter-notes. Their melodic contour can be represented by a rise followed by a brief, angular, downward turn. This shape can be emphasized through dynamics and note lengths. As the line rises, the notes should become longer and louder; after the peak on the penultimate note, the final note, which is lower, should be shortened and lightened. This phrasing is suggested for all but two appearances of idea a'; in measures 33-34 and 87-88, there should be a diminuendo in the tutti in order to avoid obscuring soft solo entries.

Different types of stress are needed for this movement. Korn classifies stresses according to tone color, volume, ". . .duration, or manner of attack, or any combination of these factors."[7] He describes tone color as "the enriched tone quality, produced. . .in projecting more than ordinary vitality, warmth, intensity, weight, breadth,. . .but without increasing the dynamic strength."[8] He qualifies lengthening by saying that a note should never be longer than its proper rhythmic value.[9]

In idea b' two measures of melodic material are repeated sequentially on descending scale steps. Each unit of the sequence should be emphasized by slightly stressing the first note of measures 17, 19, and 21. To achieve this, the détaché porté is recommended. This stroke is explained in Chapter VI. The two quarter-notes (measure 23) which conclude the passage should be played martelé, with the first longer and louder than the second, as at the end of idea a'.

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[7]Korn, op.cit., p. 6.

[8]Ibid., pp. 8-9.

[9]Ibid., p. 9.

The détaché porté stresses should be a combination of the following factors: a smooth attack, change in tone color by intense vibrato, slight but sudden increase in volume, and longer duration than the surrounding notes. The martelé stress (measure 23) is similar except for a sharp attack.

Melodic material in idea b" also includes a descending sequence with a recurring unit two measures in length. Similarly, the sequential structure of this passage should be emphasized by stressing the first note of each unit. Since the bow stroke suggested for this passage is a martelé at the point of the bow, the passage will be leggiero. Stress must therefore be in keeping with this character and can be achieved through a sharp attack characteristic of the martelé, increased intensity of vibrato, and slight but sudden increase in loudness which should be maintained for the full rhythmic value of the note. This type of stress should be emphasized for the first beats of measures 24, 26, 28, 75, and 77.

Idea b" includes a triple-stopped dominant seventh chord, of dotted half-note duration. Since it is important in establishing a key, it should be accented. Furthermore, Quantz described the appropriateness of this interpretation during Telemann's time: "If a long note unexpectedly follows several quick ones. . . it must be stressed with particular emphasis."[10] The type of accent suggested for the two triple-stops in this movement (measures 79 and 83) includes a sharp attack, sudden strengthening of dynamics, and intensity of tone color sustained for the full rhythmic value.

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[10] Quantz, op.cit., p. 181.

Idea c includes one measure of melodic material which is repeated sequentially. Each unit should be made clear by slightly stressing the first note of each measure (35, 36, 37, 38, and 39). Since the suggested stroke for most of this idea is the détaché lancé, emphasis of notes which point out the sequence should be achieved by the détaché porté. These strokes are explained in Chapter VI. The détaché porté stress consists of a smooth attack, intensity of tone color achieved through faster vibrato, and slight but sudden increase in loudness which should be maintained for the full rhythmic value of the note. Such accents in idea c should be applied to the first notes of measures 35, 36, 37, 38, 89, 90, and 92. The first notes of measures 39 and 93 finish the sequence so they should have the same type of attack. The end of idea c overlaps the beginning of idea a". Since the bow stroke for idea a" is martelé, stress for the first notes of measures 39 and 93 should be achieved by the sustained martelé stroke which was explained in Chapter VII in the section concerned with bow strokes.

In measures 55-56 and 58-59 of the transitional section, the first notes should be stressed because they are members of a new harmony, to which the preceding notes in each sequence unit lead. The bow placement already suggested for this passage helps produce the desired emphasis. In addition, increase in vibrato intensity is recommended.

The dotted half-note, B-flat, in measure 61 should be emphasized because of its function as root of the unexpected harmony, a Neopolitan sixth chord in A minor. Since a simple détaché is the bow stroke suggested for the notes leading into the B-flat, the stress must begin with a smooth attack. The loudness should swell suddenly after the note has

begun and then decrease gradually. During the louder part of the note, the tone quality should have extra warmth achieved through intensity of vibrato as well as through movement of the bow nearer the bridge. Although the tone should taper at the end, the note should be sustained for its full value.

Suggestions made in this section complete the description of nuances appropriate for this movement.

The recommendations for interpretation of the fourth movement are summarized in a specially marked copy of the Hortus Musicus edition of the score. Here, tempo, dynamics, bow strokes, up- and down-bow patterns, and elements of phrasing are all indicated.

CHAPTER IX

SUMMARY

This thesis undertakes to provide a modus operandi for performers preparing a musical interpretation. The performer's procedure is outlined first through a general description which is intended to apply to performance of any composition.[1] The procedure is then illustrated by applying it to Georg Phillip Telemann's Viola Concerto in G Major.[2] The description includes discussion of two criteria which should be satisfied in preparing interpretations. Information upon which the interpretation is based must be logically consistent. Moreover, the performance should present a whole and satisfying work of art. The two criteria are explained in separate sections.[3]

Logical consistency of relevant information is achieved through an organization consonant, insofar as feasible, with scientific method. A brief discussion of scientific method precedes a discussion of its applicability to musical performance procedures.[4]

Creating a whole and satisfying work of art requires working beyond the framework of scientific method. Performance problems which the

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[1] See Chapters II and III.

[2] See Chapters IV through VIII.

[3] See Chapter II.

[4] See Chapter II, The Logical Criterion.

interpreter cannot solve by a logical organization of information must be solved through the exercise of his creative imagination. Excesses of the imaginative impulse are restrained by the performer's own musical taste as well as by his understanding of the musical tastes of his environment. Once the performer has decided upon an appropriate and satisfying solution, he must show confidence in his interpretation when presenting it in performance. Thus, the performance reflects not only logically organized information, but also tasteful expression of imagination.[5]

Imagination plays a role in the processes of satisfying both the logical and the artistic criteria. In scientific method, imagination is used for invention of theories and for formation of hypothetical statements. However, the final criterion must be logical consistency. In working to satisfy taste, imagination is used to achieve completeness when logical processes leave unsolved problems. Here, the final criterion is creation of a whole and satisfying work of art.

Procedures which satisfy the two criteria are described by comparing processes of different musical specialists, and by explaining the performer's application of the two criteria.[6] The efforts of the analyst, historian, composer, and performer may result in interpretations, because their combined procedures can end in satisfaction of both criteria. The performer relies on the completed work of the analyst, historian, and composer because they provide information relevant and necessary to performance.[7]

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[5]See Chapter II, The Artistic Criterion.

[6]See Chapter III.

[7]See Chapter III, Work of Analyst, Historian, Composer, and Performer Compared.

The performer's procedure is compared with the continuing process of scientific inquiry. In both procedures, relevant information is collected, considered, and organized according to logical consistency. In scientific method, conjectures based upon the best available information are stated as hypotheses so that they can be tested. In musical performance, an interpretation is presented as one possible solution subject to revision, and in this sense, is analogous to an hypothesis. In scientific method, the revision of a theory involves re-application of the steps of the procedure in order to incorporate the information gained from testing an hypothesis as well as information from other researchers. In musical performance, the revision of an interpretation involves incorporation of judgments about the performance as well as new information from other sources.[8]

Illustration of the performer's procedure is offered by discussing general stylistic features of Telemann's music, and by presenting directions for performance of each movement.[9] An analytical and historical study is included. Baroque period styles evident in Telemann's Concerto are discussed, and are summarized in an outline.[10] Cadenzas for the two slow movements are chosen.[11] Interpretive decisions, based upon relevant information, are presented according to the following categories: structural analyses, tempos, dynamic levels, bow strokes, up- and

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[8]See Chapter III, Performer's Use of the Two Criteria.

[9]See Chapters IV through VIII.

[10]See Chapter IV, Analytical and Historical Study and Outline of Stylistic Features.

[11]See Chapter IV, Performance Directions.

down-bow patterns, and details of phrasing.[12] Suggestions for interpretation are summarized in the appendix, which includes the score of Telemann's Viola Concerto in G Major in order to present the performance directions clearly.

Procedures outlined in this thesis, to the extent they can be proven viable, will serve as a guide for performers preparing musical interpretations. Provision is made for consideration of all relevant information provided by the composer, analyst, and historian, and by the performer's knowledge of instrumental techniques. Recognition is given to the vital role of the creative imagination in shaping from these elements a performance which is a complete and satisfying work of art. In addition to providing a method for performers, this thesis outlines the relationship and interdependence of musical specialists within the academic and performance worlds: the composer, the analyst, the historian, and the performer.

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[12]See Chapters V through VIII.

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APPENDIX

Key to Special Markings

Bow Strokes and Patterns

- Simple détaché
- Détaché porté —
- Portato
- Accented détaché
- Détaché lancé
  - Shortening
  - Lengthening
- Martelé
  - Point Pt.
  - Upper half UH
  - Lower half LH
  - Lower two-thirds L⅔
- Sustained martelé

Details of Phrasing

- Tapering
- Stresses
  - Sharp attack
  - Smooth attack

Increased vibrato

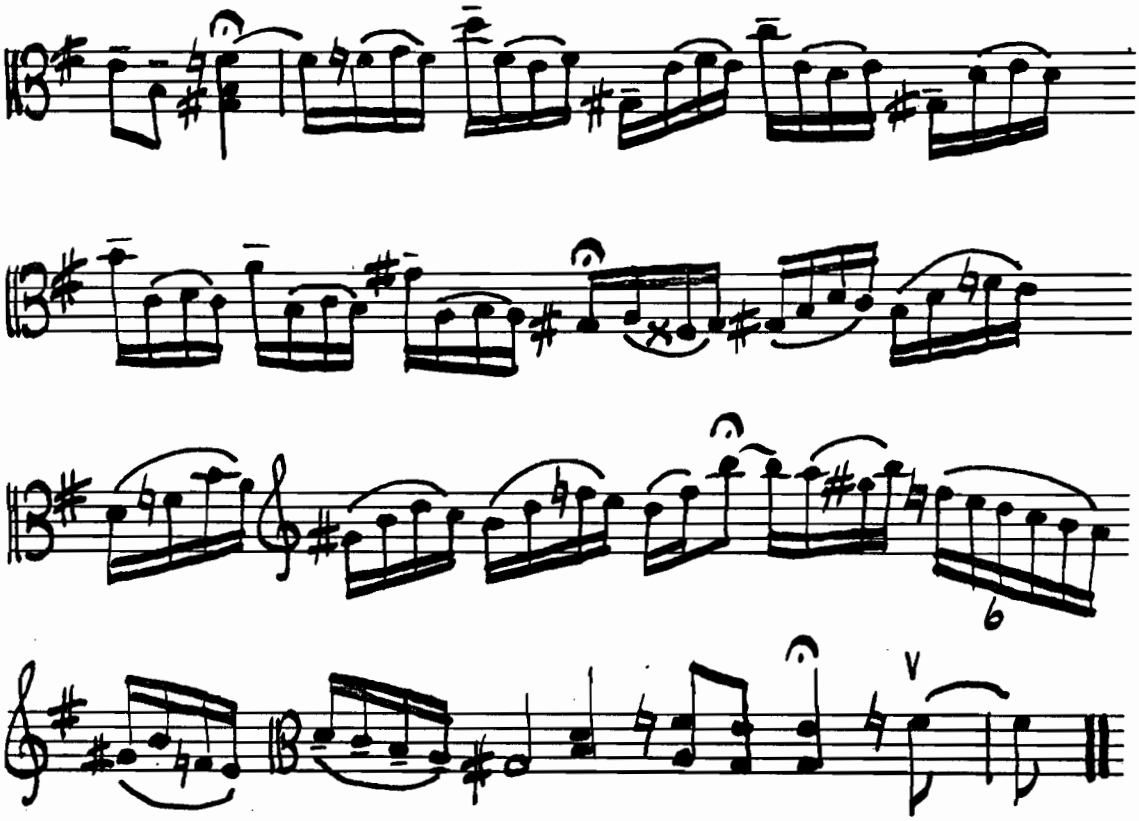
Increased loudness

Rubato

Cadenzas for Telemann's Viola Concerto[1]

First Movement: Largo

Third Movement: Andante



[1]Telemann (ed. Katims), op.cit., pp. 2, 5.

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[Hortus Musicus 22, ed. H. C. Wolff]

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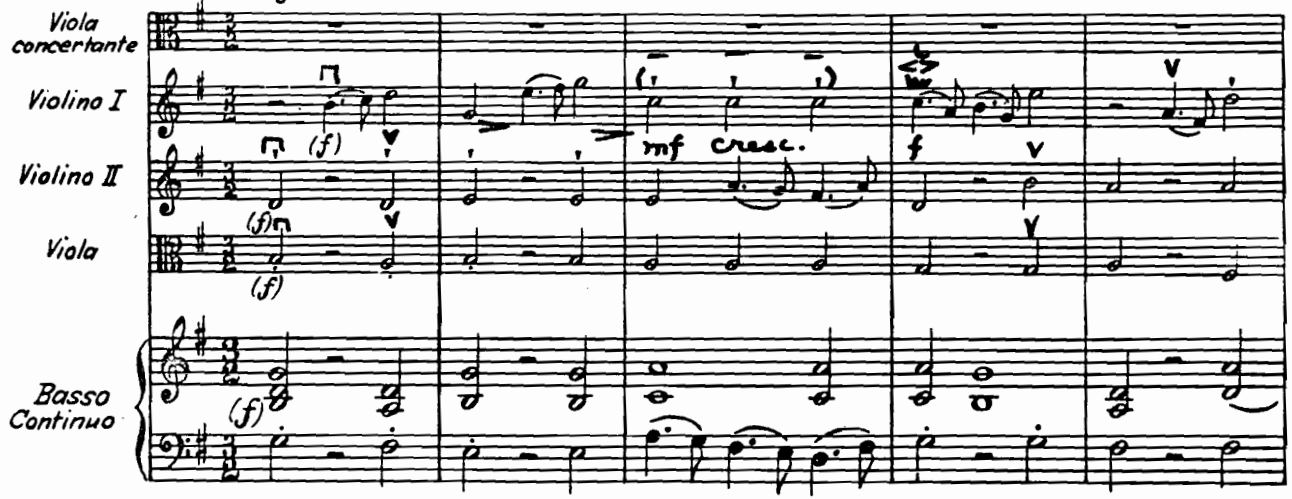

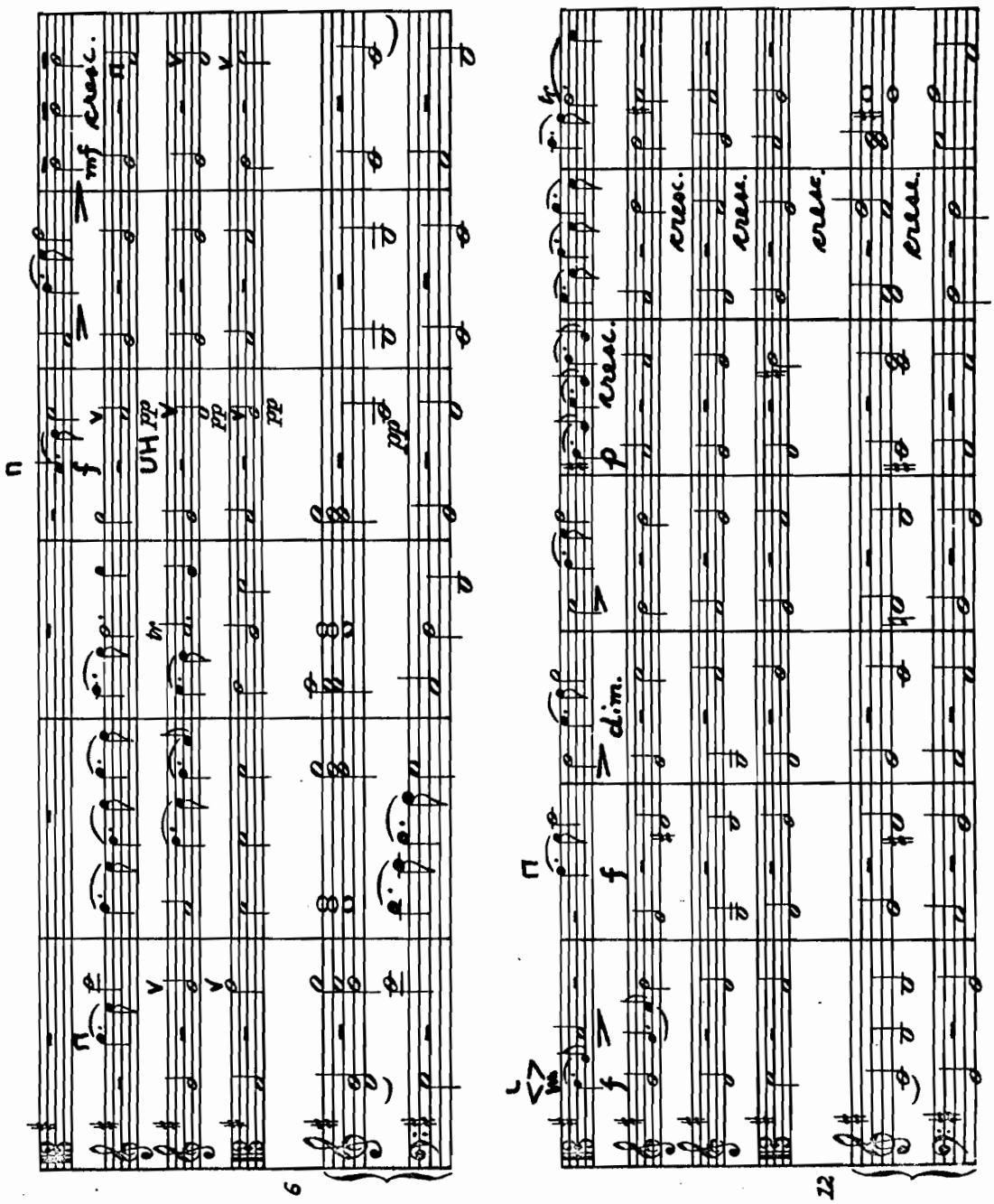
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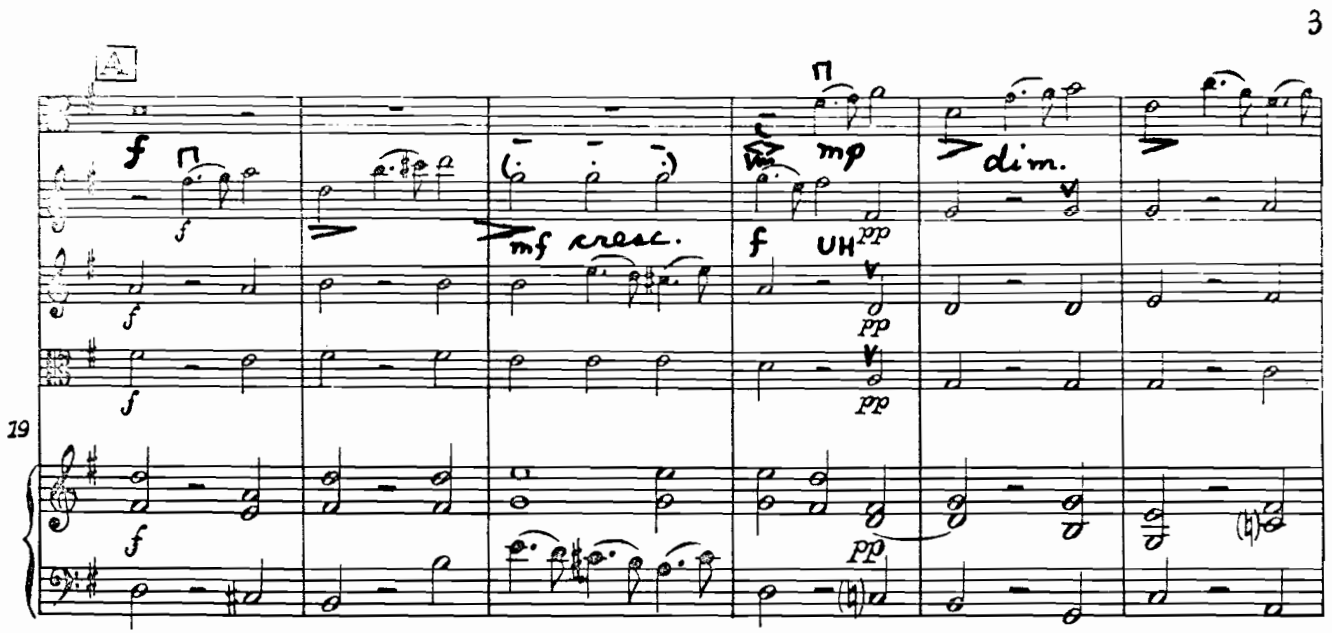
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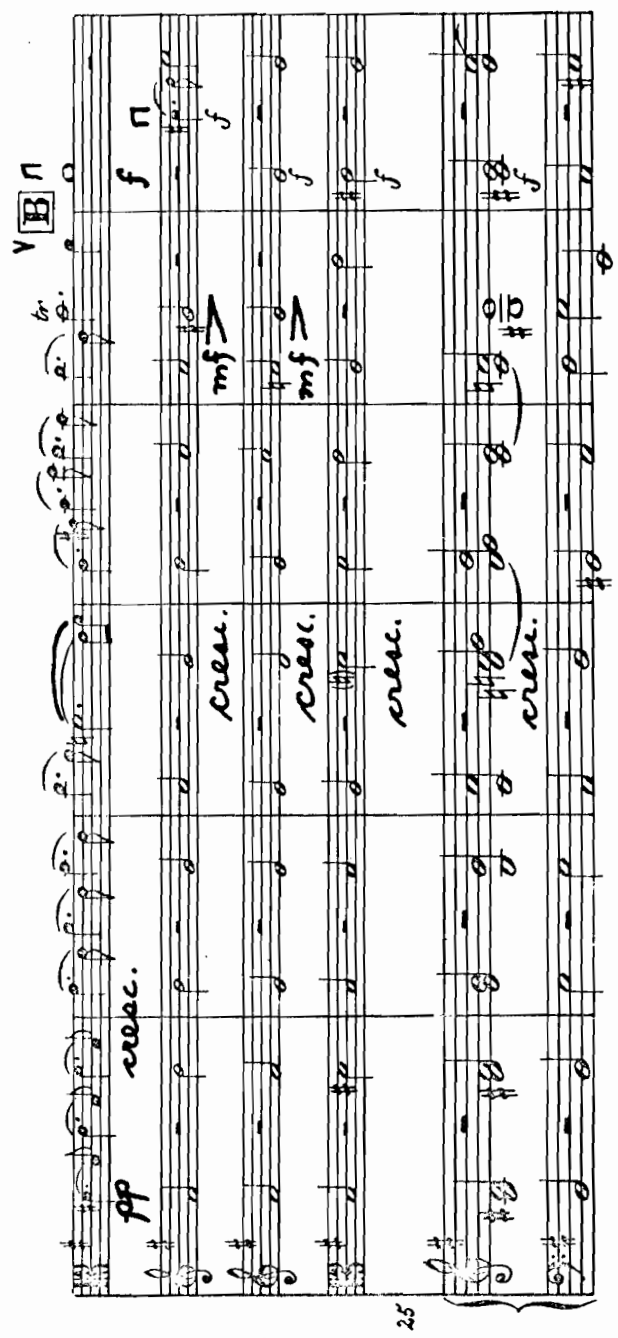
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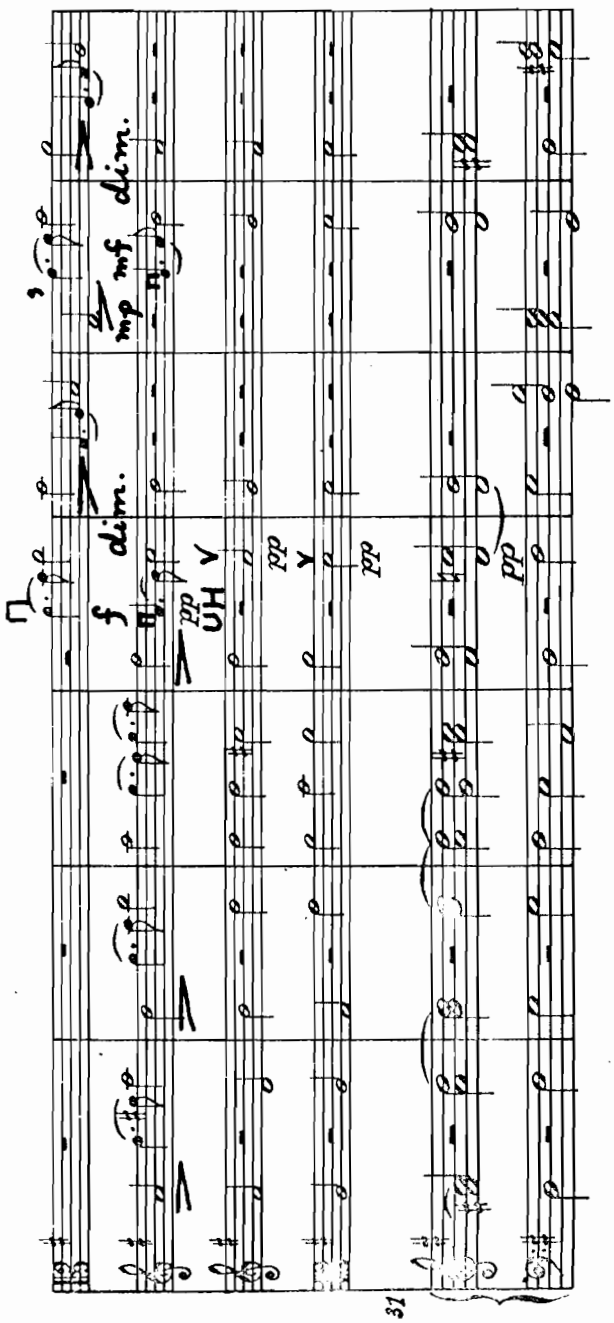
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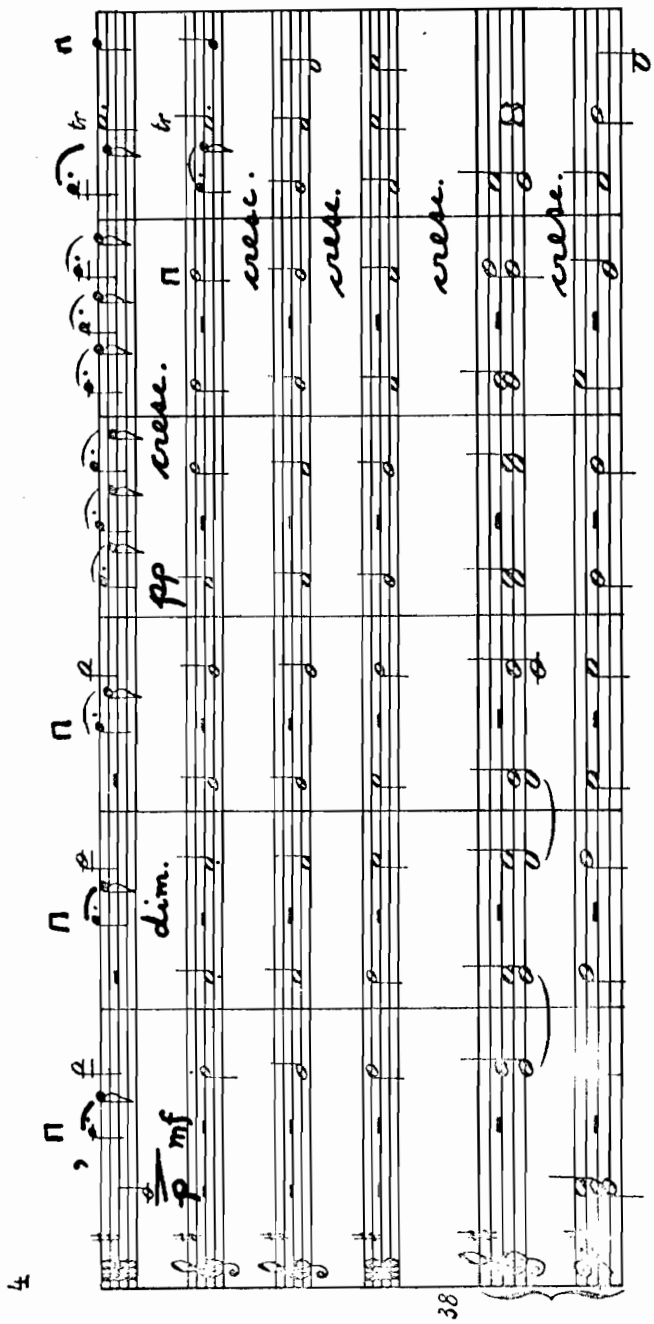
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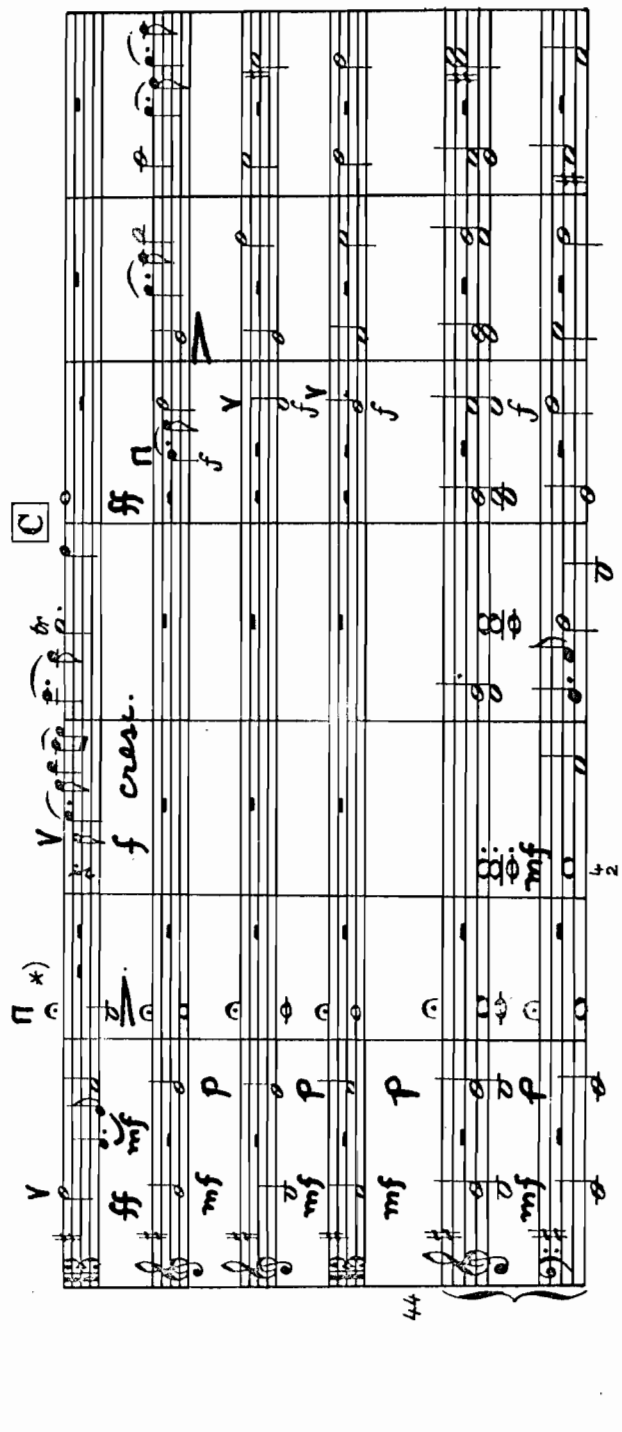
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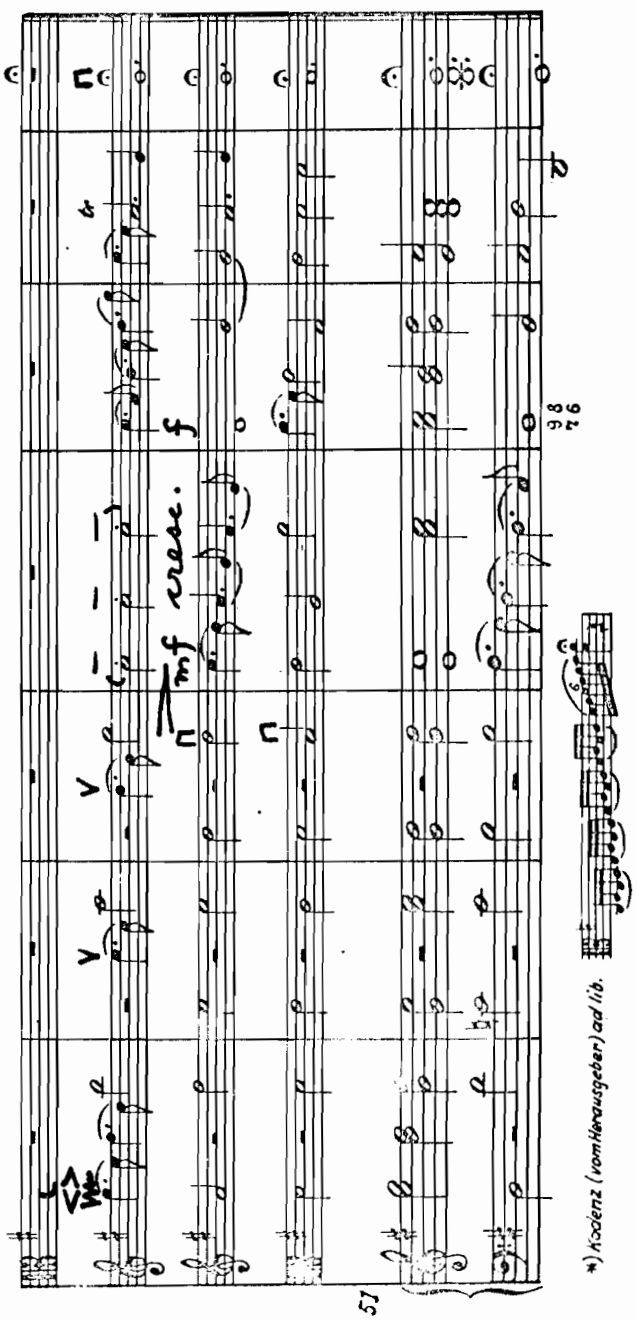
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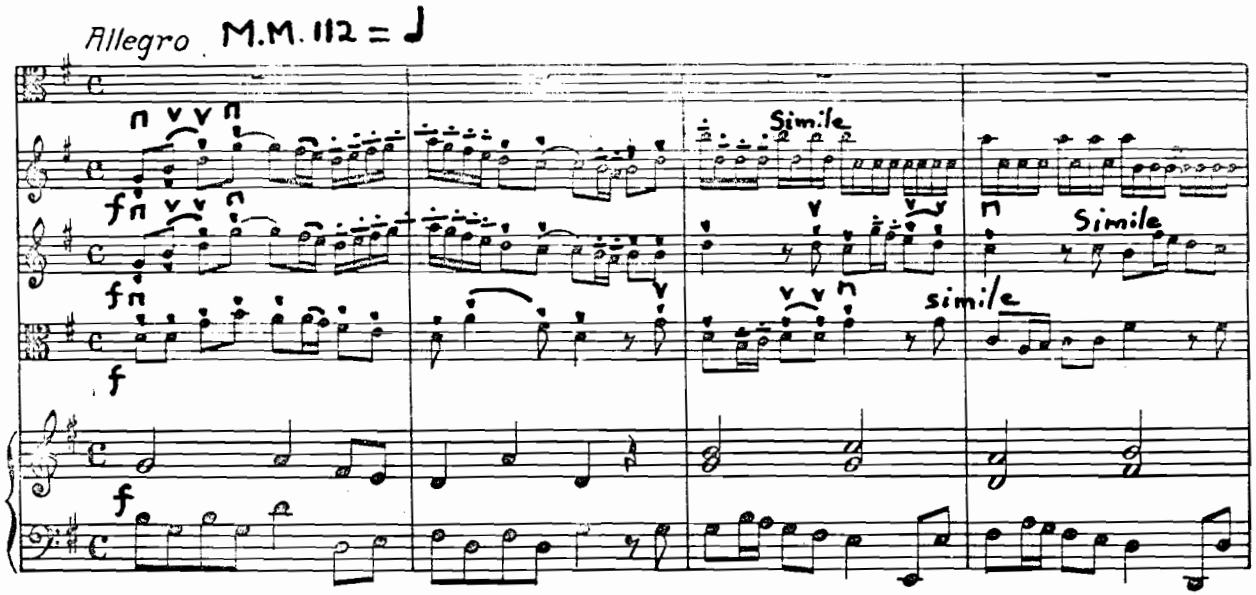

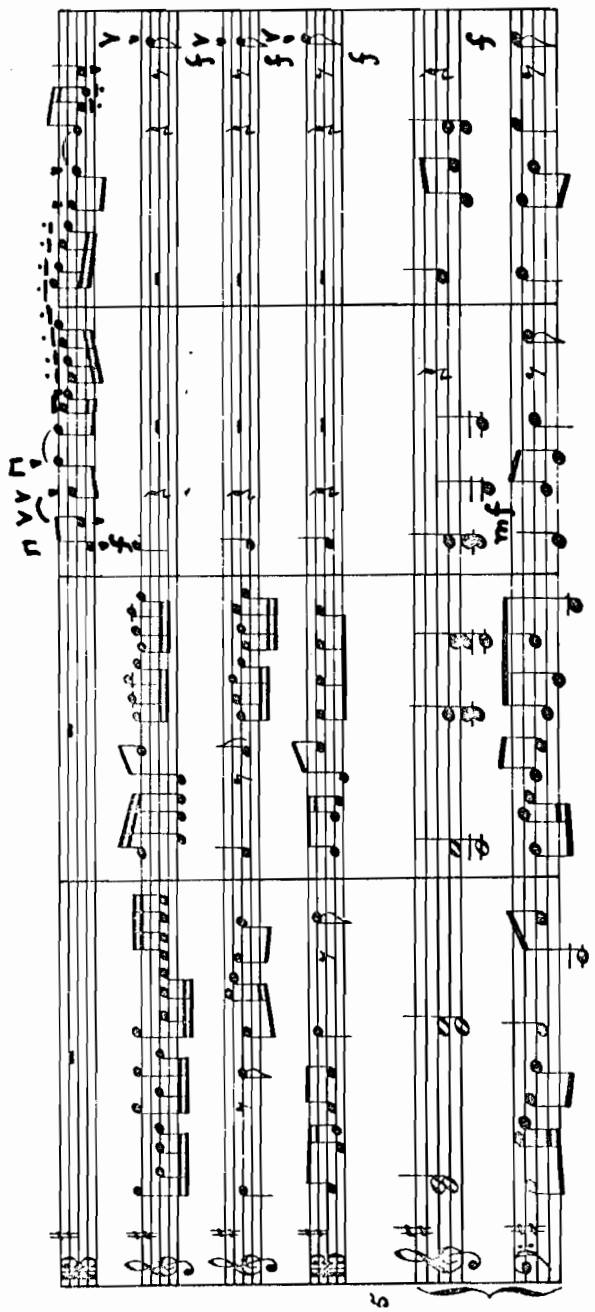

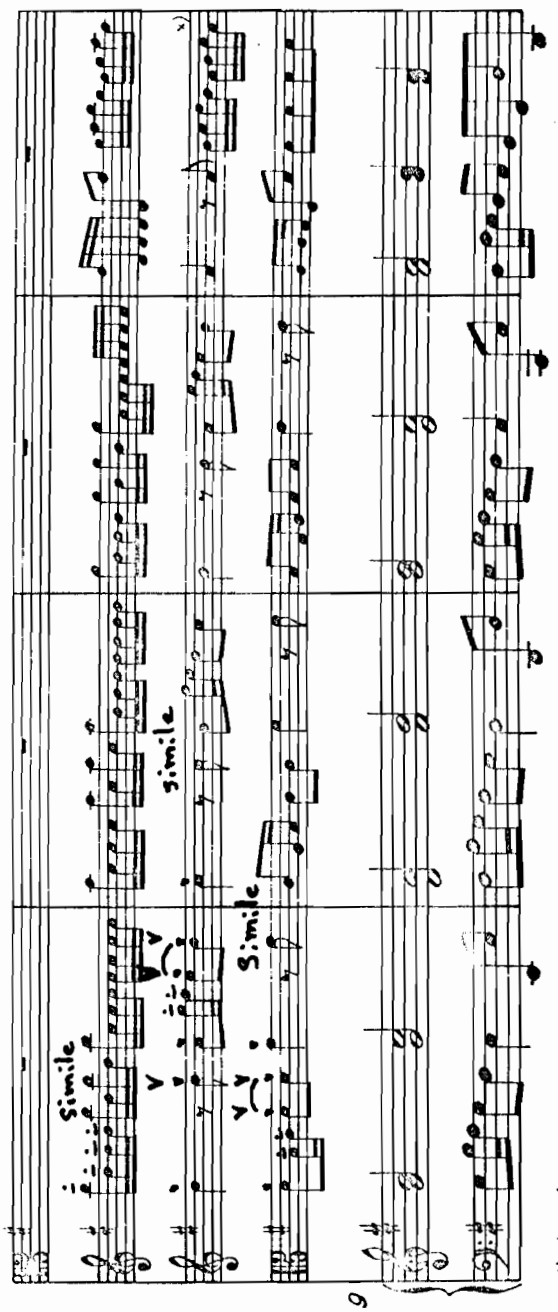
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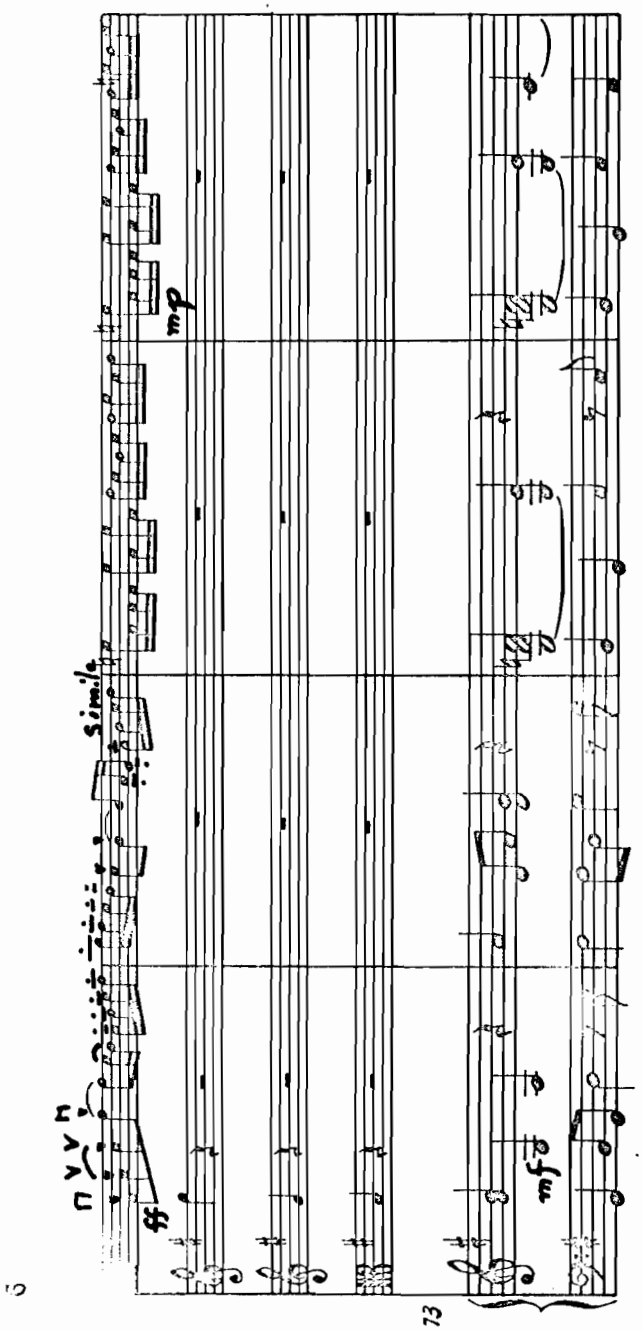
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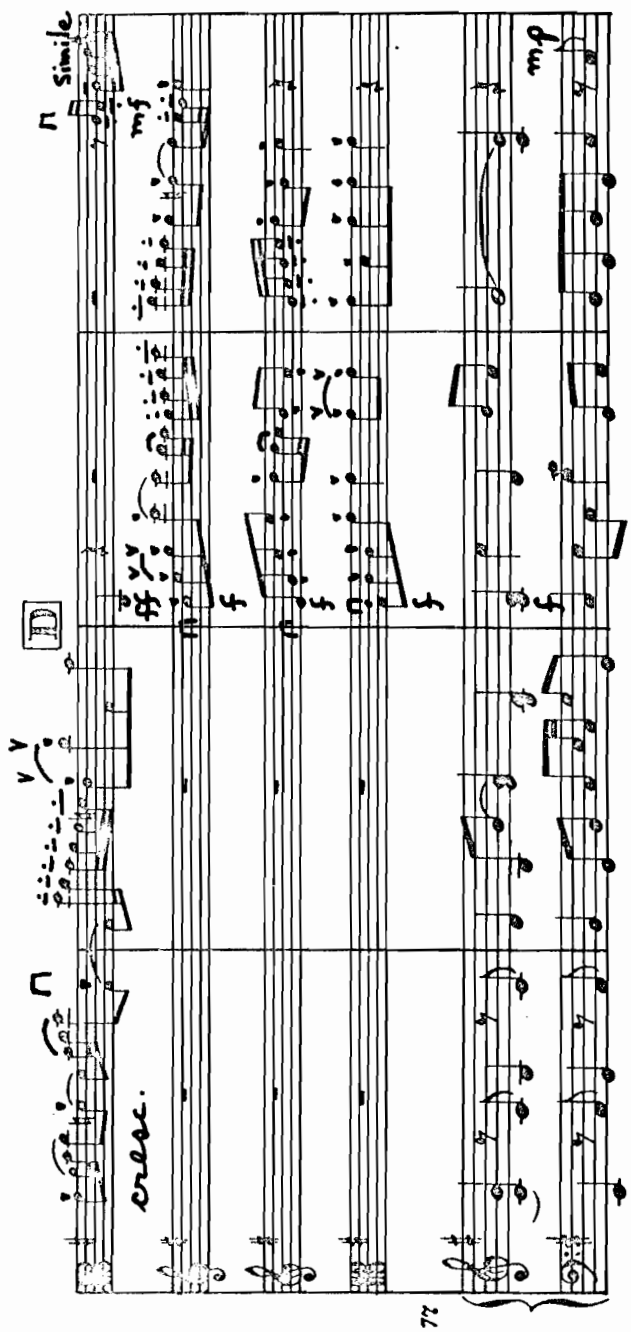
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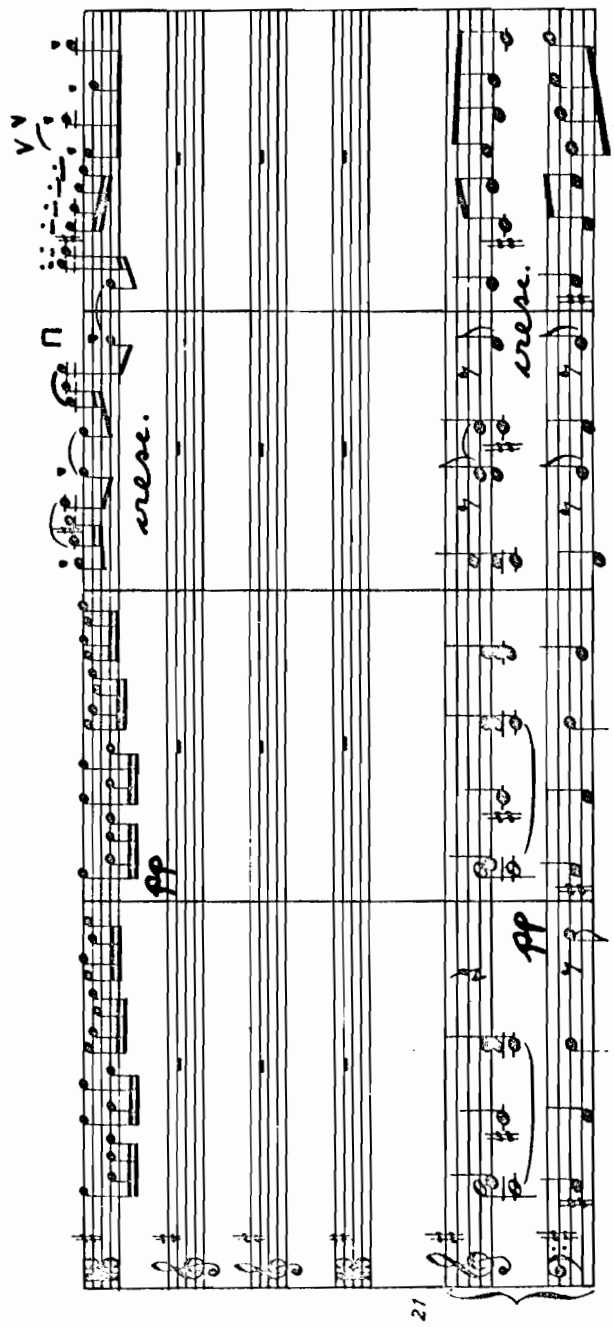
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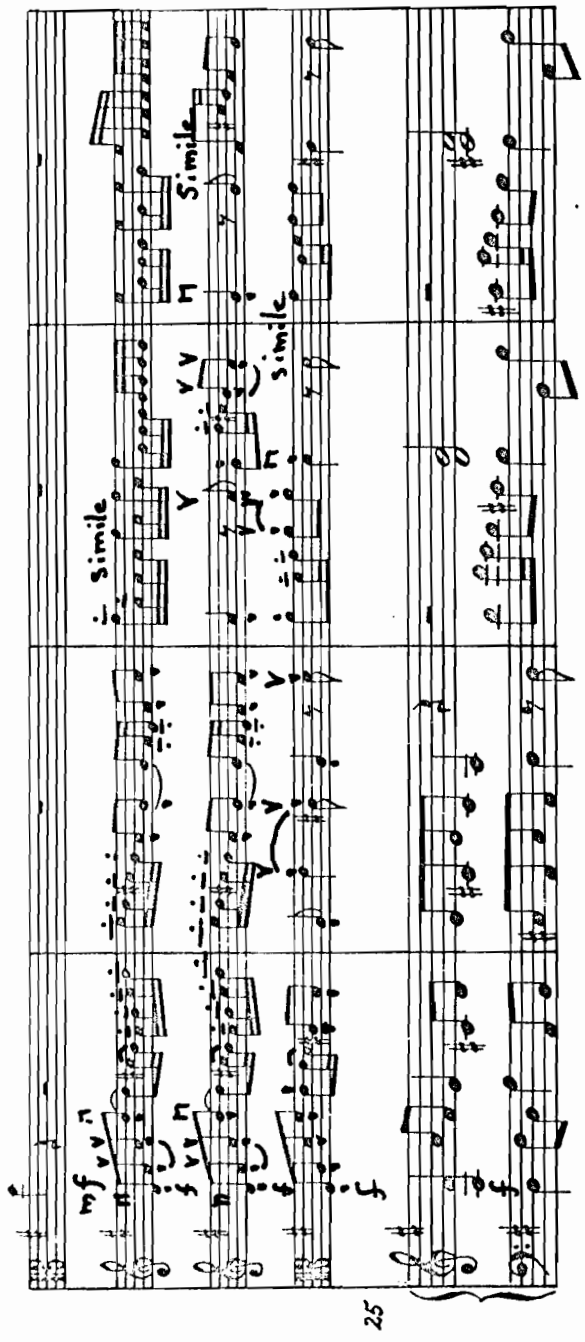
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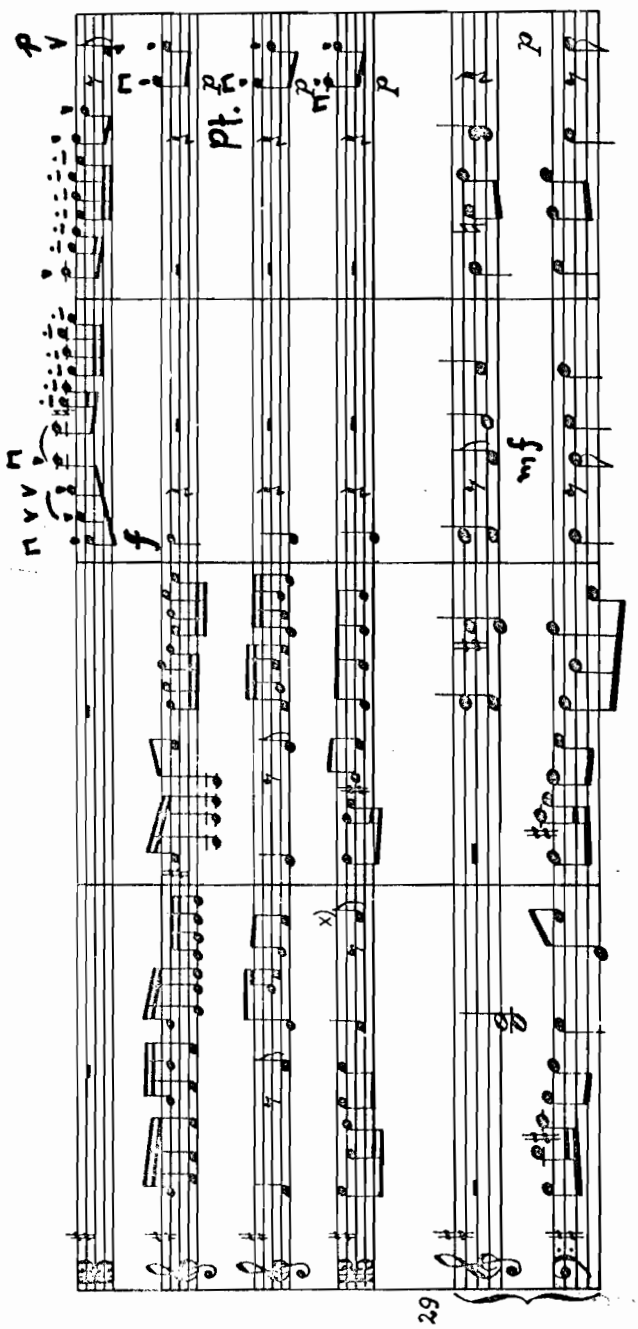
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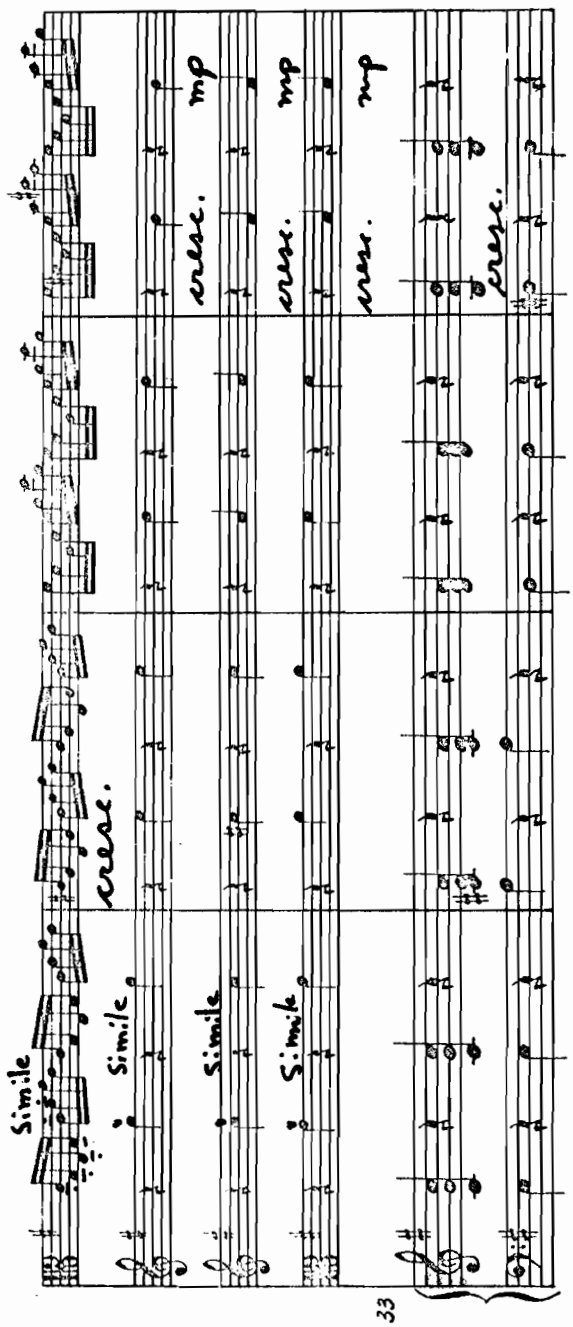
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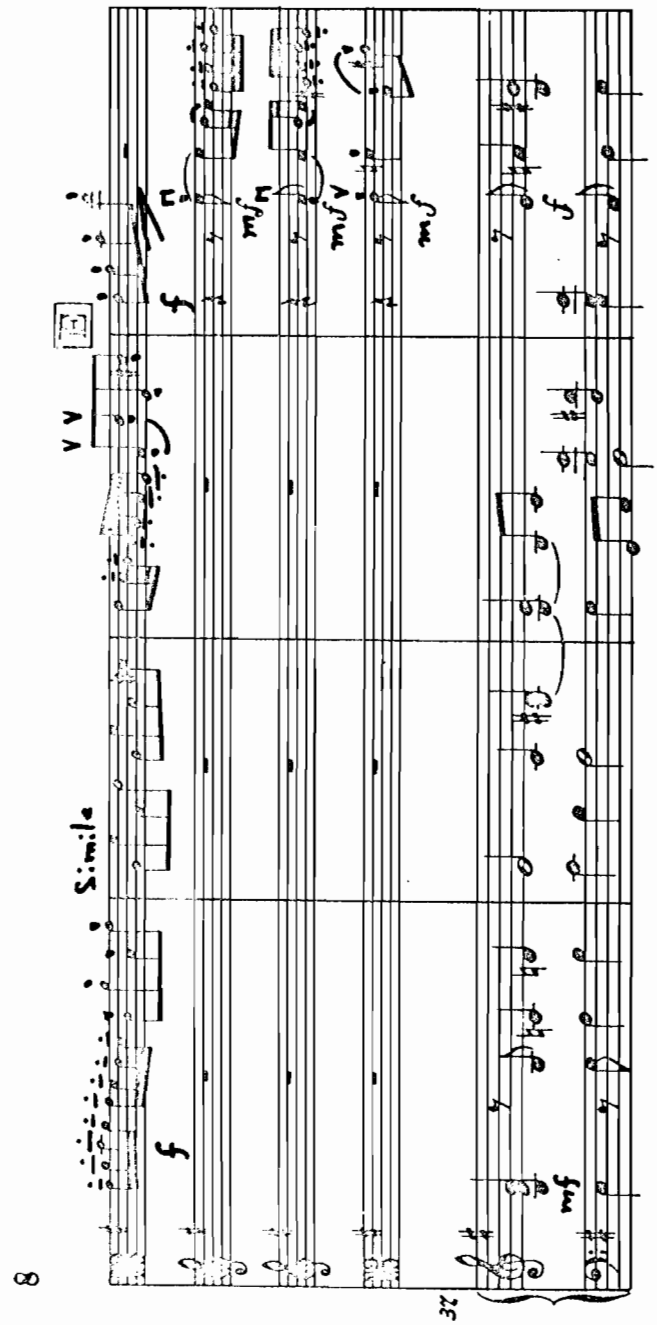
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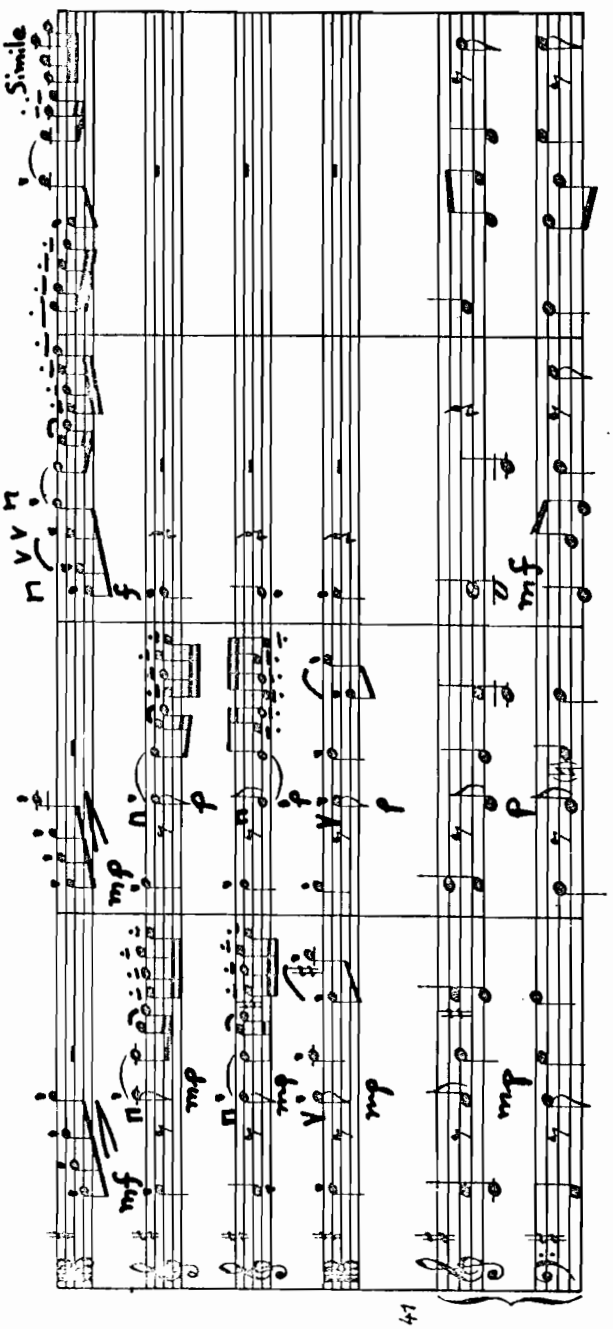
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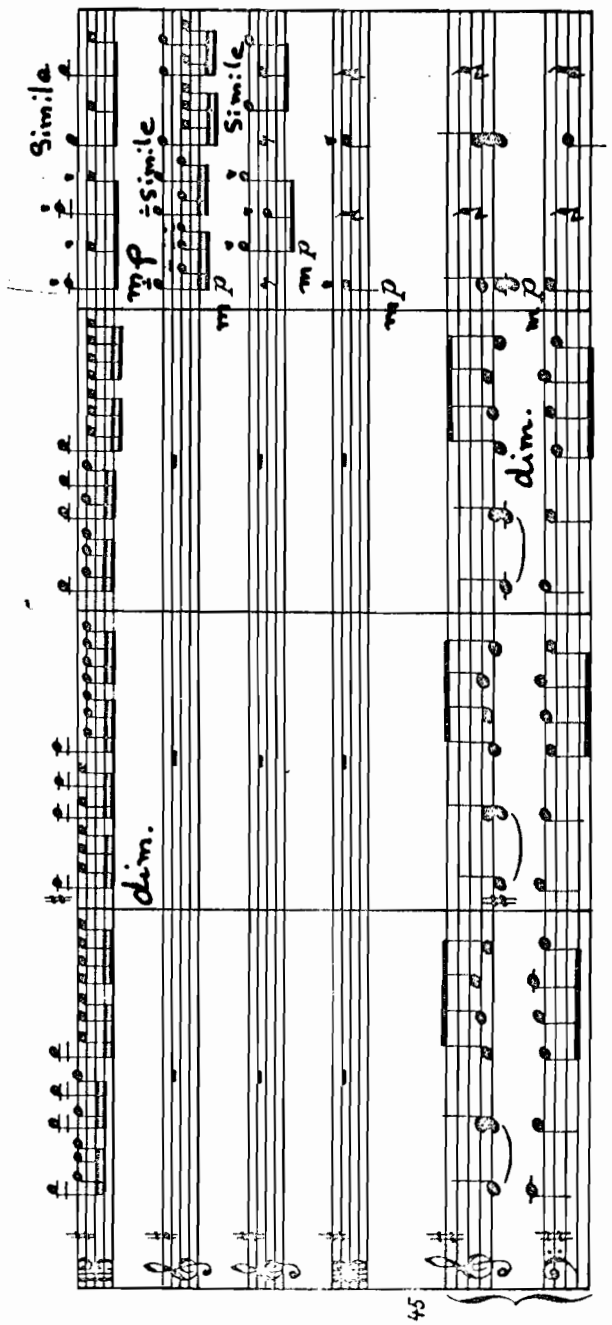
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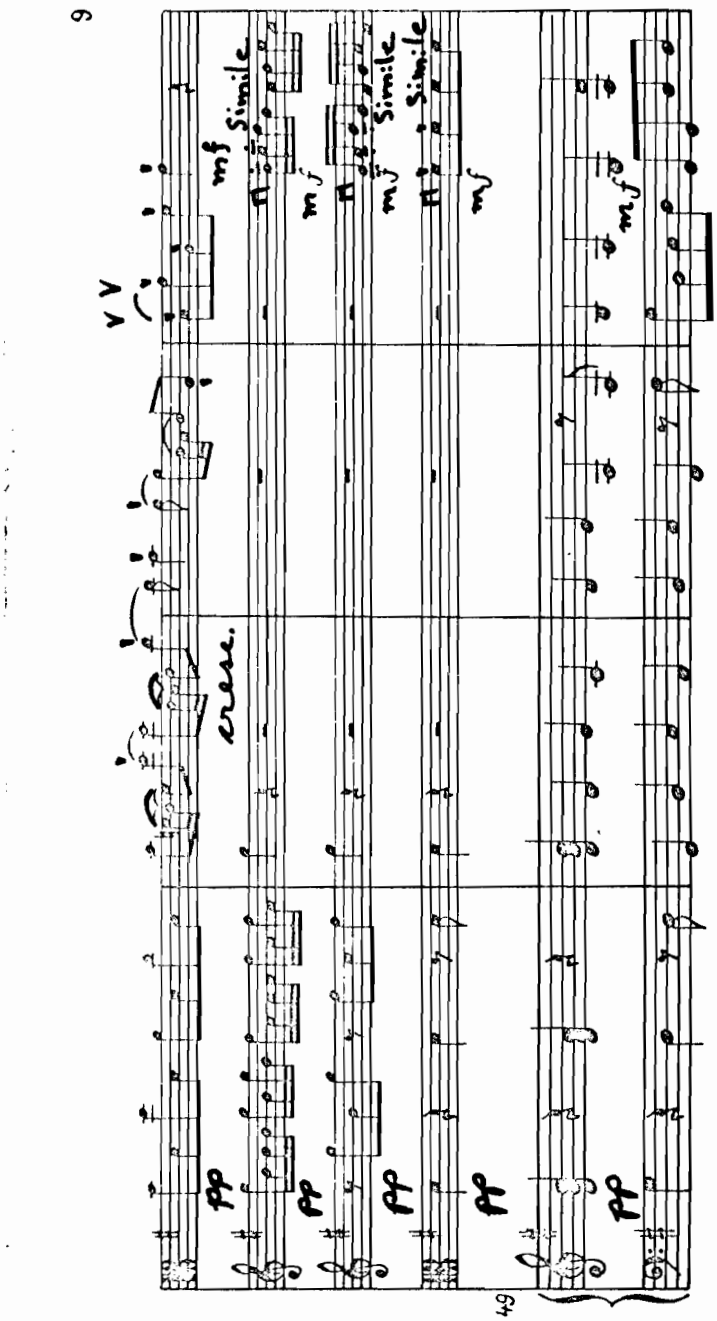
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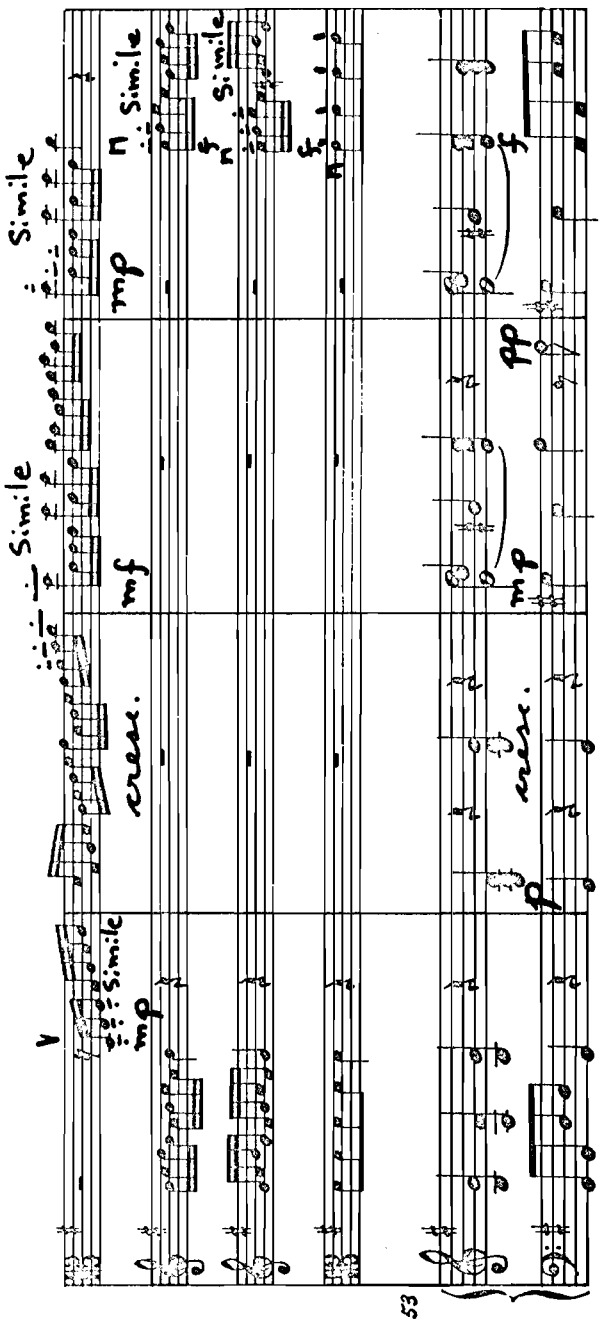
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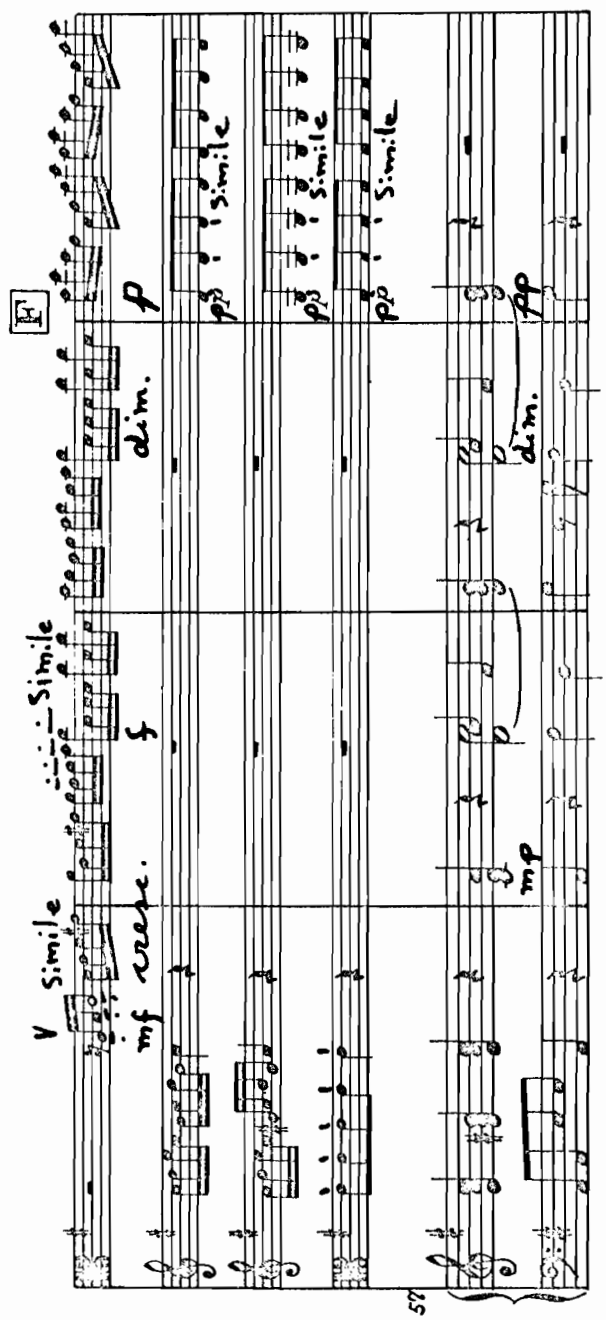
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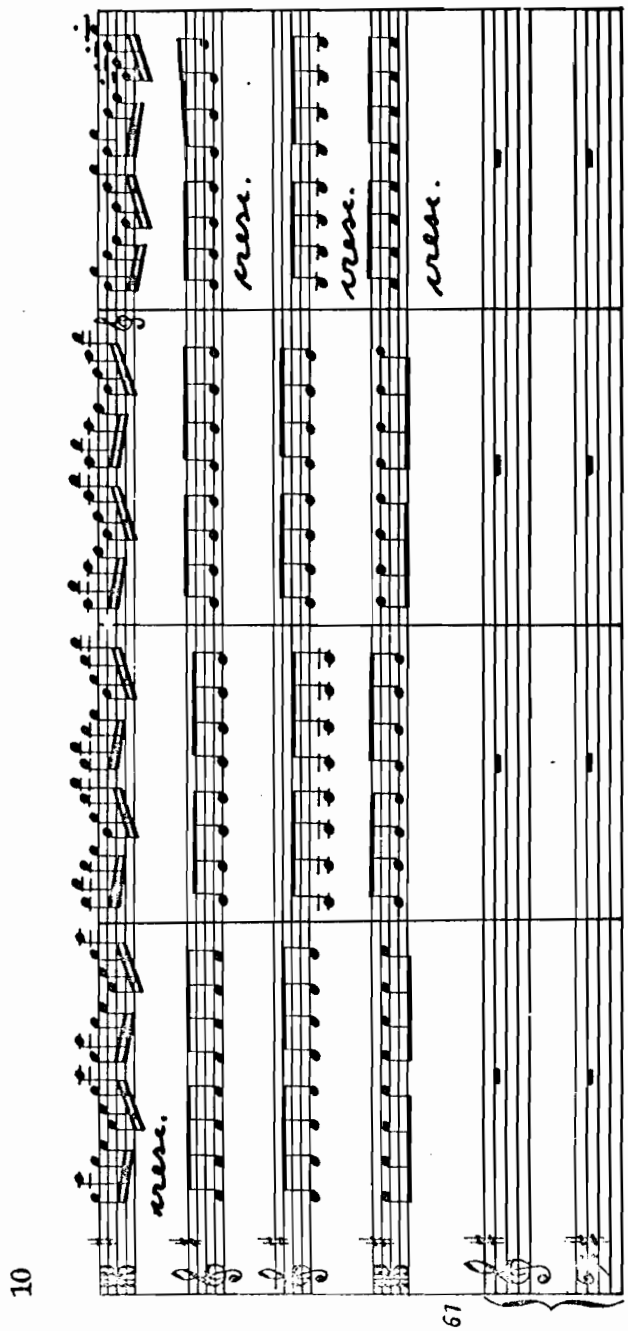
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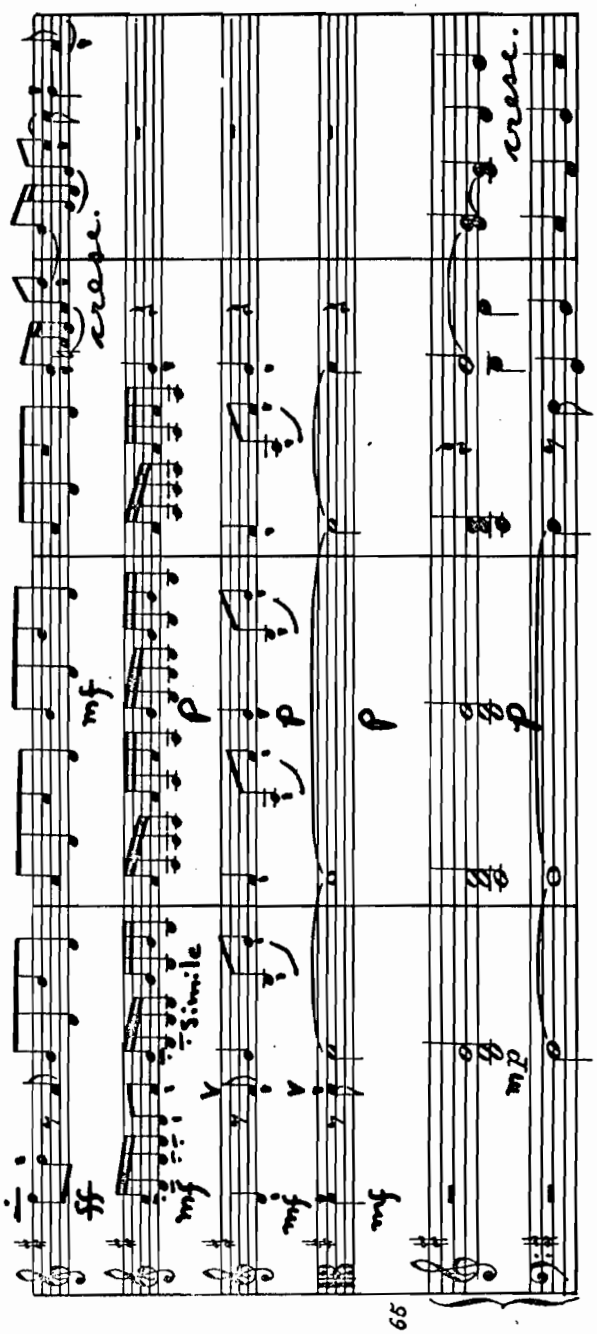
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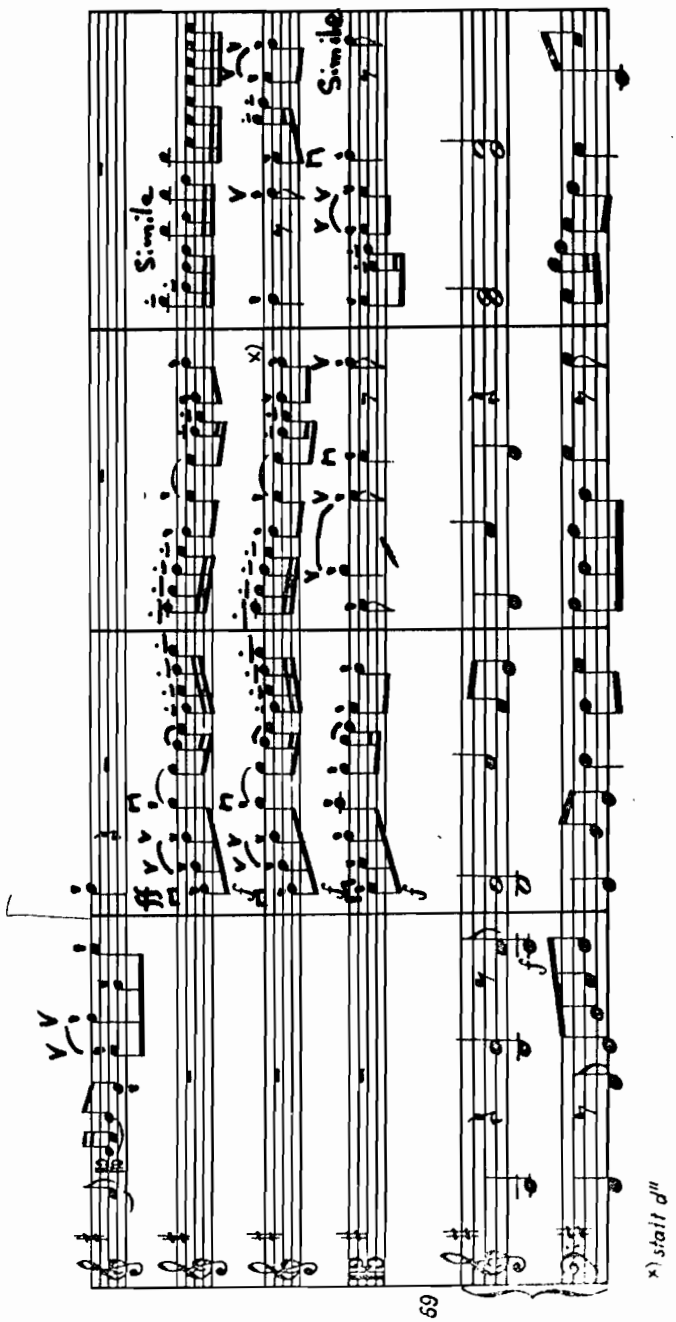
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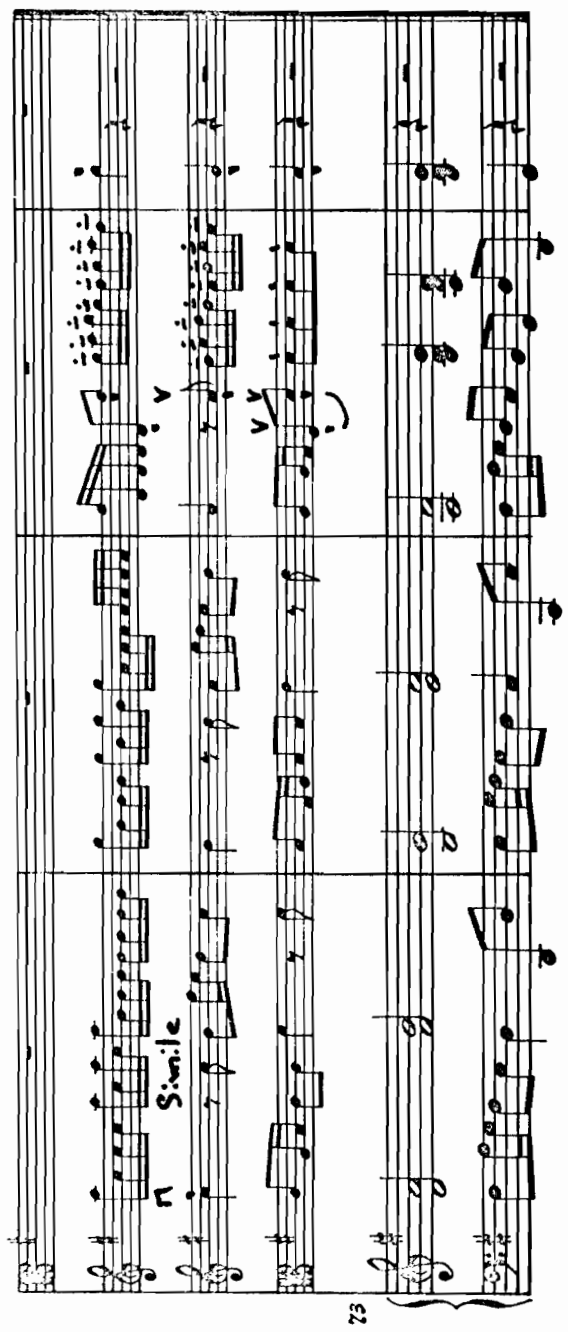
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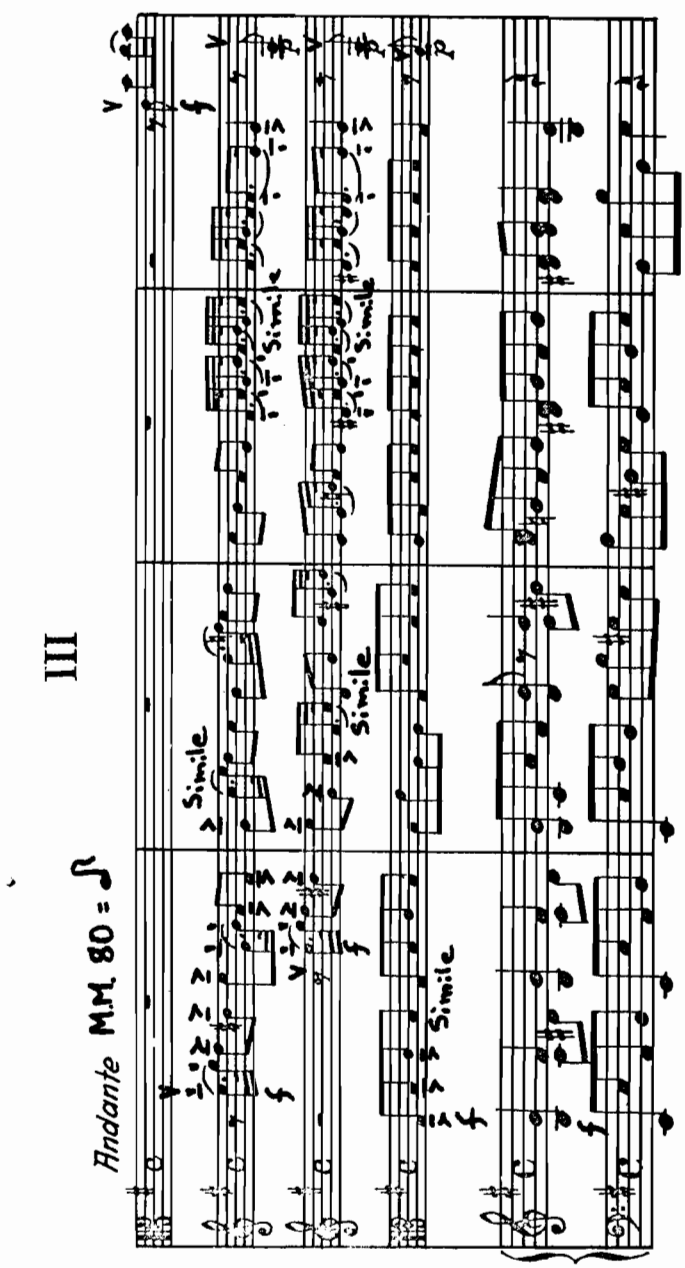
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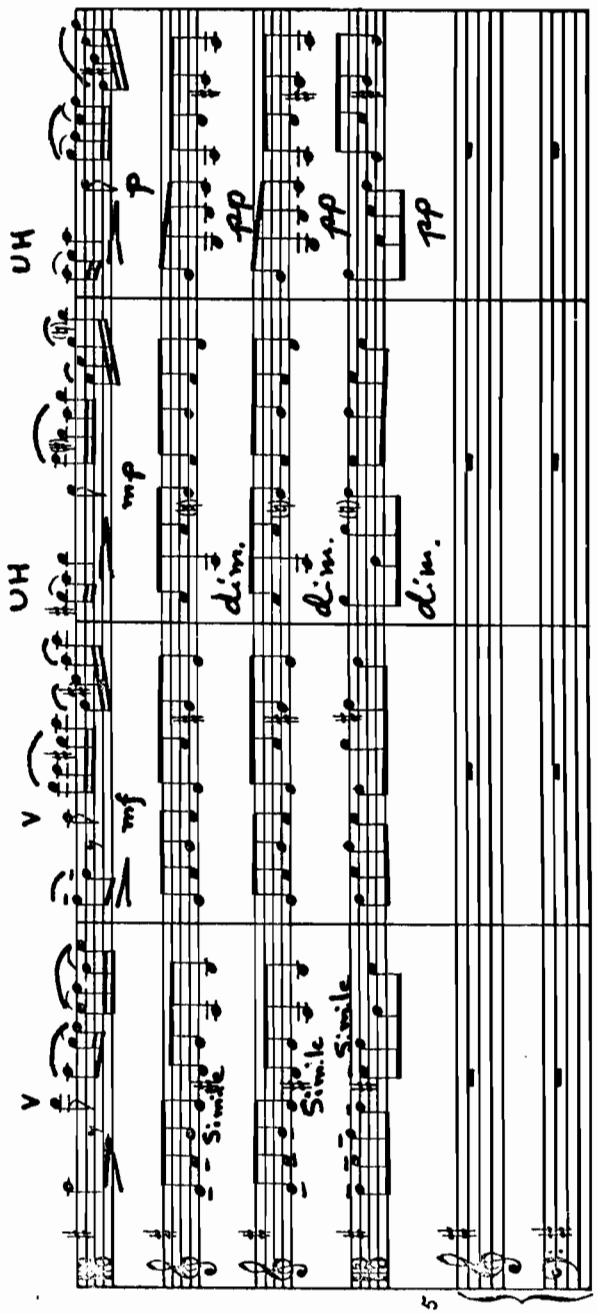
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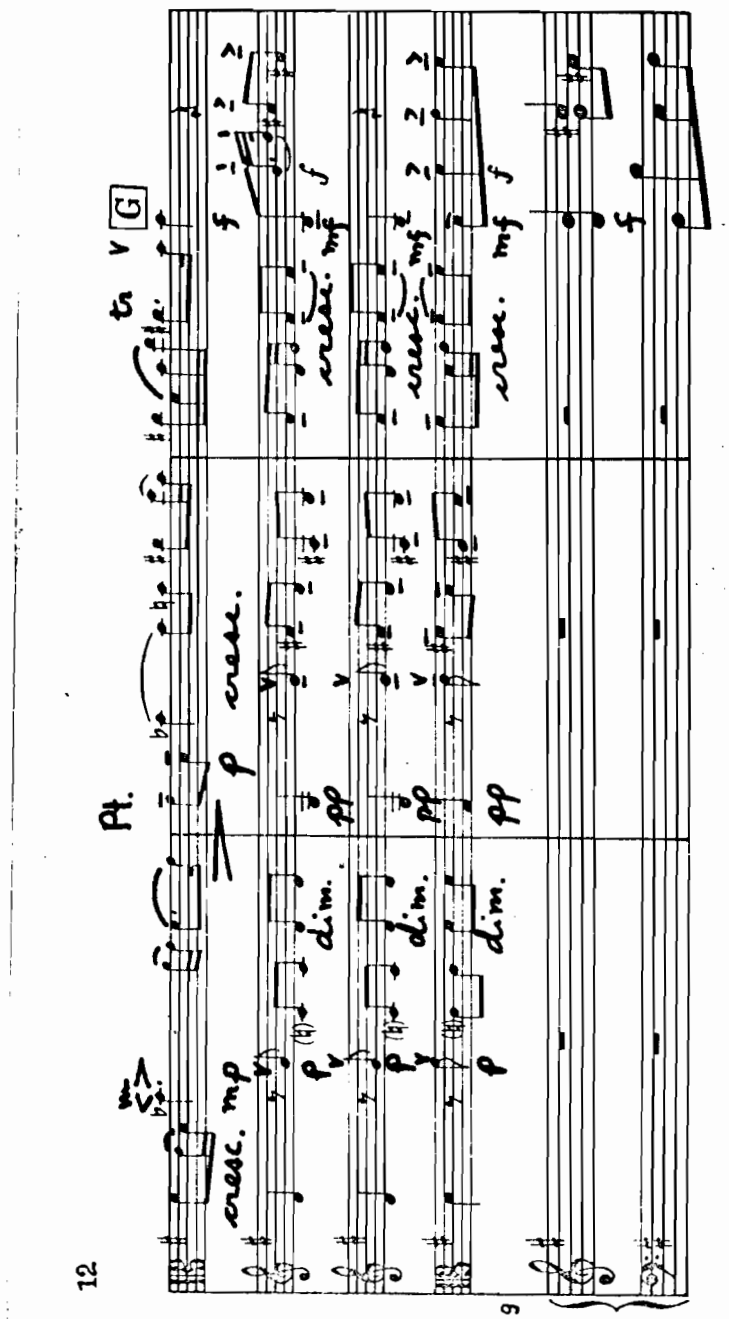
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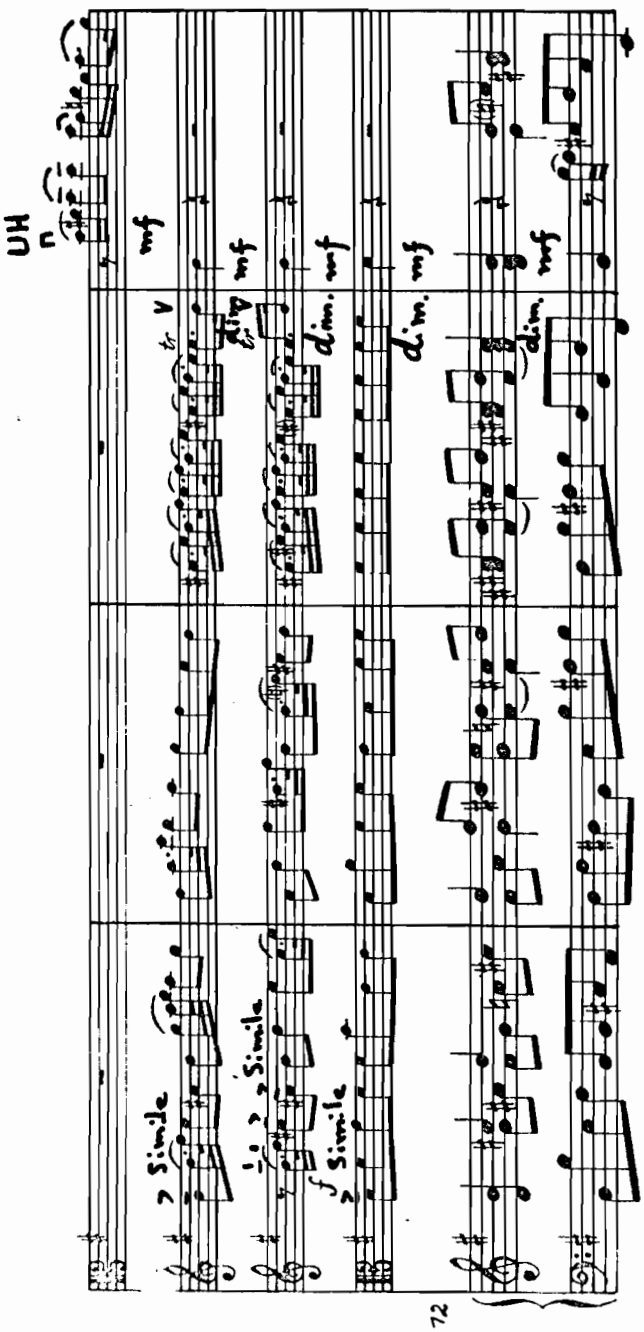
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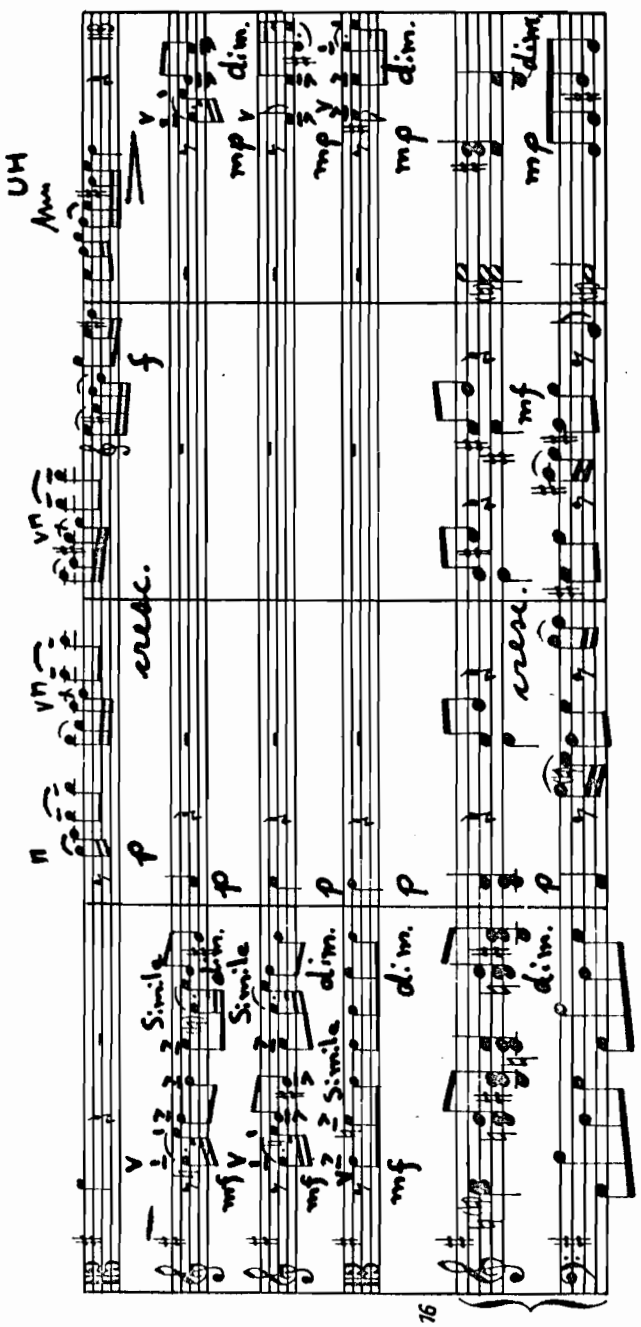
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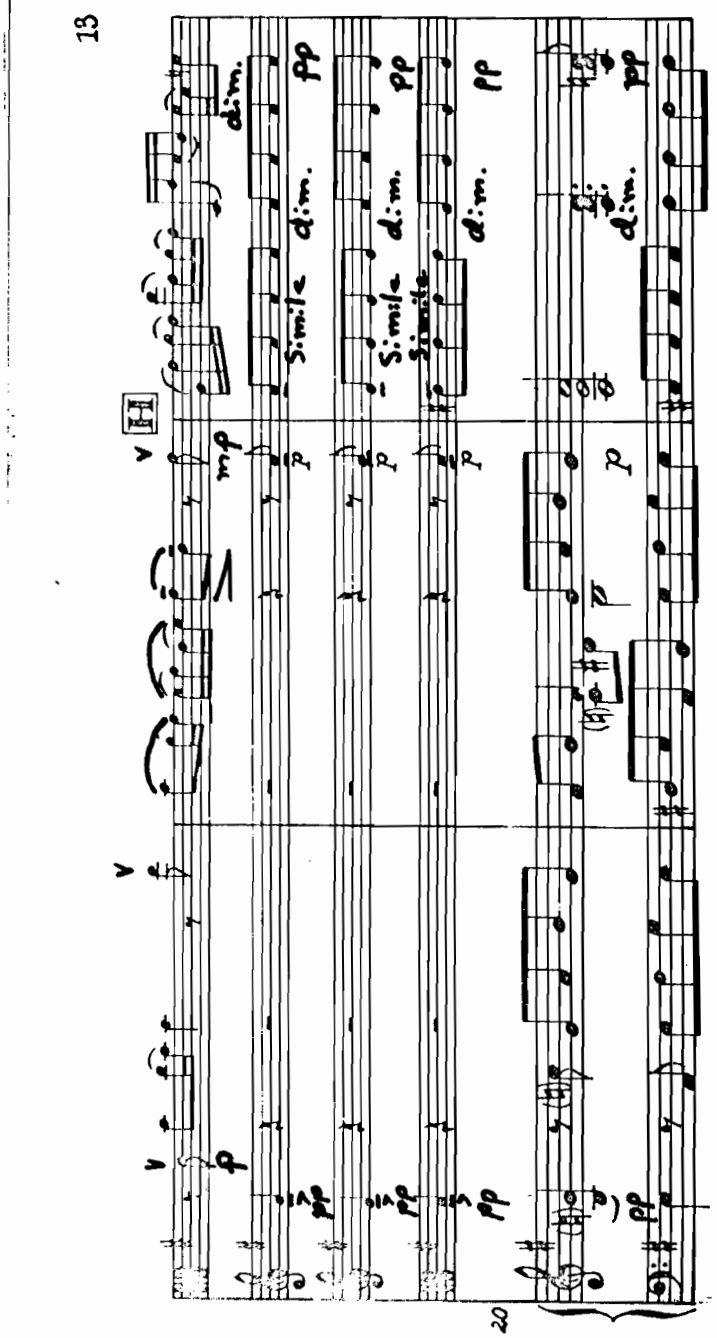
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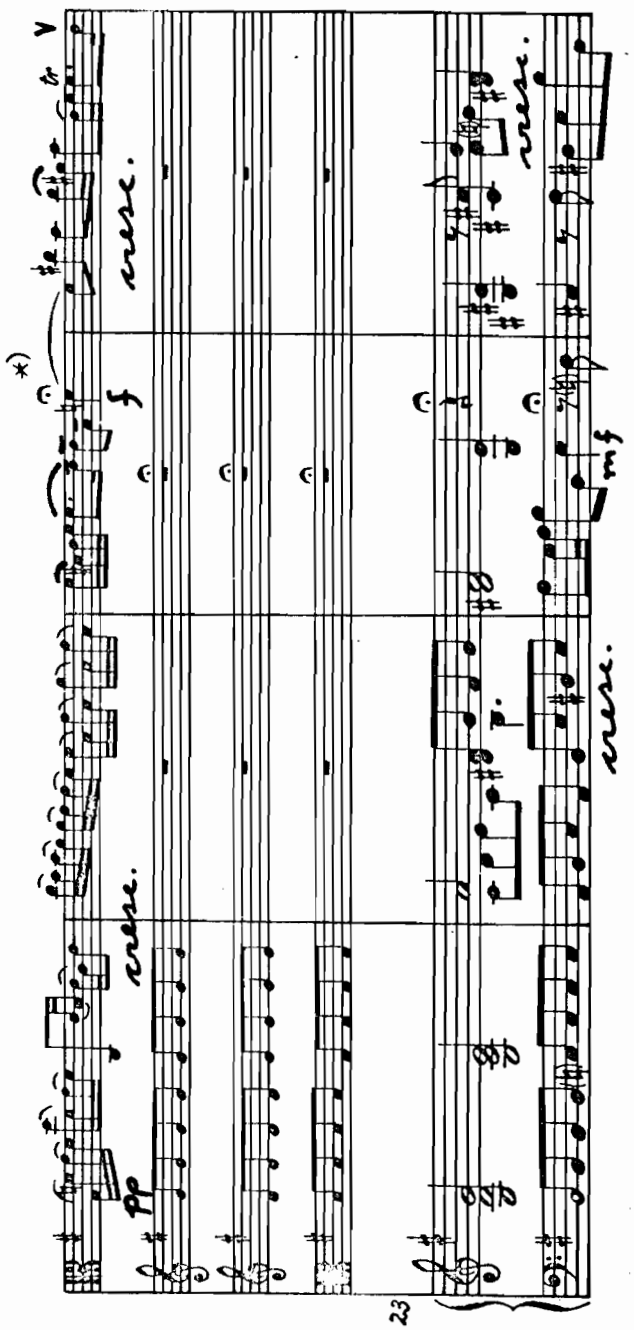
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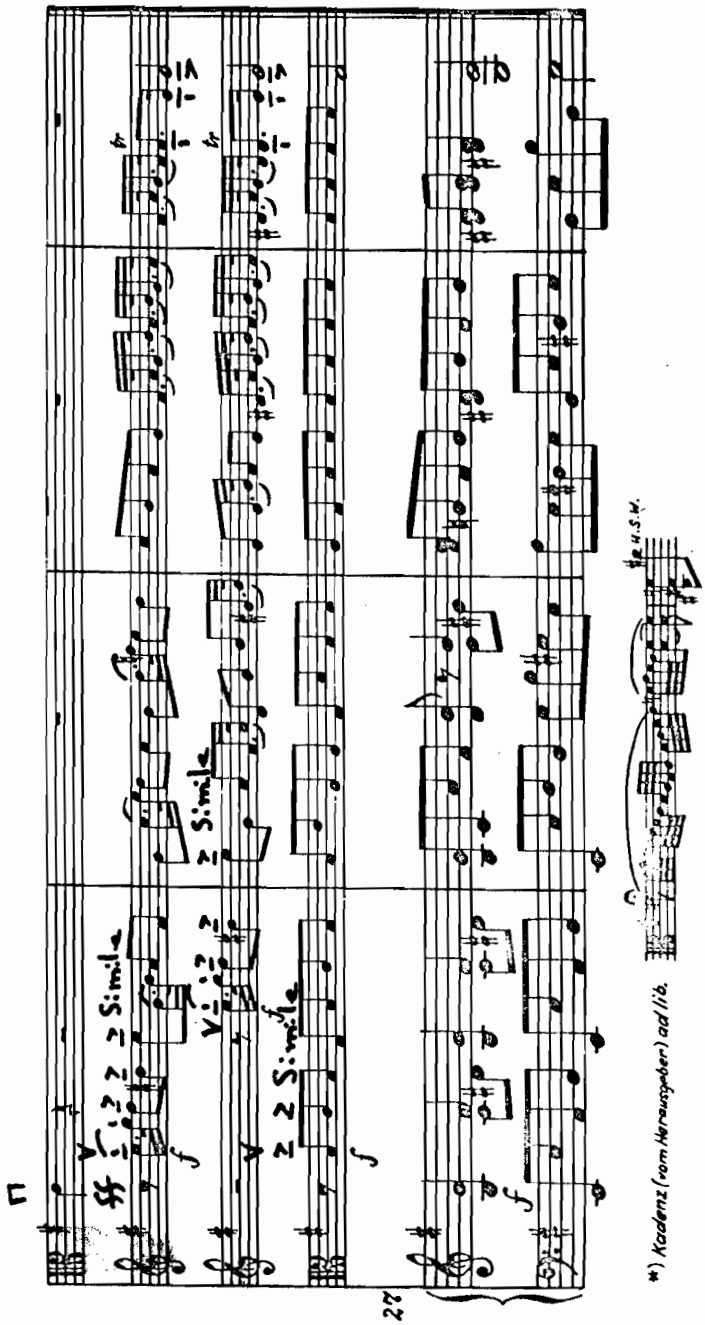
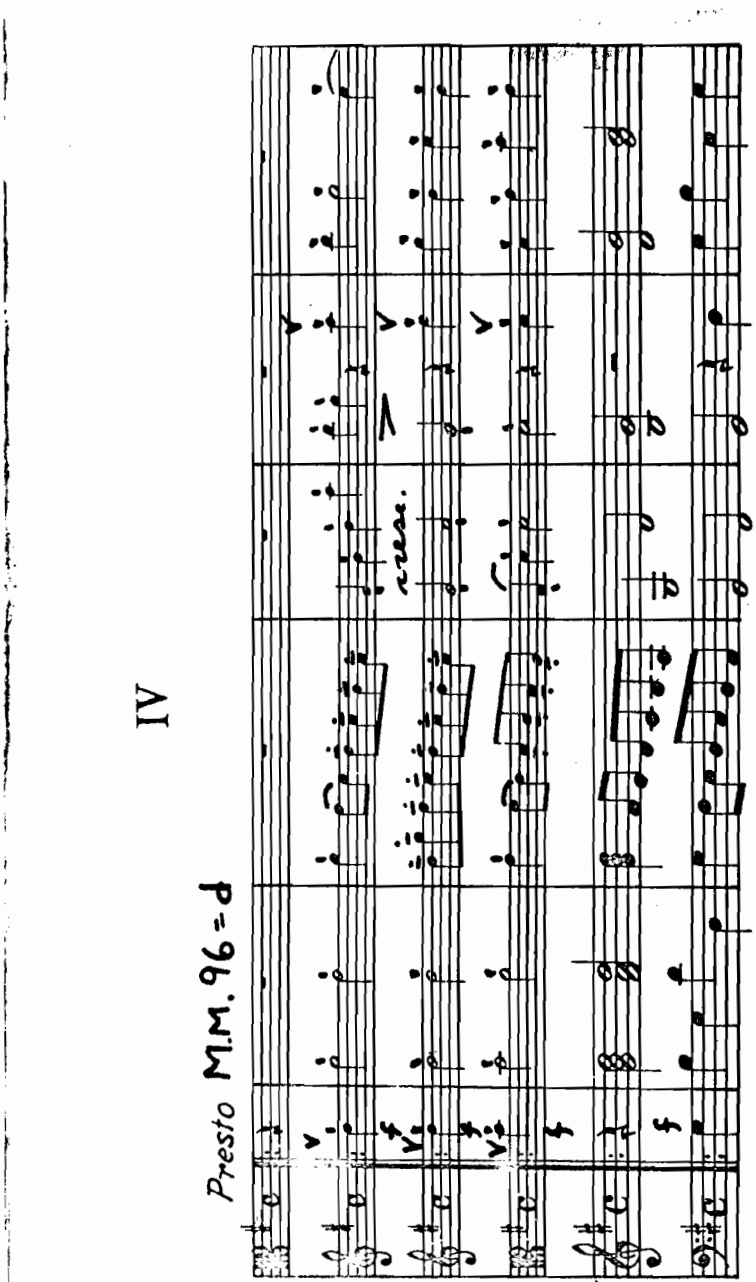
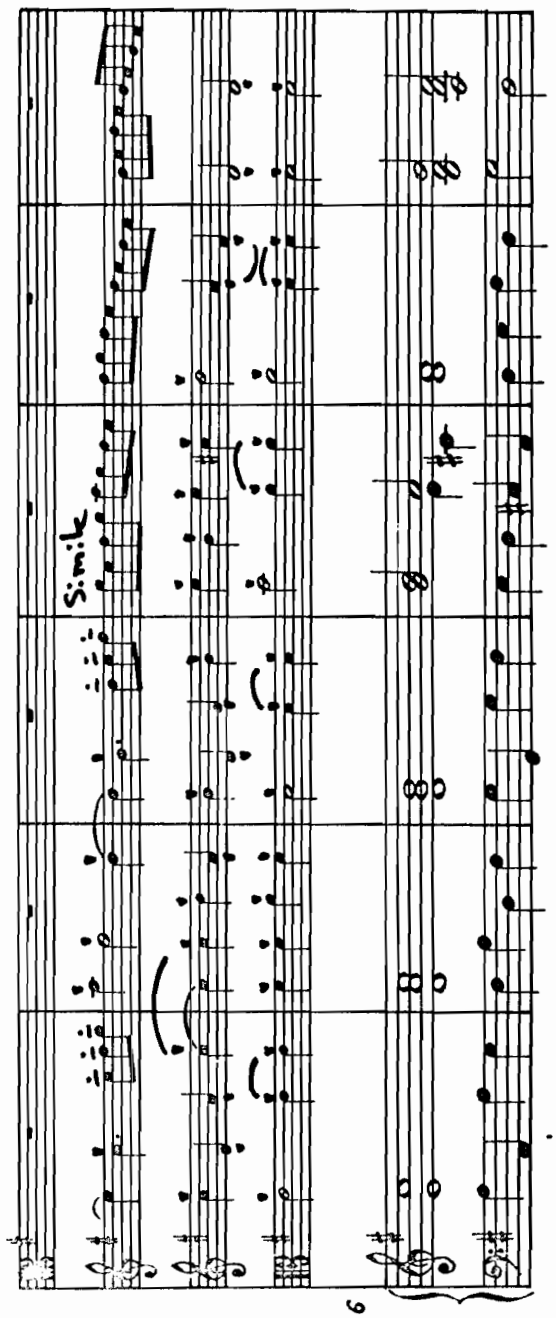


*) Kadenz (vom Herausgeber) ad lib.

IV

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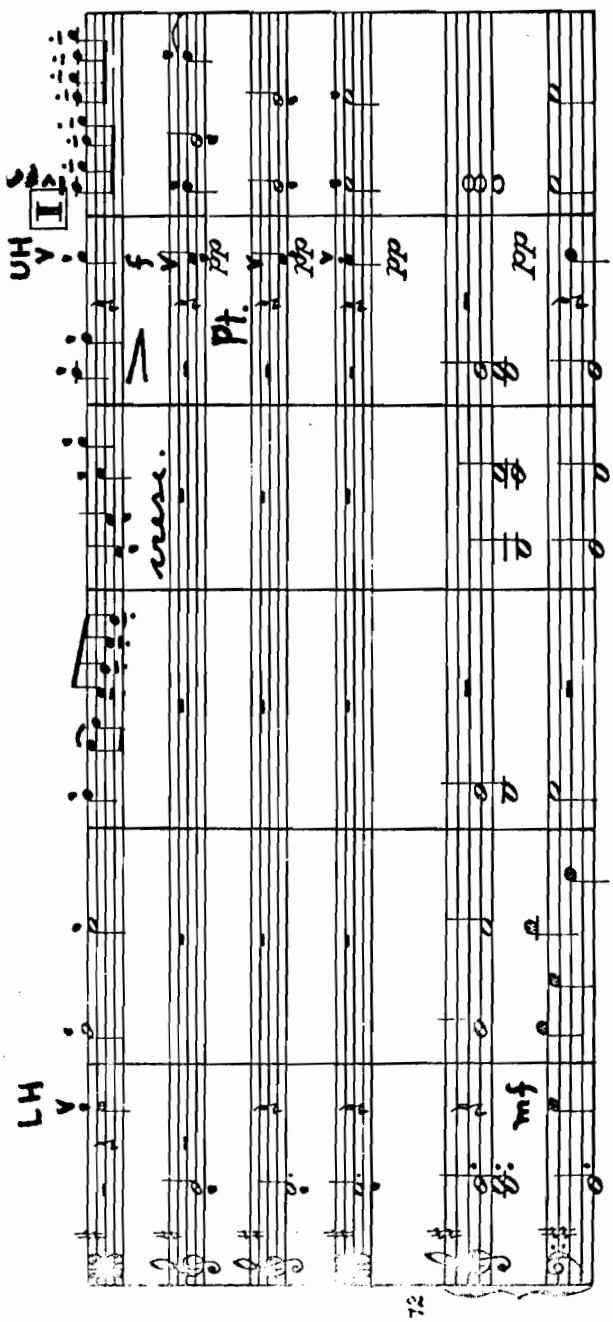
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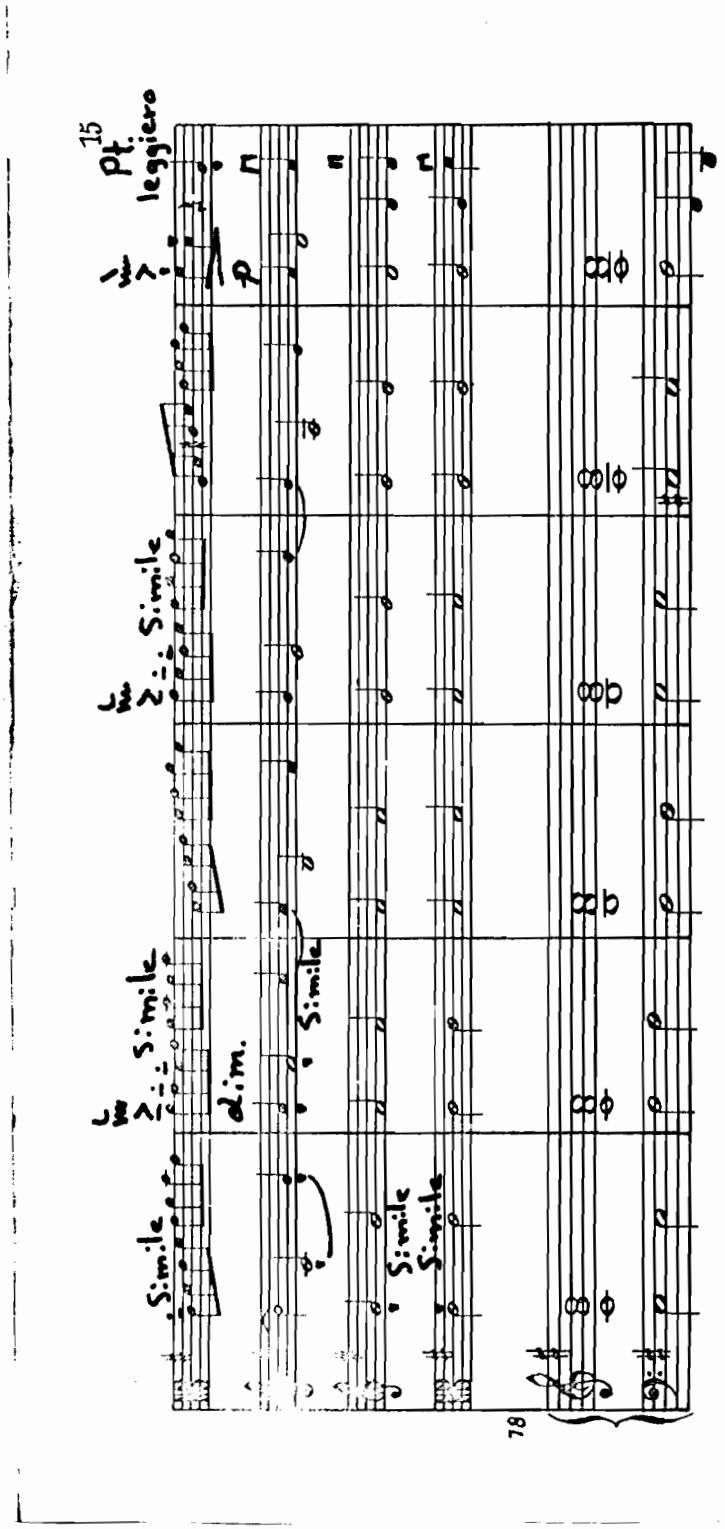
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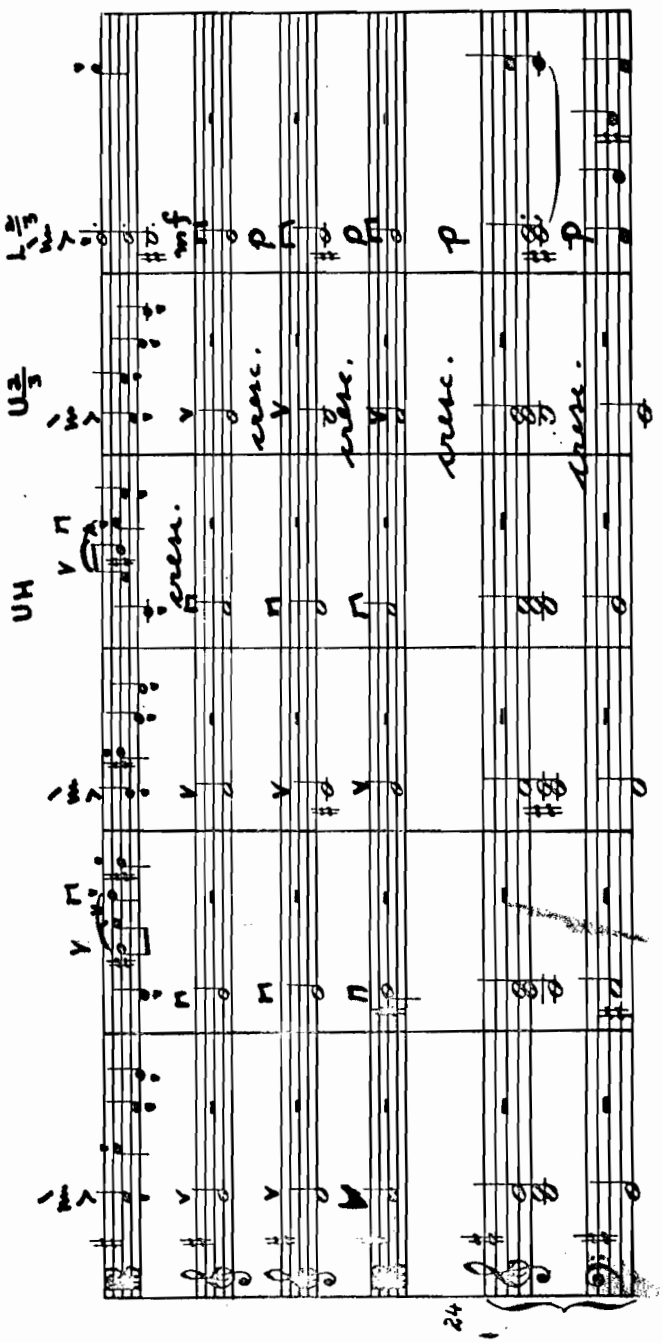
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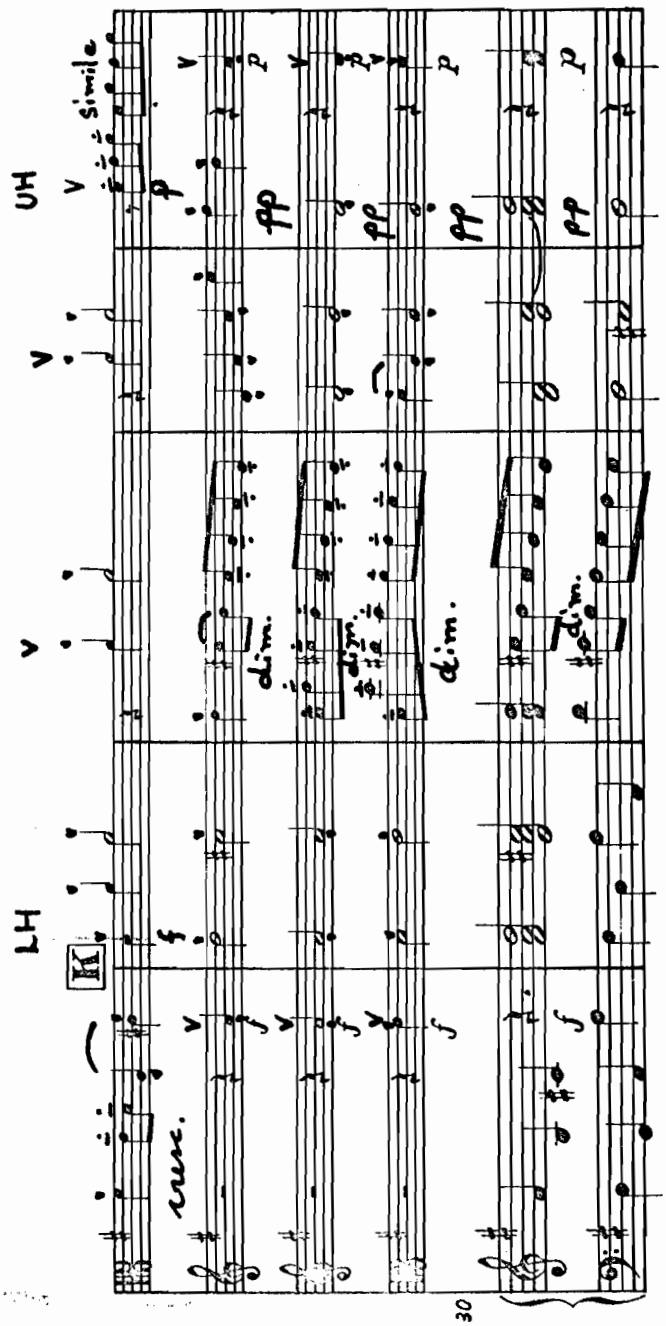
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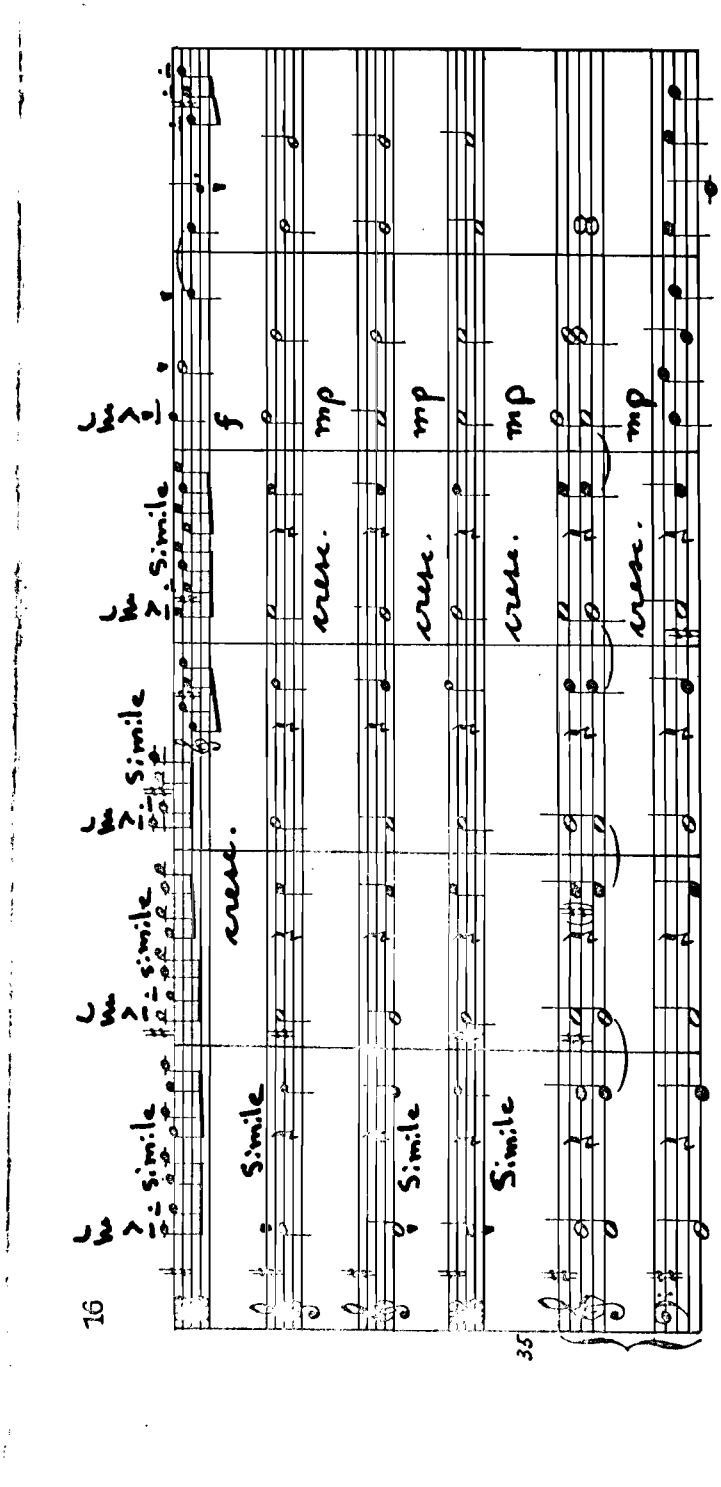
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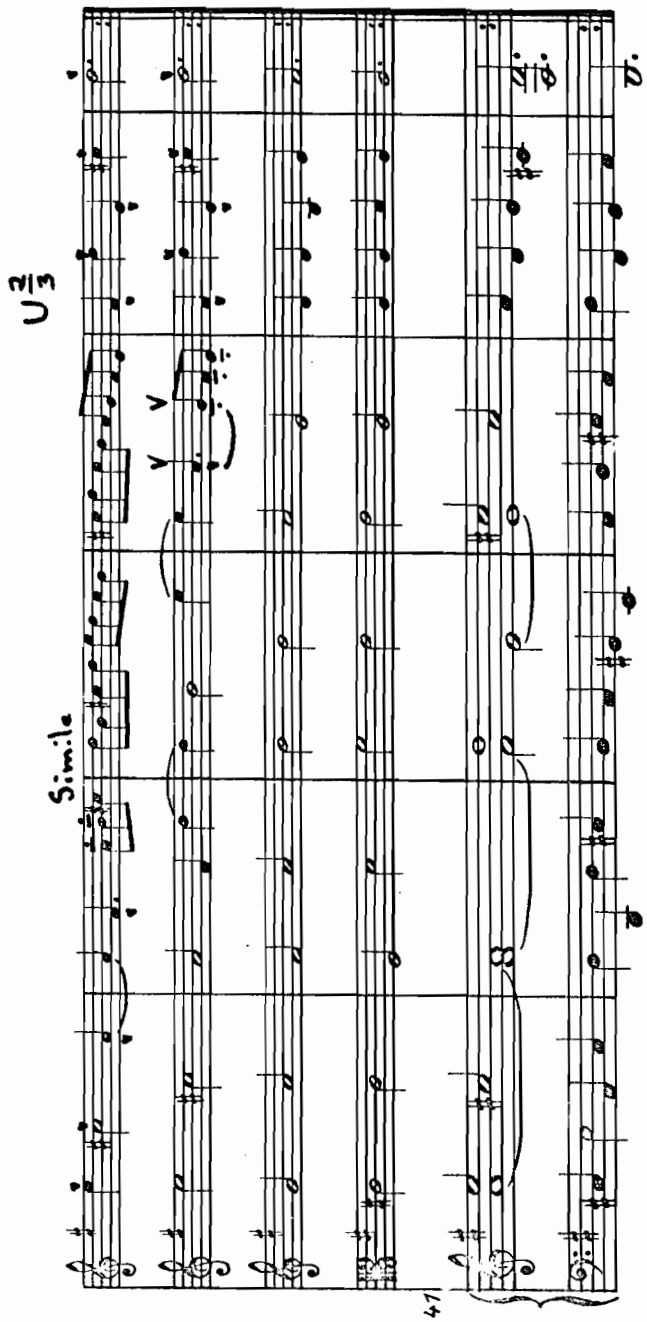
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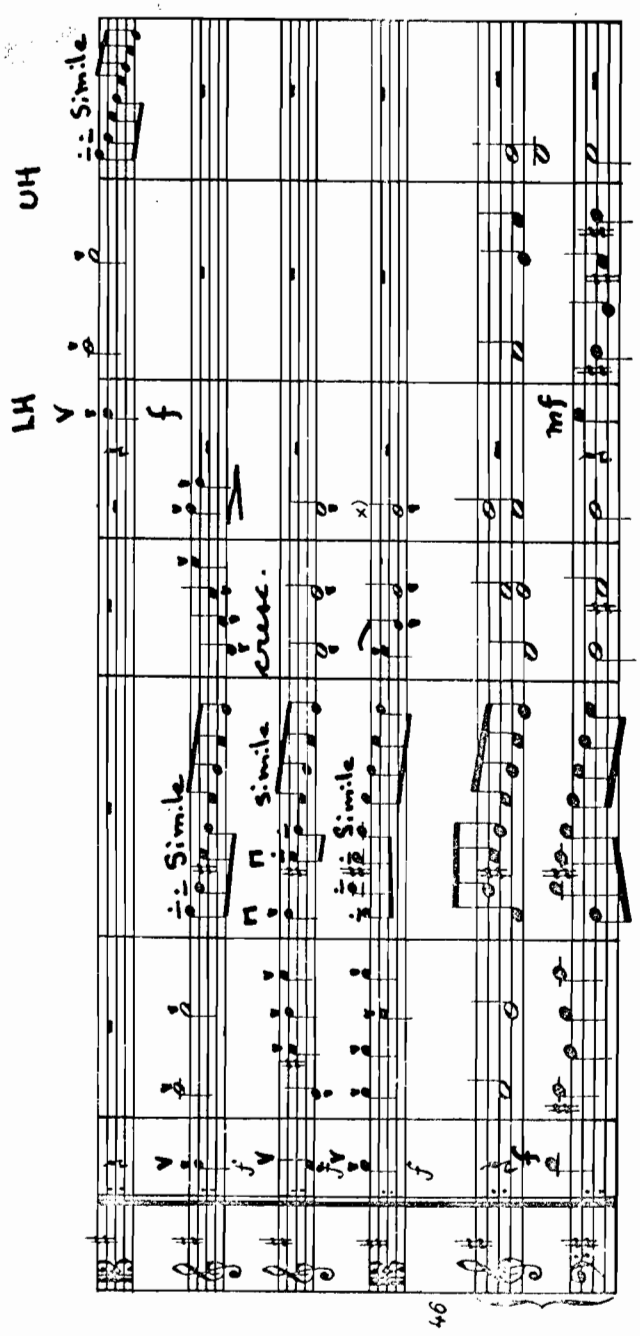
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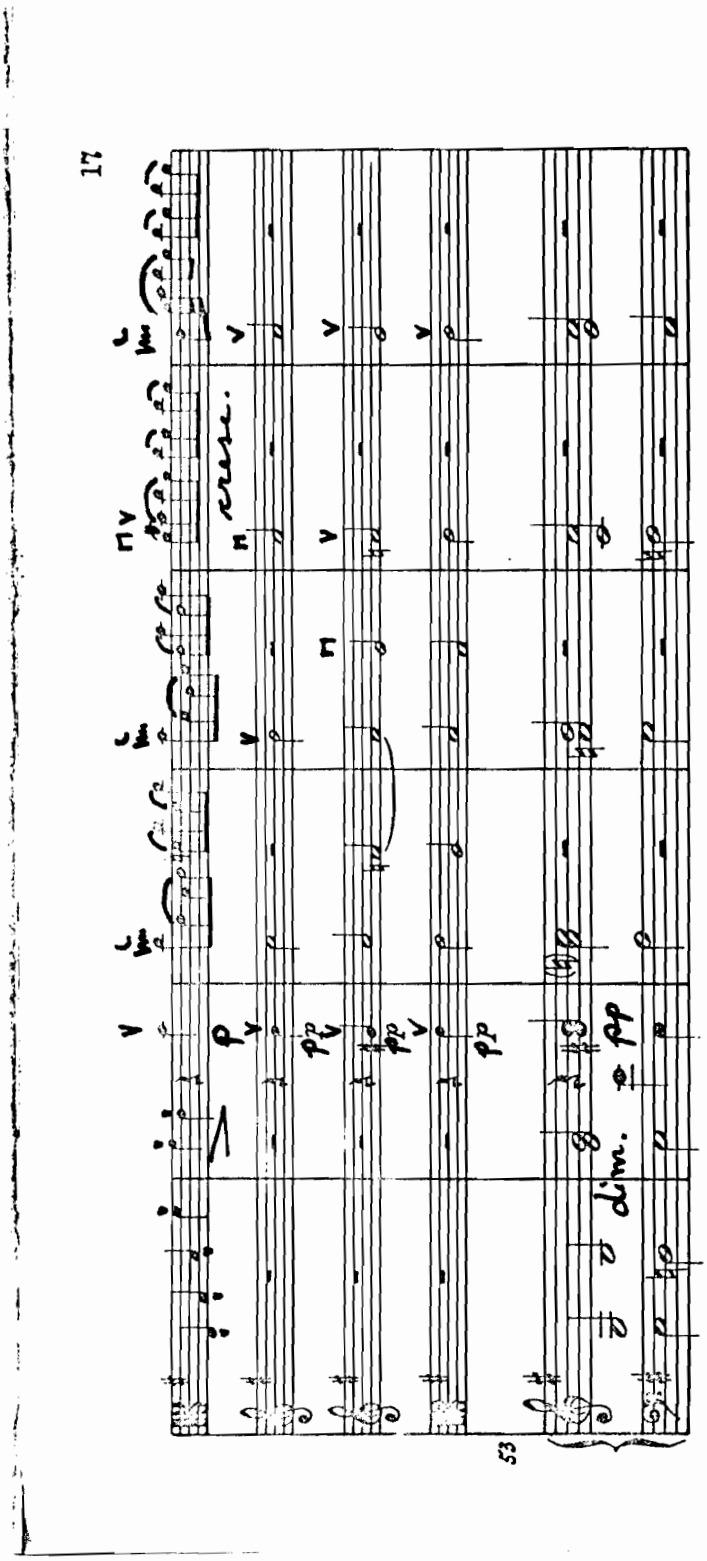
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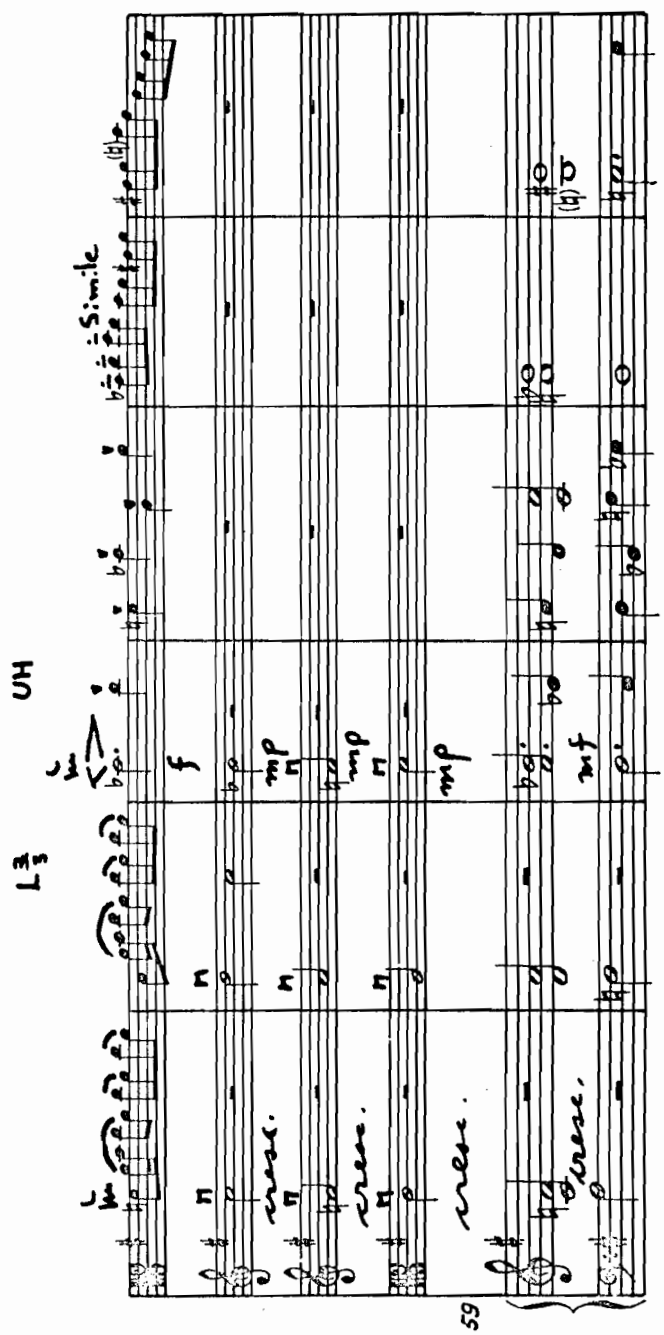
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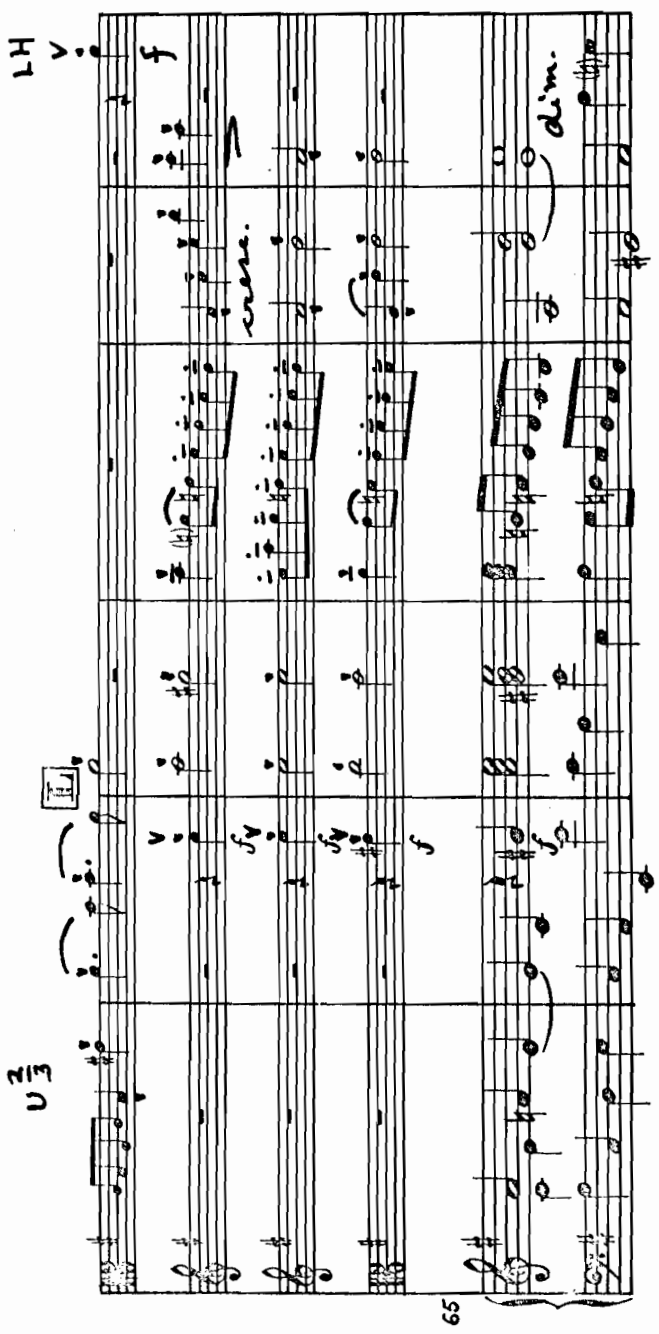
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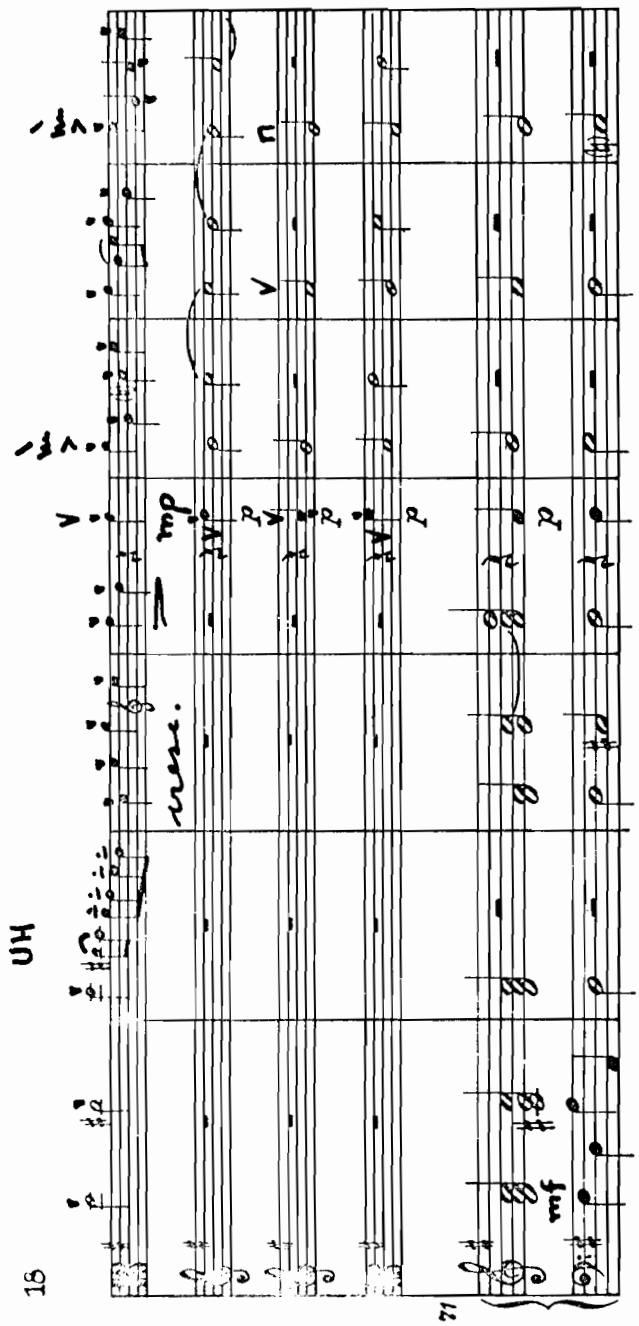
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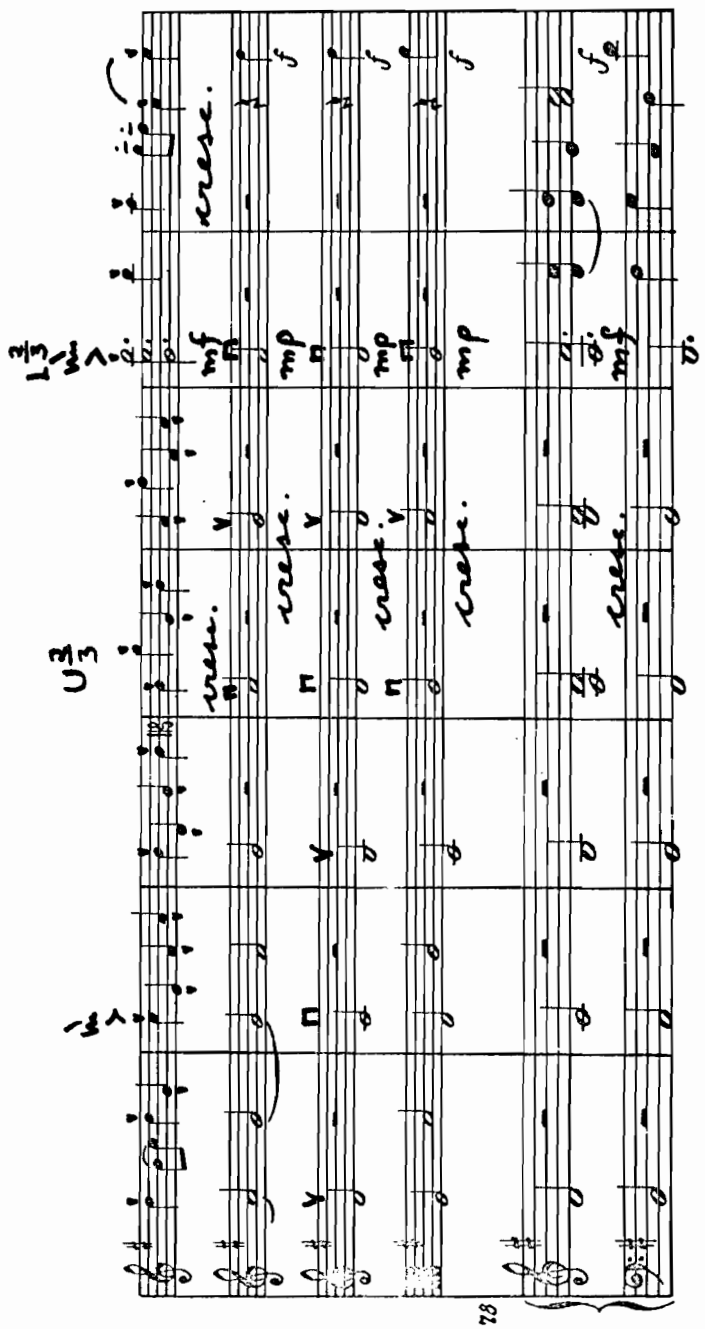
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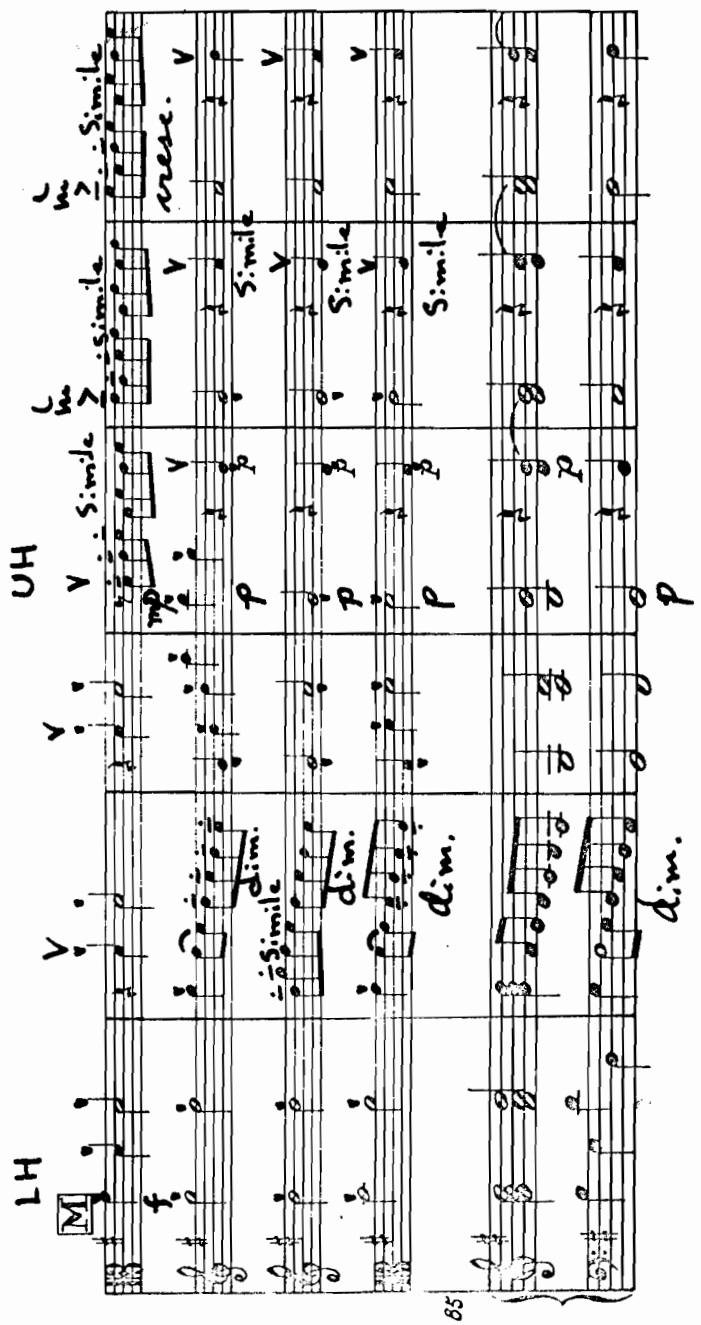
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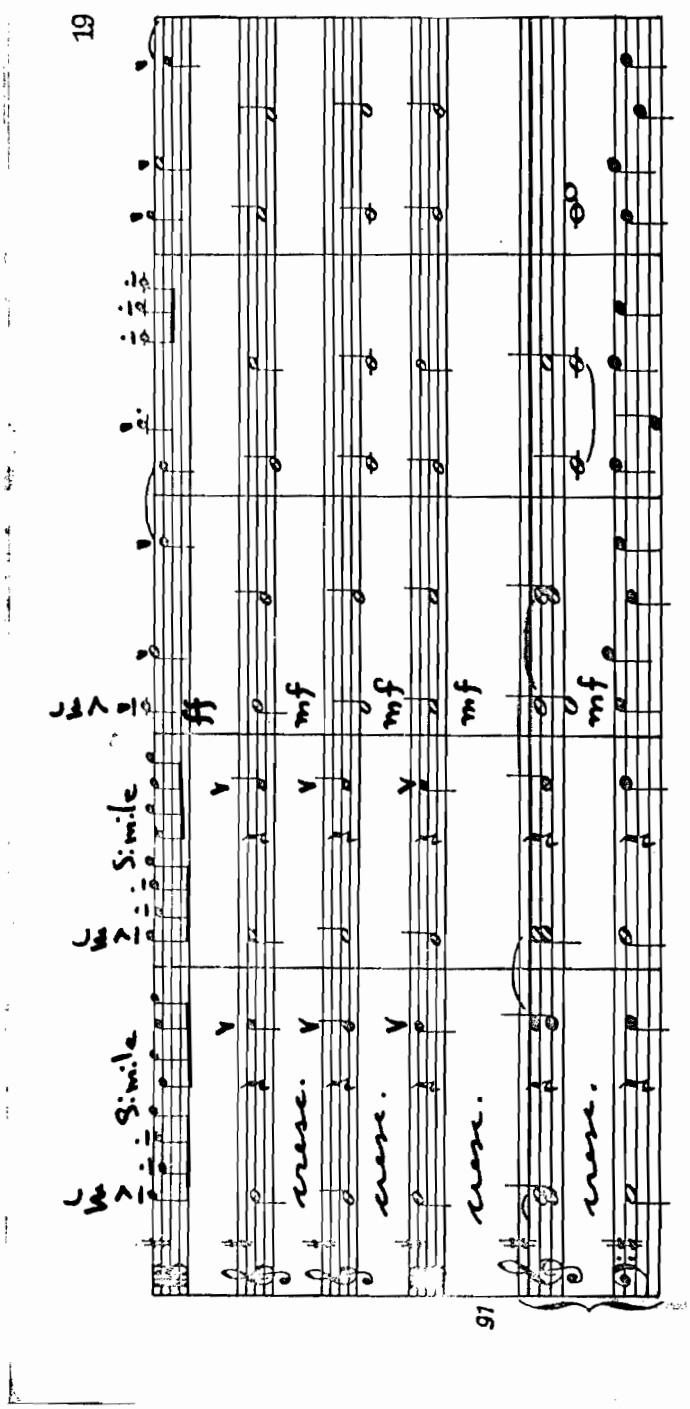
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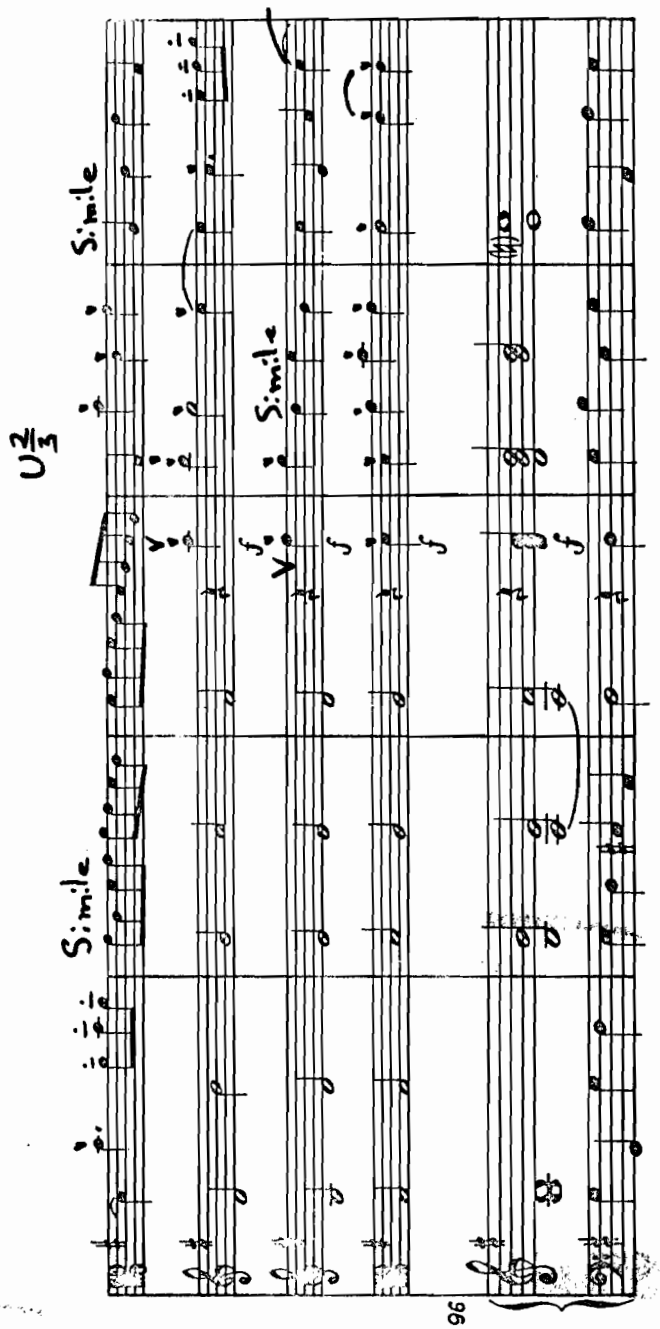
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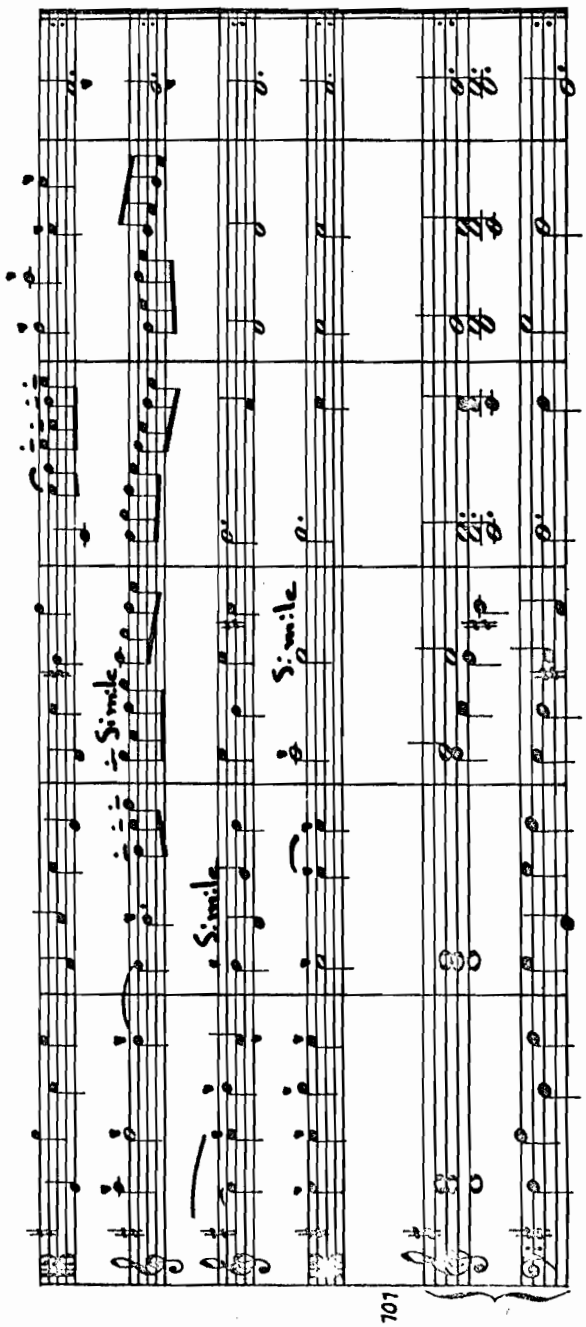
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