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THE *SONATE AUF CONCERTENART* AND CONCEPTIONS OF GENRE IN THE LATE BAROQUE

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ABSTRACT

Much recent writing concerning the early eighteenth-century sonata has focused on a subgenre that appropriates stylistic elements from more fully scored works. Thus several of J. S. Bach's solo and trio sonatas signify the concerto in certain movements by adopting ritornello form and establishing instrumental roles of 'soloist' and 'orchestra', only to undermine the integrity of these roles during the course of a movement. These Sonaten auf Concertenart*, and a number of similar examples by Bach's German contemporaries, have been viewed as responses to Vivaldi's solo concertos and especially his so-called 'chamber concertos', which feature similar kinds of role playing. This study, by re-examining the phenomenon of the sonata in concerto style from a number of perspectives, shows that the genre was more widespread and its origins and meanings more complex than previously recognized. Evidence for this revised view takes the form of generic titles on manuscripts and prints; music by German, Italian and French composers spanning much of the eighteenth century, from Molter to Mondonville to Mozart; some three dozen sonatas by Telemann, who exhaustively explored the genre over several decades and was perhaps its originator in Germany; and literary amalgamations of genre indicative of a broader eighteenth-century fascination with mixed types.*

Perhaps no musical works fascinate us more than those speaking in multiple tongues, for music that refers to more than one style or genre not only poses a conceptual challenge to the listener but invites a number of intriguing historical and aesthetic questions. Were these multiple levels of meaning intended by the composer and perceived by early audiences? If so, how might they have subverted the 'generic contract' between composer and listener, whereby the two tacitly agree on which gestures and patterns signify a particular genre?[1] To what extent did a given work redefine its type? What concerns prompted the composer's mixing of styles or genres?

Nowhere do such questions resonate more deeply than in the case of the *Sonate auf Concertenart*, a 'bilingual' genre in which the scoring and imitative textures of the sonata are crossed with gestures and structures evocative of the concerto. Popular for a brief time, mainly during the 1720s and 1730s, the *Sonate auf Concertenart* is described only once in the eighteenth-century theoretical literature – by Johann Adolph

This essay draws on papers presented at the annual meeting of the American Musicological Society in Montreal (1993), the Twelfth Telemann-Festtage in Magdeburg, Germany (1994), the University of Cincinnati College-Conservatory of Music (2000) and the Ninth Biennial Conference on Baroque Music at the University of Dublin (2000). I wish to express my gratitude to the German Academic Exchange Service (DAAD) and the American Philosophical Society for supporting my research in Germany and to the two readers for *Eighteenth-Century Music* (Michael Talbot and John Butt) for their helpful comments and suggestions.

1 On the concept of generic contracts as applied to music and for an illuminating summary of literary theories of genre see Jeffrey Kallberg, 'The Rhetoric of Genre: Chopin's Nocturne in G Minor', *19th Century Music* 11/3 (1988), 238–261; reprinted in *Chopin at the Boundaries: Sex, History and Musical Genre* (Cambridge, MA: Harvard University Press, 1996), 3–29, here at 4–11.

Scheibe, who coined the term in a 1740 issue of his Hamburg journal *Der critische Musikus*. Because Scheibe tells us considerably less about the genre than we might wish to know, and his description is unsupported by even a single title page identifying a concerto-style sonata as such, evidence for how these works were understood at the time of their composition is thin on the ground. Indeed, if one views genre as dependent on both composer and audience agreeing upon and using a particular term to describe a certain set of musical characteristics, then the generic status of the *Sonate auf Concertenart* is marginal at best. Yet to the degree that genre is conceived as a flexible construct, as a constantly evolving social phenomenon in which meaning may be conveyed between composer and audience without the mediation of labels, the sonata in concerto style lays a stronger claim to being a distinct type. There is, as we shall see, documentary and musical evidence to suggest that a kind of generic contract allowed early eighteenth-century composers to play on listeners' expectations of what constituted a sonata versus what constituted a concerto. And if the meanings generated by such play are difficult to reconstruct almost three centuries later, it is not only because they were rarely verbalized: the contract's terms undoubtedly crystallized in varying forms and at varying rates from one locale to the next. Most composers, performers and listeners seem to have recognized the concerto as intrinsically different from the sonata by the 1710s, but that difference could be expressed or heard in a number of ways.

Scheibe's description of the *Sonate auf Concertenart* might have remained obscure were it not for the fact that a handful of works by J. S. Bach can be mapped onto it, albeit with varying degrees of success. During the 1980s Michael Marissen and Laurence Dreyfus identified the Sonata in A major for flute and obbligato harpsichord, BWV1032, and the Sonata in G minor for viola da gamba and obbligato harpsichord, BWV1029, as especially sophisticated examples of the *Sonate auf Concertenart*.[2] Jeanne Swack subsequently showed that Bach's works (also including the E major violin sonata, BWV1016, and the flute sonatas in B minor, E flat major and E minor, BWV1030, 1031 and 1034) belong to a modest repertory of sonatas in concerto style composed by his north German colleagues over a period of several decades.[3] Bach, therefore, did not so much invent the genre as rigorously explore certain of its characteristics. Most recently, David Schulenberg has sought to problematize the study of this repertory by arguing that modern commentators have read too much into Scheibe's discussion; that, in fact, by recognizing the *Sonate auf Concertenart* as a distinct genre, we are imposing 'postmodernist ideals' on works that during the eighteenth century would not have been recognized as purposeful amalgamations of sonata and concerto.[4]

Postmodern or not, recognition of the *Sonate auf Concertenart* as a compositional type has lately given rise to some unconventional interpretations of Bach's music. Klaus Hofmann hypothesizes that the Second Brandenburg Concerto, BWV1047, was originally conceived as a 'concerto da camera' *alla* Vivaldi for recorder, oboe, violin, trumpet and continuo, the ripieno string parts having been added at some point prior to Bach's

2 Marissen, 'A Trio in C Major for Recorder, Violin and Continuo by J. S. Bach?', *Early Music* 13/3 (1985), 384–390, and 'A Critical Reappraisal of J. S. Bach's A Major Flute Sonata', *The Journal of Musicology* 6/3 (1988), 367–386; Dreyfus, 'J. S. Bach and the Status of Genre: Problems of Style in the G Minor Sonata, BWV1029', *The Journal of Musicology* 5/1 (1987), 55–78 (revised and expanded in *Bach and the Patterns of Invention* (Cambridge, MA: Harvard University Press, 1996), 103–133). The earliest discussions of Scheibe's description known to me are found in Adolf Sandberger, 'Zur Geschichte des Haydnschen Streichquartetts', in *Ausgewählte Aufsätze zur Musikgeschichte* (Munich: Drei Masken, 1921), 239–240 (reprinted from *Altbayerische Monatsschrift* (1900), 1–24); and Ruth Halle Rowen, *Early Chamber Music* (New York: King's Crown Press, 1949), 105.

3 'On the Origins of the *Sonate auf Concertenart*', *Journal of the American Musicological Society* 46/3 (1993), 369–414. See also Swack's 'Bach's A Major Flute Sonata Revisited', in *Bach Studies*, volume 2, ed. Daniel R. Melamed (Cambridge: Cambridge University Press, 1995), 154–174; and 'Quantz and the Sonata in E flat Major for Flute and Obbligato Cembalo, BWV1031', *Early Music* 23/1 (1995), 31–53, which renews and intensifies long-standing concerns regarding the authenticity of the E flat sonata.

4 'The *Sonate auf Concertenart*: A Postmodern Invention?', in *Bach Perspectives*, volume 7, ed. Gregory Butler (Urbana and Chicago: University of Illinois Press, forthcoming). I am grateful to David Schulenberg for allowing me to read a draft of his study.

copying of the dedicatory score for the Margrave of Brandenburg.[5] For Gregory Butler, the first movement of the Fourth Brandenburg Concerto, BWV1049, is packed with generic allusions to the solo concerto (Albinoni and Vivaldi), the concerto grosso (Corelli and Muffat), the 'chamber concerto' (Vivaldi again) and the trio sonata (Bach himself). The influence of the last two genres inspires him to turn Scheibe's terminology on its head and describe the work as a concerto 'nach Sonatenart'.[6] And the Sonata in C minor for flute, violin and continuo from the *Musical Offering*, BWV1079, is interpreted by Michael Marissen as a *Sonate auf Concertenart* because the second movement's fugal subject can be parsed as a Vivaldian *Fortspinnungstypus* ritornello.[7]

Without denying that each of these readings illuminates fascinating aspects of Bachian style, I would propose that some of the premises underlying current conceptions of the *Sonate auf Concertenart* are open to question. Perhaps the most deeply rooted of these is that the so-called chamber concertos of Vivaldi exerted a powerful influence on Bach and his German colleagues, and that the *Sonate auf Concertenart* came into being as a direct reaction to these works and to Vivaldi's solo concertos. A related premise is that sonatas in concerto style were almost exclusively the province of German composers active in Thuringia or Saxony – especially those with connections to the Dresden court, an important centre for Vivaldi reception. Another is that the generic tensions constructed within these works puzzled eighteenth-century musicians to such a degree that they often vacillated over whether to label the music 'Sonata' or 'Concerto'.

My intent in re-examining each of these premises is to fashion an alternative historical narrative of the *Sonate auf Concertenart*, one that portrays the genre as a rather more multifaceted phenomenon than was previously recognized. I shall argue that Vivaldi's chamber concertos are unlikely to have furnished models for the earliest *Sonaten auf Concertenart*; that the genre may have arisen in Germany even before Vivaldi's solo concertos became known there; that sonatas in concerto style were in fact cultivated rather widely, in France as well as in various parts of Germany; that contradictory rubrics of 'Sonata' and 'Concerto' on title pages probably did not result from scribal critiques of the music's mixed generic status; and that, far from being an invention of postmodern criticism, the *Sonate auf Concertenart* may be situated within an eighteenth-century aesthetic favouring mixed genres. This aesthetic seems to have spanned the whole of the century, and its expression was by no means limited to music. Though the following discussion implicates many composers and compositions, its focal point is the *Sonaten auf Concertenart* of Georg Philipp Telemann. These works, substantial in number, broad in chronological span and uncommonly resourceful in their resistance of convention, offer a virtual history of the genre in microcosm. By considering them in detail, I hope to provide something of a counterbalance to recent studies of Bach's and Vivaldi's sonatas in concerto style.

DEFINING THE *SONATE AUF CONCERTENART*

That Scheibe is the only critic of his time to discuss the *Sonate auf Concertenart* is perhaps symptomatic not only of his zeal for classification – he was the first eighteenth-century writer to provide detailed descriptions of many musical genres, including the sonata, concerto and symphony – but of his special interest in hybrid types, including two others for which he is also the sole theoretical witness: the *Concertouverture*, an ouverture-suite with one or more concertante instruments that in some cases are treated similarly to soloists

5 'Zur Fassungsgeschichte des zweiten Brandenburgischen Konzerts', in *Bachs Orchesterwerke* (Bericht über das 1. Dortmunder Bach-Symposion 1996, Dortmunder Bach-Forschungen, volume 1), ed. Martin Geck with Werner Breig (Witten: Klangfarben, 1997), 185–192.

6 'The Question of Genre in J. S. Bach's Fourth Brandenburg Concerto', in *Bach Perspectives*, volume 4: *The Music of J. S. Bach: Analysis and Interpretation*, ed. David Schulenberg (Lincoln: University of Nebraska Press, 1999), 9–32.

7 'The Theological Character of J. S. Bach's Musical Offering', in Melamed, *Bach Studies*, volume 2, 96–98.

in a concerto (as in Bach's Suite in B minor, BWV1067);[8] and the concerto 'for one instrument alone' or *einstimmiges Concert*, exemplified by the Italian Concerto, BWV971.[9] We must also keep sight of the fact that Scheibe was writing at the end of a decade that witnessed a peak of interest in concerto-style sonatas, a peak that had long since subsided when Johann Joachim Quantz published similarly detailed descriptions of musical genres in his *Versuch einer Anweisung die Flöte traversiere zu spielen* of 1752. Then, too, his discussion of mixed genres must have been coloured by his contact in Leipzig with the Bach circle and in Hamburg with Telemann. Both composers wrote important examples of the *Sonate auf Concertenart*, *Concertouverture* and *einstimmiges Concert,* and Telemann published a number of such works in Hamburg in the years immediately preceding Scheibe's arrival there in 1736.[10] All in all, the thirty-one-year-old writer was extremely well positioned, both geographically and chronologically, to describe these mixed types of music.

Scheibe's brief observations concerning the *Sonate auf Concertenart* are scattered throughout his discussion of the instrumental trio:

> I will first discuss three- and four-part sonatas, of which the former are usually called 'trios', the latter 'quartets'; then I will comment upon the others. Both types of sonatas that I will discuss first are properly arranged in one of two ways, namely as proper sonatas or as sonatas in concerto style . . .
>
> The proper essence of [trios] is above all the presence of a regular melody in all parts, especially the upper voices, and a fugal working-out. If they are not arranged in concerto style, one may introduce few convoluted and varied passages; rather, there must be a concise, flowing and natural melody throughout . . .
>
> The ordering that one usually observes in these sonatas is the following. First a slow movement appears, then a fast or lively one; this is followed by a slow movement and finally a fast and cheerful movement concludes. But now and then one may omit the first slow movement and begin immediately with the lively one. One does this particularly if composing sonatas in concerto style . . .
>
> The fast or lively movement that follows [the first slow movement] is usually worked out in fugal style, if it is not in fact a regular fugue . . . Should the trio be concerto-like, one [upper] part can be worked out more fully than the other and thus a number of convoluted, running and varied

8 *Der critische Musikus*, 'Drei und siebenzigstes Stück. Dienstags, den 19 Jenner, 1740' (Hamburg: Thomas von Wierings Erben, 1740), 372–373; revised and expanded as *Critischer Musikus* (Leipzig: Breitkopf, 1745; reprinted Hildesheim: Georg Olms, 1970), 670–673.

9 *Der critische Musikus*, 'Neun und sechzichstes Stück. Dienstags, den 22 December 1739', 342; *Critischer Musikus*, 637. Scheibe's use of the adjective 'einstimmig' (single-voiced) here is idiosyncratic, as concertos for unaccompanied keyboard, violin or lute are not monophonic. For a useful overview of the unaccompanied keyboard concerto repertory, but one lacking much discussion of the music itself, see Arnfried Edler, 'Prolegomena zu einer Geschichte des Concertos für unbegleitetes Cembalo', in *'Critica musica': Studien zum 17. und 18. Jahrhundert, Festschrift Hans Joachim Marx zum 65. Geburtstag*, ed. Nicole Ristow, Wolfgang Sandberger and Dorothea Schröder (Stuttgart: J. B. Metzler, 2001), 59–81.

10 As Swack points out ('On the Origins', 390), Scheibe may well have discussed his pre-publication thoughts on the sonata with Telemann. The two were originally to have collaborated on *Der critische Musikus* – Telemann saw the first fifteen issues of the periodical before his trip to Paris in the fall of 1737 – and maintained close contact until Scheibe left Hamburg in 1740. Telemann subsequently dedicated the *Vier und zwanzig, theils ernsthafte, theils scherzende, Oden* to his colleague and in the preface (dated 19 June 1741) mentioned that Scheibe had recently visited his home and engaged him in conversation about the German lied, among other topics. One should not assume, however, that Scheibe was Telemann's mouthpiece in theoretical matters or that he would have refrained from printing anything contrary to Telemann's opinions. On the relationship between the two see Imanuel Willheim, 'Johann Adolph Scheibe: German Musical Thought in Transition' (PhD dissertation, University of Illinois, 1963), 35–41, and George Buelow, 'In Defence of J. A. Scheibe against J. S. Bach', *Proceedings of the Royal Musical Association* 101/1 (1974–1975), 97–98.

passages may be heard. In this case the lowest part can be composed less concisely than in another, regular sonata.[11]

Thus a sonata in concerto style may have three rather than the usual four movements (presumably in imitation of concertos); one upper voice that is 'worked out more fully than the other', that is, an instrument assuming the role of soloist and accordingly playing contrasting and perhaps virtuosic figurations ('convoluted, running and varied passages'); and a bass line that is less concise than those in 'regular' sonatas.

All of the above is vague enough that one can hardly resist the temptation to flesh it out interpretatively, though this carries with it the risk of inadvertently narrowing or broadening the terms of such a flexible 'definition'. Scheibe is anything but prescriptive, mentioning what one 'can' or 'may' do in a *Sonate auf Concertenart*, as if to suggest that a sonata might be concerto-like in other ways as well. Only in the discussion of the trio's first fast movement does he offer any substantive points of style and this, combined with his subsequent description of the finale as more pleasant, flowing, charming and flattering with a concise (*bündig*) melody, leaves one with the impression that slow and concluding movements are seldom *auf Concertenart*. This is in fact the case, with important exceptions, such as BWV1016/iv and several works by Telemann discussed below. Likewise, Scheibe's failure to mention concerto-style solos for one instrument and continuo is in keeping with the relative scarcity of such pieces. We learn nothing concrete about the structure of *auf Concertenart* movements, though ritornello form, discussed earlier in *Der critische Musikus* in connection with the concerto and the *einstimmiges Concert,* would seem especially well suited to one instrument being 'worked out more fully than the other'. As this texture is described within the context of a fugal movement, one wonders if Scheibe envisaged what is now frequently called a concertante fugue, in which solo episodes alternate with tonally closed ritornellos cast as fugal expositions.[12] On the other hand, his failure to mention ritornello form could mean that it is primarily a texture emphasizing one upper part – perhaps generating a tutti–solo contrast but not a particular structural pattern – that marks a trio as concerto-like.[13] Why the bass part should be 'composed less concisely' in a *Sonate auf Concertenart* is hard to imagine, unless it is called upon to play 'convoluted' solo material (as often happens in *einstimmige Concerten*).

Since Scheibe does not explicitly draw a connection between his two types of 'virtual' concertos (the *einstimmiges Concert* and the *Sonate auf Concertenart*), the question arises as to how closely related they may have been in the minds of his contemporaries. Swack reasonably speculates that the arrangement of concertos for keyboard, as practised at Weimar by Bach and Johann Gottfried Walther, may have provided

11 *Critischer Musikus*, 'Vier und siebenzigstes Stück. Dienstags, den 26 Jenner, 1740', 675–678; a revised and expanded version of the discussion in *Der critische Musikus*, 375–377.

12 For a discussion of the genre with reference to Bach's works see Carl Dahlhaus, 'Bachs konzertante Fugen', *Bach-Jahrbuch* 42 (1955), 45–72.

13 Mary A. Oleskiewicz counts among Quantz's *Sonaten auf Concertenart* those trios 'that contain virtuoso solo passages and avoid fugal technique but do not necessarily contain ritornellos', a classification that assumes Scheibe's 'convoluted, running and varied passages' to be above all virtuosic and that neither upper voice need dominate the other. See her 'Quantz and the Flute at Dresden: His Instruments, His Repertory and Their Significance for the *Versuch* and the Bach Circle' (PhD dissertation, Duke University, 1998), 248. Attempting to read Scheibe's discussion as literally as possible, Ute Poetzsch describes three works for four-part strings by Telemann (TWV43:F3, G9 and A5) as *Sonaten auf Concertenart*, as opposed to *concerti ripieni* or *sonate a quattro*. But when it comes to differentiating between these three-movement sonatas in concerto style and ripieno concertos (TWV43:D4, d2, G5, A4, a4 and B1), she is forced to admit that 'aside from the number of movements, there are no serious, clear differences between *Sonaten auf Concertenart* and *Concerti ripieni*'. Yet several of the latter, which she recognizes as exhibiting a 'ritornello-like' treatment of fast-movement themes, are also in three movements. See *Georg Philipp Telemann: Konzerte und Sonaten für 2 Violinen, Viola und Basso Continuo*, ed. Poetzsch, volume 28 of *Georg Philipp Telemann: Musikalische Werke* (Kassel: Bärenreiter, 1995), viii. However one interprets Scheibe's description, it is extremely unlikely that the kind of piece he is describing could readily be confused with the ripieno concerto, which by 1740 was an archaic genre to say the least.

Telemann the impetus to write sonata movements in concerto style.[14] In this context, Scheibe's own participation in the tradition of keyboard arrangements is not without significance, for not only did he make a copy of Bach's arrangement, BWV972, but he also made his own transcription of Vivaldi's concerto Op. 3 No. 5 (RV519). More importantly, he composed a 'Concerto per il Cembalo' that signifies the concerto through motivic gesture, virtuosic figuration and harmonic scheme even as it shuns ritornello form.[15] But equally plausible as a link between the concerto and *Sonate auf Concertenart* are ensemble arrangements of concertos, such as one made of the eighth violin concerto from Giuseppe Matteo Alberti's Op. 1 *Concerti per chiesa, e per camera* (Bologna, 1713). This arrangement, scored for two violins and cembalo, was undertaken around 1715 at the Wiesentheid court of Count Rudolf Franz von Schönborn.[16]

The parallels between the *einstimmiges Concert* and the *Sonate auf Concertenart* seem more immediate when one recognizes that the former was not invariably for solo keyboard. Before Scheibe sings the praises of the Italian Concerto, he notes that 'one also writes concertos for one instrument alone, without the accompaniment of others. Keyboard and lute concertos in particular are composed in such a way.'[17] Now, a repertory of unaccompanied lute concertos has yet to be identified. But rather than puzzle over the apparent loss of such works, we might consider the possibility that Scheibe was alluding to a practice of extemporaneous transcription. Writing about Sylvius Leopold Weiss in 1727, the lutenist Ernst Gottlieb Baron observed that 'he is a great improviser, for he can play extemporaneously the most beautiful themes or even violin concertos directly from their notation'. Baron also cautions that lute transcriptions, including those of concertos and trios, be fashioned only in the player's head: 'But today, since it has a completely different reputation, transcription should take place only in thought, when someone has heard something pretty, and for this considerable practice is required. The lute is so rich in tone that we need nothing else, and we have many beautiful concertos, trios and other music that sounds much less forced.'[18] Blueprints for

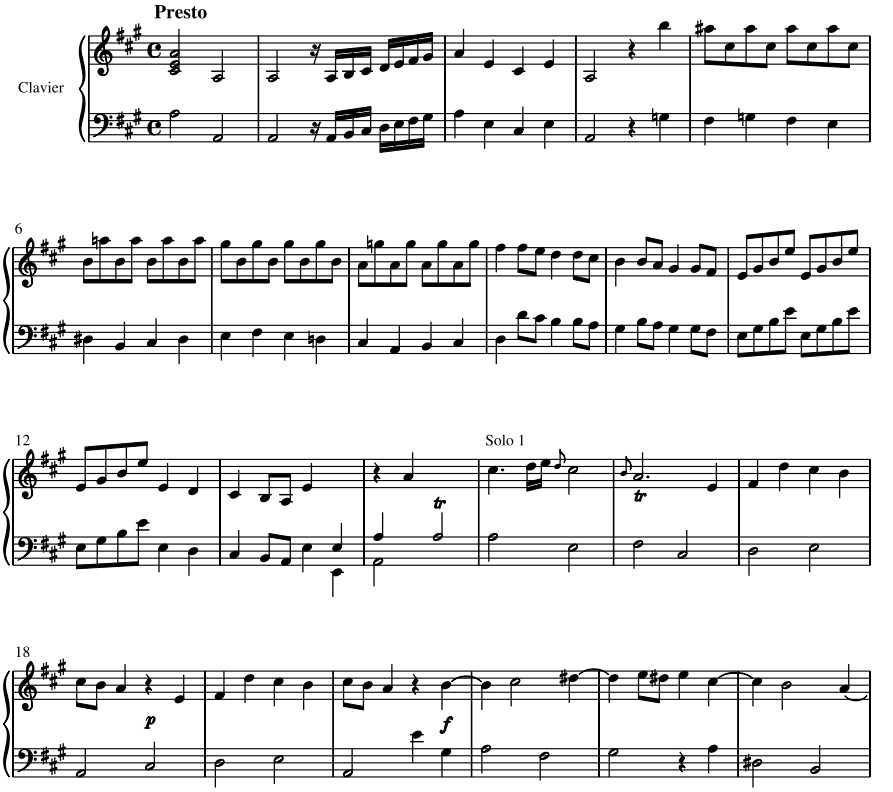
14 'On the Origins', 380, note 19. Freshly composed *einstimmige Concerte* appear to have been available in print – and were presumably known to Bach and Walther – as early as 1716, when the Köthen organist Christian Ernst Rolle published six unaccompanied keyboard concertos, now lost. Walther refers to this music as 'sechs Concerten aufs Clavier in Kupffer' in his *Musicalisches Lexicon oder Musicalische Bibliothec* (Leipzig: Wolffgang Deer, 1732; reprinted Kassel: Bärenreiter, 1953), 531.

15 On Scheibe's concerto see Peter Wollny, 'On Miscellaneous American Bach Sources', in *Bach Perspectives*, volume 5, ed. Stephen A. Crist (Urbana and Chicago: University of Illinois Press, 2003), 138–139. Scheibe's copy of BWV972 is discussed in Ulrich Leisinger and Peter Wollny, *Die Bach-Quellen der Bibliotheken in Brüssel: Katalog, mit einer Darstellung von Überlieferungsgeschichte und Bedeutung der Sammlungen Westphal, Fétis und Wagener* (Hildesheim: Georg Olms, 1997), 463–464. For a discussion and edition of Scheibe's Vivaldi transcription see Russell Stinson, 'The "Critischer Musikus" as Keyboard Transcriber?: Scheibe, Bach and Vivaldi', *Journal of Musicological Research* 9/4 (1990), 255–271; and *Keyboard Transcriptions from the Bach Circle*, ed. Stinson, Recent Researches in the Music of the Baroque Era, volume 69 (Middleton, WI: A-R Editions, 1992).

16 D-WD, 2 (print) and Ms. 404 (arrangement). The date of the arrangement is given as 'about 1715' in *Die Musikalien der Grafen von Schönborn-Wiesentheid: Thematisch-bibliographischer Katalog, I. Teil: Das Repertoire des Grafen Rudolf Franz Erwein von Schönborn (1677–1754)*, 2 volumes, ed. Fritz Zobeley (Tutzing: Hans Schneider, 1982), volume 2, 1. My attention was drawn to these sources by Lowell Lindgren, 'Count Rudolf Franz Erwein von Schönborn (1677–1754) and the Italian Sonatas for Violoncello in His Collection at Wiesentheid', in *Relationi musicali tra Italia e Germania nell'età barocca* (Atti del VI Convegno internazionale sulla musica italiana nei secoli XVII–XVIII, Loveno di Menaggio (Como), 11–13 Luglio 1995), ed. Alberto Colzani, Norbert Dubowy, Andrea Luppi and Maurizio Padoan (Como: Centro italo-tedesco, 1997), 282.

17 *Critischer Musikus*, 637.

18 Ernst Gottlieb Baron, *Historisch-theoretisch und practische Untersuchung des Instruments der Lauten* (Nuremberg: Johann Friedrich Rüdiger, 1727; reprinted Amsterdam: Antiqua, 1965), 78, 163; translated by Douglas Alton Smith as *Study of the Lute* (Redondo Beach, CA: Instrumenta Antiqua; San Francisco: Musica Antiqua, 1976), 70–71, 138. It should be noted here that some of the concluding movements in Weiss's later lute sonatas (written after 1725) make reference to the concerto through an emphasis on soloistic figurations and the repetition of ritornello-like periods within an overall binary structure. I thank Richard Stone for calling my attention to Weiss's concerto-style movements.



Example 1 Telemann, TWV32:6/iii, bars 1–23 (Nuremberg: Balthasar Schmid, 1743)

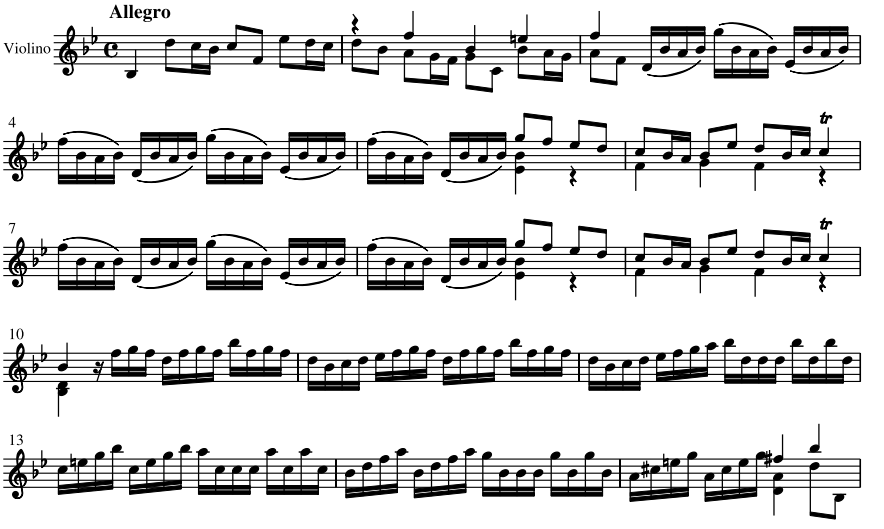
writing concertos for unaccompanied melody instrument are furnished by two ritornello-form movements among Telemann's violin fantasies, published the year before Scheibe arrived in Hamburg.[19] And it is Telemann who, in his earlier collection of keyboard fantasies, further underscores the close relationship between the *einstimmiges Concert* and the *Sonate auf Concertenart* with two ritornello-form movements that are modelled upon (or provide models for) his own quartets in concerto style.[20]

Two of Telemann's *einstimmige Concerten* provide an appropriate prelude to our consideration of the *Sonate auf Concertenart*, for they exhibit some of the same compositional strategies commonly employed by their more fully scored relatives. Example 1 is an excerpt from one of Telemann's most elaborate ritornello-form movements for keyboard, published several years after Scheibe's discussion.[21] Here the composer underscores his generic reference to the concerto allegro by contrasting such stereotypical orchestral

19 These are the initial fast movements of the first and fourth works (TWV40:14/ii and 40:17/i) in *Fantaisie per il violino senza basso* (Hamburg: Telemann, 1735). I am indebted to Jeanne Swack for directing me to these movements. The first writer to comment upon the ritornello structure of TWV40:17/i was apparently Carl Parrish in *A Treasury of Early Music: An Anthology of Masterworks of the Middle Ages, the Renaissance and the Baroque Era* (New York: Norton, 1958), 298.

20 *Fantaisies pour le clavessin, 3. douzaines* (Hamburg: Telemann, 1732–1733), first dozen. The opening phrase of the fifth fantasy (TWV33:5) appears a year later in the second movement of TWV43:G2 (published in the first part of the *Musique de table*), while that of the eighth fantasy (TWV33:8) recurs in the fourth movement of TWV43:a3.

21 TWV32:6 appeared as the second of the *VI Ouverturen nebst zween Folgesätzen bey jedweder, Französisch, Polnisch oder sonst tändelnd und Welsch, fürs Clavier* (Nuremberg: Balthasar Schmid, 1745). Like the concluding Allegro of the fourth work in the same collection (TWV32:8), this movement exhibits a ritornello da capo structure mirroring that of several of the Telemann trio and quartet movements *auf Concertenart* discussed below.



Example 2 Telemann, TWV40:14/ii, bars 1–15 (D–B, Mus. ms. 21788)

gestures as opening hammerstrokes and an *all'unisono* texture in the ritornellos with lighter 'scoring' in the solo episodes. Though it may seem counterintuitive that the ritornello is more virtuosic than the episodes, this reversal of identities invests the former with the gravity or brilliance it would otherwise take on through sheer weight of sound in a conventionally scored concerto.[22] In Example 2, the beginning of an *einstimmiges Concert* for solo violin, the ritornello also aspires to a brilliant orchestral effect through its feigned fugal texture (bar 2), soloistic *Fortspinnung* and multiple stops. The first episode is effectively set off from the ritornello by its running passages and sparser texture. We immediately sense that the soloist has entered.[23]

TITLES AS SIGNIFIERS OF GENRE

As much as the musical texts of *Sonaten auf Concertenart* inform us about the nexus between sonata and concerto in early eighteenth-century Germany and France, their accompanying verbal texts are also potentially valuable guides as to how these genres were understood by composers, performers and audiences. That some composers of sonatas in concerto style found it necessary to alert listeners to the unconventionality of their music is clear from the use of 'solo' and 'tutti' rubrics and from pointed juxtapositions of 'concertos' with 'sonatas' and 'suites'. This appears to have been the case primarily for published collections, whose broad audience may have needed the music's generic status spelled out rather clearly.[24] If composers perceived less of a need for verbal signifiers in their unpublished works, it may have

22 The entrance of the soloist with a lyrical theme is of course common in galant-style concertos written in Italy and Germany during the 1730s and 1740s, so the reversal may in part be explained by the movement's reference to up-to-date models. Along similar lines, Schulenberg (*The Keyboard Music of J. S. Bach* (New York: Schirmer, 1992), 302) argues that Bach's models for the Italian Concerto – which also includes soloistic figuration in the ritornello – seem to have been Vivaldi's late concertos or German works from the 1730s. There is, of course, no minimum threshold of virtuosity required in concerto episodes; indeed, many of Telemann's are more melodically and rhythmically 'varied' (Scheibe) than overtly virtuosic.

23 Dreyfus (*Bach and the Patterns of Invention*, 128) notes a similar effect in the fugal second movement of Bach's unaccompanied violin sonata in C major, BWV1005, where a concerto soloist seems to emerge in the thinly textured episodes.

24 One is reminded of Bach juxtaposing the 'Ouvertüre nach französischer Art', BWV831, with the 'Concerto nach italiänischen Gusto', BWV971, in *Clavier-Übung* II. Similarly, Telemann pointed up the difference between a sonata in

been because such bilingual music spoke for itself among a courtly audience well acquainted with the generic conventions of sonatas and concertos. In any event, it seems that neither composers nor the musical *Kenner* and *Liebhaber* of the early eighteenth century felt a need, like Scheibe, to coin a hybrid term to describe this hybrid music.

Or did they? At least a few musicians prior to 1740 attempted to describe works crossing the concerto and suite in terms remarkably similar to Scheibe's *Concertouverture*. In 1738 Johann Philipp Eisel called attention to the 'Concert-Ouverturen of the famous Kapellmeister Telemann'.[25] On the 'Violino Concertato' part to Telemann's ouverture-suite TWV55:E3, copied at Dresden during the 1730s, we read the supplementary title 'Concert en Ouverture', obviously a reference to the violin's concertato role in the overture and in each of the following dance movements. Similarly, four lost ouverture-suites for concertato violin and strings by Johann Christian Hertel (1699–1754) were entitled 'Ouverture alla Concerto' or 'Ouverture alla Concertino'.[26] And title pages to two works by Johann Melchior Molter for solo violin and strings bear the appellation 'Concerto en Suite'.[27] These are, to be sure, exceptional cases, redolent of Beethoven's 'Sonata quasi una fantasia' (Op. 27 No. 1) and Chopin's 'Polonaise-Fantaisie' (Op. 61). But they suggest that formulations similar to Scheibe's 'Sonate auf Concertenart' may not have been unknown.

What, then, can we learn from the titles that we do have? Swack sees evidence of copyists' indecision in several Telemann quartets *auf Concertenart* identified as both 'Sonata' and 'Concerto' in manuscript copies (see Tables 1 and 2). Thus one work (TWV43:G6) is transmitted in three manuscript sources, twice as a concerto and once as a sonata; two others have sources in which the title of 'Concerto' has been carefully altered by a second copyist to read 'Sonata' (TWV43:F2/52:F5 and 43:g2); and another, like a trio by Johann David Heinichen, has had its designation of 'Concerto' superseded by 'Sonata', sheepishly added in small letters by another hand (TWV43:Es1).[28] To these we might add a number of Molter's four-part works discussed below (called 'Sonata', 'Concerto' or 'Concertino'), as well as three Telemann trios with duelling genre labels: TWV42:A9, in which the original designation of 'Concerto' is superseded by 'Trio'; TWV42:E6, bearing conflicting titles ('Sonata' on the title page / wrapper, 'Concerto' on two of three parts); and TWV42:G1, published by Telemann as a 'Trio', but designated a 'Concerto' in a manuscript apparently copied from the print.[29]

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the Italian style ('Sonata di chiesa', TWV41:g5) and one in the French ('Sinfonie . . . à la Francoise', TWV41:h2) in the twenty-second section of *Der getreue Music-Meister* (1729).

25 *Musicus Autodidaktos, oder Der sich selbst informirende Musicus* (Erfurt: Johann Michael Funck, 1738; reprinted Leipzig: Zentralantiquariat der Deutschen Demokratischen Republik, 1976), 37.

26 Christoph Großpietsch, *Graupners Ouvertüren und Tafelmusiken: Studien zur Darmstädter Hofmusik und thematischer Katalog* (Mainz: Schott, 1994), 52, 85–86.

27 MWVVI/Anh. 1 and Anh. 2. In the former work a long suite of dances begins with a ritornello-form movement called 'Suite Concerto' in the 'Violino Concerto' part. According to Klaus Häfner, *Der badische Hofkapellmeister Johann Melchior Molter (1696–1765) in seiner Zeit. Dokumente und Bilder zu Leben und Werk. Eine Ausstellung der Badischen Landesbibliothek Karlsruhe zum 300. Geburtstag des Komponisten* (Karlsruhe: Badische Landesbibliothek, 1996), 250–251, MWVVI/Anh. 1 was composed during Molter's first Karlsruhe period (1717–1733) and MWVVI/Anh. 2 some time after 1743.

28 Swack, 'On the Origins', 379, 382–385, 398. Wolfgang Hirschmann, 'Telemanns Konzertschaffen im Beziehungsfeld von Quellenforschung-Edition-Interpretation', in *Historische Aufführungspraxis im heutigen Musikleben* (Konferenzbericht der XVII. wissenschaftlichen Arbeitstagung Michaelstein, 8–11 Juni 1989), 2 volumes (Michaelstein: Institut für Aufführungspraxis, 1990), volume 1, 88–89, also calls attention to the source for TWV43:F2/52:F5 and reproduces its title. This work, as I argue below, is more concerto than sonata. TWV43:Es1 is neither a *Sonate auf Concertenart* nor a solo concerto, but a ripieno concerto.

29 Although not a *Sonate auf Concertenart* or even a freshly composed *einstimmiges Concert*, a keyboard transcription of a lost Heinichen violin concerto provides a further instance of a diminutive 'Sonate' added beneath 'Concerto'. The manuscript (D-Dlb, Mus. 2398-T-1) bears the copyist's name and the date 'C. S. Birnbaum/Scr: 1731' and once belonged to the Breitkopf firm, hence the 'Sonate' on the title page may be the work of a Breitkopf scribe. A description of the manuscript is given in Manfred Fechner, *Studien zur Dresdner Überlieferung von Instrumentalkonzerten deutscher*

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Table 1 Telemann's Trios *auf Concertenart*

TWV42:	Scoring (+ bc)	Sources	Title	Date of Composition/Publication
C3/i, iii	2 vns	D-Dlb, Mus. 2392-Q-1	Sonata	*c*1708–1712
c2/ii	rec, ob	*Essercizii musici*	Trio	1727 or 1728
		D-DS, Mus. ms. 1042/36	Sonata	
		D-Dlb, Mus. 2392-Q-79	Trio	
D6/ii	fl, cemb/vn	*Six concerts*	Concerto	1734
D14/i, iii	2 vns	D-Dlb, Mus. 2392-Q-9	Sonata	*c*1708–1712
E6/i, iii	vn, vdg	D-DS, Mus. ms. 1042/74	Sonata	*c*1730
e10/iv	fl, vn	D-DS, Mus. ms. 1042/64	Sonata	*c*1715?
F14/i	rec, hn	D-SWl, Mus. ms. 5400/1	Concerto	by 1730
G1/ii	fl, vn	*Six trio* [*sic*]	Trio	1718
	vn/fl, vn	D-SWl, Mus. ms. 5400/2	Concerto	
g2/ii	fl, cemb/vn	*Six concerts*	Concerto	1734
g12/i	ob, vn	D-Dlb, Mus. 2392-Q-49	Sonata	*c*1708–1715
A3/ii	fl, cemb/vn	*Six concerts*	Concerto	1734
A6/ii	fl, cemb	*Essercizii musici*	Trio	1727 or 1728
		D-DS, Mus. ms. 1042/41	Sonata	
		D-DS, Mus. ms. 1045/5	Trio	
A9/i	fl, vn	D-DS, Mus. ms. 1042/23	Sonata	*c*1715
	fl, ob d'am/vn	D-Dlb, Mus. 2392-Q-55	Concerto	
	fl, ob d'am	D-ROu, Mus. saec. XVII.18.45[23]	Concerto/Trio	
	fl, ob d'am	B-Bc Litt. V, No. 16.932	Trio	
	fl, ob d'am	D-B, Mus. ms. 13216	Trio	
	fl, ob d'am	Breitkopf (1766), p. 49	Trio	
a2/iv	fl, cemb/vn	*Six concerts*	Concerto	1734
B1/i	ob, vn	*Six trio* [*sic*]	Trio	1718
h1/ii	fl, cemb/vn	*Six concerts*	Concerto	1734

At first glance, it would indeed appear that such conflicting genre labels as these are 'symptomatic of the confusion engendered by the hybrid nature of [*Sonaten auf Concertenart*]'.[30] But just how confused were the copyists in question? And did their confusion actually stem from critiques of the works' generic status, a realization that the music had transgressed the boundaries of its type? It is remarkable, first of all, that nearly every altered title involves the replacement of 'Concerto' by 'Sonata' or 'Trio', for if the generic ambiguity of *Sonaten auf Concertenart* was really the source of much head-scratching in scribal circles, one would expect to find the reverse just as often. Yet aside from the manuscript copy of TWV42:G1, copyists of sonatas were evidently not moved to replace 'Sonata' or 'Trio' with 'Concerto', no matter how clear the ritornello structure or how sharp the distinction between solo and tutti instrumental roles. This suggests that other motivations lie behind the conflicting titles, a notion that we may put to the test by examining the modest repertory of conventional (that is, non-concerto-like) sonatas designated 'Concerto'.

Komponisten des 18. Jahrhunderts. Die Dresdner Konzert-Manuskripte von Georg Philipp Telemann, Johann David Heinichen, Johann Georg Pisendel, Johann Friedrich Fasch, Gottfried Heinrich Stölzel, Johann Joachim Quantz und Johann Gottlieb Graun. Untersuchungen an den Quellen und thematischer Katalog, Dresdner Studien zur Musikwissenschaft, volume 2 (Laaber: Laaber, 1999), 257–258.

30 Swack, 'On the Origins', 399.

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Table 2 Telemann's Quartets *auf Concertenart*

TWV43:	Scoring (+ bc)	Sources	Title	Date of Composition/Publication
D1/i, iii	fl, vn, vdg/vc	*Quadri*	Concerto	1730
D7/ii	2 ob, tpt	D-Dlb, Mus. 2392-Q-56	Concerto	by 1725–1735
d1/ii	rec, 2 fl	*Musique de table*	Quatuor	1733
d2/ii	fl, vn, va	*Quatrième livre de quatuors*	Sonata	*c*1710–1715/1752–1760
	2 vn, va	D-DS, Mus. ms. 1033/53	Concerto	
	2 vn, va	D-Dlb, Mus. 2392-Q-22	—	
G1/ii	fl, vn, vdg/vc	*Quadri*	Concerto	1730
G2/ii	fl, ob, vn	*Musique de table*	Quatuor	1733
G6/i	rec, ob, vn	D-DS, Mus. ms. 1033/5	Concerto	*c*1725–1730
		D-DS, Mus. ms. 1042/88	Sonata	
		D-Dlb, Mus. 2392-Q-77	Concerto	
G10/i	fl, 2 vdg	D-DS, Mus. ms. 1042/68	Sonata	*c*1730
G12/ii	fl, 2 vdg/vn	D-DS, Mus. ms. 1042/90	Sonata	*c*1730
G13/ii	[fl,] vn, ob d'am	D-SWl, 5400/12	Concerto	by 1730
g2/ii	ob, vn, vdg	D-DS, Mus. ms. 1033/8	Concerto/Sonata	*c*1725–1730
		D-DS, Mus. ms. 1042/5	Sonata	
g4/i, iii	rec, vn, va	D-Dlb, Mus. 2392-Q-42	—	*c*1708–1712
		D-Dlb, Mus. 2392-Q-82	—	
a2/i	fl, vn, vdg/vc	*Nouveaux quatuors*	Quatuor	1738
a3/iv	rec, ob, vn	D-DS, Mus. ms. 1033/6	Concerto	*c*1730
		NL-DHgm, Hs ds II	Sonata	
h2/i	fl, vn, vdg/vc	*Nouveaux quatuors*	Quatuor	1738

Take, for example, two further Telemann 'concertos' – neither making any obvious references to the concerto through style or structure – that had their names changed after copying. The Trio in A major for two scordatura violins and continuo, TWVAnh. 42:A1, bears the title 'CONCERTO / à 3 / 2 Violini Discortati / e / 1 Violone / del Sigr: / MELANTE'. Beneath the 'TO' in 'CONCERTO', a second hand has added the word 'Sonat' in small letters.[31] Because the manuscript was copied by Telemann's Frankfurt colleague Johann Balthasar König around 1712–1715, it is probable that the original title stemmed from the composer; the secondary designation must have been added by a musician at the Darmstadt court. Similarly, at the top of a score of Telemann's Sonata in E minor for two violins, two violas, two oboes, bassoon and continuo, TWV50:4, Christoph Graupner crossed out his original designation 'Concerto' and wrote 'Sonata' to the left. Only 'Sonata' appears on the score's title page / wrapper and on Graupner's accompanying set of parts.[32] Conventional trios and quartets with contradictory genre labels like those of TWV42:E6 are found in manuscript collections at Dresden, Herdringen, Karlsruhe, Rostock and Wiesentheid. Consider two quartets by Gottfried Heinrich Stölzel and one by Heinichen, all of which are styled 'Sonata' and 'Concerto' within single manuscripts; five trios by Molter labelled variously 'Sonata', 'Concerto' or 'Sinfonia'; a trio by the Darmstadt viola da gambist Ernst Christian (?) Hesse called 'Concerto à 3' and 'Sonata' by the same

31 D-DS, Mus. ms. 1033/98. A facsimile of the title page is given in *Georg Philipp Telemann: 12 Trios*, ed. Steven Zohn, Recent Researches in the Music of the Baroque Era, volume 100 (Middleton, WI: A-R Editions, 2000)[, xviii], Plate 1.

32 D-DS, Mus. ms. 1042/15 (score and parts), copied *c*1730–1732. Hirschmann ('Telemanns Konzertschaffen', 87) first called attention to this example.

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copyist; and an anonymous trio that is referred to as both 'Trio' and 'Concerto à 3'.[33] Nor, on the other hand, is it difficult to locate sonatas in three to five parts that are unambiguously designated 'Concerto' but lack ritornello forms, a single dominant upper part, orchestral gestures and, in many cases, even soloistic figuration that might be associated with concertos. Among such works known to me are two five-part sonatas, nine quartets and three trios by Telemann; two quartets apiece by 'Büchler' and Johann Friedrich Fasch; one quartet each by Johann Adolf Hasse, Heinichen and Mathias Nikolaus Stuylck; and one quartet and three trios by anonymous composers.[34]

Two conclusions may be drawn from this 'concerto' repertory. First, to the extent that German musicians considered these works concertos, they were surely using the word not in its narrow, eighteenth-century sense of a work pitting one or more soloists against a larger group, but in its broader, seventeenth-century sense of a piece for instrumental ensemble in which the individual parts work together or 'consort' (as in the Italian *concertare* and the Latin *conserere*). This older sense of 'concerto' is reflected in such works as the three-voice 'Concerti da camera' of Giovanni Bononcini (Op. 2, Bologna, 1685), Giuseppe Torelli (Op. 2, Bologna, 1686) and Pirro Albergati (Op. 8, Modena, 1702) and survives at least until the 1740s, as witnessed by Rameau's *Pièces de clavecin en concerts* (Paris, 1741). Second, it is clear that quartets, whether *auf Concertenart* or not, were much more likely than trios to be named 'Concerto'. (The large number of four-part scorings among the works cited above is all the more striking when one considers how rarefied a genre the quartet was during the early eighteenth century.) Apparently many German musicians active during the 1720s and 1730s assumed a piece for three or more instruments and continuo was a concerto, based on the number of parts. Vivaldi, too, reserved the term 'concerto' for such works (RV87–108); his trios with ritornello-form movements are all designated 'Sonata' in the autograph sources. For some musicians, sonatas in four or more parts may have been 'concertos' because they approximated the scoring, if not the style, of solo and ripieno concertos, most of which were performable with only four to six musicians.[35]

33 Stölzel, quartets for oboe, violin, horn and continuo (D-Dlb, Mus. 2450-Q-5 and Q-6); Heinichen, quartet for flute or violin, bassoon, bass and continuo (D-ROu, Mus. saec. XVII.45.[14]); Molter, trios for flute and violin or two flutes with continuo MWVX/12–16; Hesse, trio for oboe, viola da gamba and continuo (D-HRD, Fü 3605a, incomplete); and anonymous, trio for flute, violin and continuo (D-ROu, Mus. saec. XVIII.47.[12]). Another exceptional case proving the rule that 'Sonata' normally supersedes 'Concerto' is a set of manuscript parts containing Telemann's quartets TWV43:D6 and d3 (D-WD, Ms. 582, mistakenly attributed to 'Hendel'), in which 'Trio 2' has been crossed out in favour of '2 Concerten à 4'. See also note 62 below.

34 Telemann, TWV44:2 and 44:15 (both probably spurious); 43:C2, D4, D8, d2 (D-DS source), G11 (D-ROu source), A4 (D-DS and D-Dlb sources) and h3; 42:D15 (D-Dlb, Mus. 2392-Q-31), e7 (D-Dlb, Mus. 2392-Q-37) and F4; 'Büchler', quartets for flute, oboe, violin and continuo and for flute, two violins and continuo (D-ROu, Mus. saec. XVIII.10.[3] and 10.[4]); Fasch, quartets FWV L:C1 (D-Dlb, Mus. ms. 290/8) and L:C3 (D-ROu, Mus. saec. XVIII.14.[2]); Hasse and Stuylck, quartets for oboe, chalumeau, bassoon and continuo (D-Dlb, Mus. 2477-O-4 (title on wrapper from *c*1765) and D-ROu, Mus. saec. XVIII.59.[13]); Heinichen, quartet for flute, bassoon/cello, cello and continuo (D-Rou, Mus. saec. XVII.18.14.[19]); anonymous, quartet for violin, two flutes and continuo (D-ROu, Mus. saec. XVII.18.51.[44]) and trios for flute, violin and continuo (D-ROu, Mus. saec. XVII.18.51.[33a] ('Concertino à 3 Stromenti'), XVII.18.51.[43] and XVIII.66.[5]). Additionally, Swack ('On the Origins', 406, note 59) calls attention to a Bodinus 'Concerto . . . à 4 Instr:' for violin, two flutes, cello and cembalo (D-ROu, Mus. saec. XVIII.8.[17]).

35 This second conclusion affirms and extends Swack's observation ('On the Origins', 379) that 'most [*Sonaten auf Concertenart*] in four or more obbligato parts seem to have been considered concertos'. On Vivaldi's terminology see Karl Heller, 'Italienische Kammermusik in variabler Besetzung: Antonio Vivaldis Concerti für Kammerensemble', in *Der Einfluß der italienischen Musik in der ersten Hälfte des 18. Jahrhunderts* (Konferenzbericht der 15. wissenschaftlichen Arbeitstagung Blankenburg/Harz, 19.-21. Juni 1987), Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts, volume 34 (Magdeburg: Rat des Bezirkes, 1988), 35. Vivaldi appears to have regarded the four-voiced (and *auf Concertenart*) RV779 and 801 as sonatas because of their four-movement plan. See Michael Talbot, 'Vivaldi's Quadro?: The Case of RVAnh. 66 Reconsidered', in *Italienische Instrumentalmusik des 18. Jahrhunderts: Alte und neue Protagonisten*, ed. Enrico Careri and Markus Engelhardt (Laaber: Laaber, 2002), 20–21. I am grateful to Professor Talbot for calling my attention to this essay.

Why were titles sometimes changed from 'Concerto' to 'Sonata'? Probably because by the 1720s the consort meaning of 'concerto' was rapidly falling into disuse as the term became increasingly associated with works featuring tutti-solo opposition, ritornello structures, ripieno string doublings and so on. Thus when composers published their three- and four-part 'concertos' during the 1730s, it is likely that they could count on their audience to associate them with the solo concerto. A similar terminological shift may be observed in the case of the word 'sinfonia', which by the 1720s was seldom applied to concertos and sonatas. This is presumably why, on a title page to a quartet for two oboes, bassoon and cembalo by 'Werner', the designation of 'SINFONIA' has been crossed out and replaced by 'Sonata' in another hand.[36]

One name for the sonata that appears to have fallen by the wayside quite early in the eighteenth century is 'concerto da camera'. But this has not prevented it, along with the equivalent 'Kammerkonzert' and 'chamber concerto', from gaining wide currency in the critical literature on Vivaldi's twenty or so works in concerto style for two to six instruments and continuo – even though the thoroughly modern 'Concerti senza orchestra', 'Concerti für Kammerensemble' and 'Concerti senza Ripieno' have been proposed as more satisfactory labels for this music.[37] The term has also been applied to German works as diverse as the Second, Third and Sixth Brandenburg Concertos, the Concerto in C major for two harpsichords, BWV1061a, and the *Sonaten auf Concertenart* TWV43:D1 and G1.[38] Swack remarks that 'the line between the *Sonate auf Concertenart* and the chamber concerto is fine indeed' and uses these terms and 'concerto à 3' synonymously. In speculating why Scheibe's discussion of the *Sonate auf Concertenart* is *sui generis*, she reasons that 'most theorists probably considered such works to be chamber concertos'.[39]

What eighteenth-century theorists such as Quantz, Sulzer, Türk and Koch actually understood by 'concerto da camera' and 'Kammerkonzert' was a concerto for one soloist and accompanying strings, as opposed to a concerto with multiple soloists (a 'concerto grosso').[40] Consider the discussion by Quantz, who is alone in stipulating that 'Kammerconcerte' may have accompaniments that are large ('stark') or small ('schwach'), that is, with or without extensive ripieno doublings:

> *Concertos* with one concertante instrument, or so-called *chamber concertos*, are also of two classes. Some demand a large accompanying body, like the concerto grosso, others demand a small one. And if this distinction is not made, neither type produces the desired effect. The class to which a concerto belongs may be perceived from the first ritornello. One that is composed seriously, majestically and more harmonically than melodically, in which many unison passages are interspersed, and in which the harmony does not change by quavers or crotchets but by half and whole bars, must have a large accompanying body. A ritornello that consists of fleeting, jocular, gay or singing melodies and has quick changes of harmony, produces a better effect with a small accompanying body . . .

36 D-HRD, Fü 3658a.

37 See, among recent discussions of the repertory, Noriko Ohmura, 'I "concerti senza orchestra" di Antonio Vivaldi', *Nuova rivista musicale italiana* 13 (1979), 119–149; Karl Heller, 'Italienische Kammermusik', and *Antonio Vivaldi: The Red Priest of Venice*, trans. David Marinelli (Portland, OR: Amadeus, 1997), 188–192; Michael Talbot, *Vivaldi* (New York: Schirmer, 1992), 126–127, 183–184; and Cesare Fertonani, *La musica strumentale di Antonio Vivaldi* (Florence: Olschki, 1998), 223.

38 Hofmann, 'Zur Fassungsgeschichte des zweiten Brandenburgischen Konzerts', 185–192; Heller, 'Italienische Kammermusik', 43, and *Antonio Vivaldi*, 92; Talbot, *Vivaldi*, 127. Hans Eppstein ('Konzert und Sonate', in *Bachs Orchesterwerke*, 145–149) also considers several of the Brandenburg Concertos to be 'Kammerkonzerte', but does not identify the works in question.

39 Swack, 'On the Origins', 382, 412.

40 See Erich Reimer, 'Concerto/Konzert', in *Handwörterbuch der musikalischen Terminologie*, ed. Hans Heinrich Eggebrecht (Stuttgart: Franz Steiner, 1973), 12. Scheibe and other writers before Quantz do not use the terms 'concerto da camera' and 'Kammerkonzert'.

> Anybody who knows how to write a concerto of this kind [a *serious* concerto *for a single solo instrument* with a *large accompanying body*] will find it easy to fashion a jocular and playful *little chamber concerto*. Thus it would be superfluous to deal with it separately here.[41]

On the few occasions when early eighteenth-century musicians called a specific work 'concerto da camera' or the like, it was mostly to describe a solo concerto with accompanying strings in three, rather than the usual four, parts. This is true of two concertos by Johann Georg Pisendel, who balances a solo violin with 'violini unisoni' (two performing parts), viola (two performing parts) and continuo.[42] Similarly, a cello concerto by Antonio Caldara with a ripieno of two violins and continuo is transmitted at Wiesentheid as a 'Concerto per Camera', and an anonymous concerto for flute, two violins and continuo (misattributed to Vivaldi and catalogued as RV89) is called 'Concerto di Camera à 4' in a Stockholm manuscript.[43] The sole 'Concerto di Camera' by Telemann, TWV43:g3, is scored for recorder, two violins that play mostly in unison and continuo.[44] Stylistically, none of these works makes any nod toward the sonata. Rather, they belong to a not inconsiderable repertory of German and Italian solo concertos with reduced string accompaniment, which includes the Fifth Brandenburg Concerto (ripieno of violin, viola and continuo); seven Quantz flute concertos (QV4:1–7) and a Fasch oboe concerto (FWVL:G3), all lacking viola parts; several works by Molter (see below); and a dozen other works by Telemann (ripieno of divided violins, or (unison) violin(s) and viola, or two violas with continuo: TWV51:D5, F2, f2, G1, G9, Anh. G1, A5; 52:D4, a1; 53:D3, F1).[45] Such works appear to echo a tendency in the Roman and Neapolitan concerto repertories to omit viola parts, which were apparently *de rigueur* only in published concerto collections.[46] In both eighteenth-century theory and practice, then, a 'concerto da camera' was a solo concerto, especially one with a small number of players or parts in the 'orchestra'.

Even more sonata-like in their scoring are concertos with a two-part ripieno or 'Concerti à 3'. Besides TWV43:g3, there are three Telemann concertos for one or two soloists, violins in unison and continuo: the concerto/sonata for two chalumeaux, TWV43:F2/52:F5, referred to above, and the violin concertos, TWV51:F3 and G6/G6a.[47] Not surprisingly, modern critics are divided over what to call these works. Siegfried Kross

41 Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752; reprinted Kassel: Bärenreiter, 1992), 295 (§32–33), 300 (§41); translation adapted from Edward R. Reilly, *Johann Joachim Quantz: On Playing the Flute*, second edition (New York: Schirmer, 1985), 311, 315.

42 It is conceivable that the title 'Concerto da Camera' was intended to indicate the work's unsuitability for performance in the Catholic court church, where concertos and sonatas by Pisendel and his colleagues were often performed during Mass (another Pisendel concerto is entitled 'Concerto. a 5. da Chiesa'). Descriptions of the manuscripts in question (concertos da camera: Mus. 2421–0-12 and 2421-O-13; concerto da chiesa: Mus. 2421-O-11) are given in Fechner, *Studien zur Dresdner Überlieferung,* 281–284. Fechner also proposes that 'da camera' refers to the undivided ripieno violins.

43 For a description of the Caldara source (D-WD, Ms. 508) see Zobeley, ed., *Die Musikalien der Grafen von Schönborn-Wiesentheid,* volume 2, 40.

44 Here the title could also refer to the work's generic status as a concerto-suite, in which a binary ritornello-form movement is followed by a series of recorder-dominated dance movements. One might cite Molter's 'Concerto di Camera' MWVVI/23 for oboe, two violins, viola and continuo as a counterexample, though the title of 'Concertino' in copies of other Molter works for solo melody instrument, violin, viola and continuo would appear to be an equivalent term to 'Concerto da camera'.

45 For details of the Quantz works see Horst Augsbach, *Johann Joachim Quantz: Thematisch-systematisches Werkverzeichnis* (Stuttgart: Carus, 1997). In an apparent effort to explain the unusual scoring of these 'Concerti à 4', Augsbach (xii) makes the unfounded suggestion that they are arrangements of lost quartets.

46 See Paul Everett, *The Manchester Concerto Partbooks*, 2 volumes (New York: Garland, 1989), volume 1, 251–255; and Douglass Green, 'Progressive and Conservative Tendencies in the Violoncello Concertos of Leonardo Leo', in *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His Seventieth Birthday*, ed. H. C. Robbins Landon and R. E. Chapman (London: George Allen and Unwin, 1970), 263.

47 TWV51:F3 and G6, probably composed during the period 1708–1716, are labelled 'Concerto à 3' in their Darmstadt sources. The former work has been published as *Georg Philipp Telemann: Concerto per Violino in F*, ed. Wolfgang

omitted all four from his thematic catalogue of Telemann's concertos, implying that they are sonatas.[48] The *Telemann-Werkverzeichnis*, on the other hand, categorizes the recorder work as a quartet, the double chalumeaux work as both a quartet and a concerto (mirroring the conflicting genre designations in the manuscript source) and the solo violin works as concertos. Swack considers TWV43:F2/52:F5 and 51:G6/G6a to be *Sonaten auf Concertenart*, while Wolfgang Hirschmann views them and TWV51:F3 as concertos; neither addresses the status of TWV43:g3.[49] Despite their outward appearance as trio sonatas, these works inhabit the stylistic world of the concerto, where multiple players commonly converge on a single melodic line ('violini all'unisoni'), tutti-solo oppositions persist throughout each movement and imitative dialogue between solo and tutti is minimized.[50] Texturally, they register as instrumental analogues to the operatic aria for voice, unison strings and continuo.

RE-IMAGINING THE SONATA (CONCERTO)

Let us turn now to the music itself, first with a brief survey of concerto-style sonatas composed in Germany from the 1710s to the 1740s. This survey will not only supplement that provided by Swack but also introduce us to several composers who have yet to figure in the story of the *Sonate auf Concertenart*. Their widely differing responses to the concerto seem to validate the broad language of Scheibe's description; a number of works, for example, make their generic point with little or no reference to ritornello form. Although the music is decidedly uneven in quality, one is struck by its diverse instrumentation and geographical breadth, from which it appears that the sonata in concerto style was well known in south German musical circles.

We begin with several works by Johann Christian Schickhardt (*c*1682–1762) which, if they do not impress us as fully fledged *Sonaten auf Concertenart* in Scheibe's terms, speak to the impact that Italian concertos had on the sonata during the 1710s. Schickhardt, active before 1720 in the Netherlands and Hamburg, published twenty-six *opera* of instrumental chamber music (sonatas in two to four parts, airs, dances and instrument methods) in Amsterdam between 1709 and 1727. Not surprisingly, the 'Concertos' Opp. 13 (*c*1710–1712) and 19 (*c*1713–1715) are the most fully scored.[51] Of particular interest is the Op. 19 set for four recorders and continuo, works that seemingly go out of their way to refer to the concerto. Although all six concertos are in four movements, they begin with a fast movement alluding to the concerto through a distinctive opening ritornello that may (Nos 1 and 6) or may not (Nos 2 and 3) return later in the movement, or by a relatively clear-cut alternation of solo and tutti textures featuring violinistic figuration in the solos (Nos 4 and 5). However, no movement corresponds to 'textbook' ritornello form, Vivaldian or otherwise, as Schickhardt seems uninterested in pursuing the implications of his initial structural patterns. Further signifying the concerto are such stereotypical devices as the unison ritornello (No. 2) and opening hammerstrokes (No. 3), as well as other gestures evocative of a massed string sound. Such formal, textural and gestural features are, of course, not altogether absent in more conventional sonatas. But presented in combination, under the banner of 'concerto' and within the context of a five-part scoring, they convey a generic message that could not have been wholly lost on Schickhardt's audience – especially in Amsterdam, where Italian concertos were regularly

Hirschmann (Stuttgart: Carus, 2003). TWV51:G6a is an arrangement, with added viola, of movements from both works. It appears to have been fashioned by Pisendel at Dresden during the 1720s or early 1730s.

48 *Das Instrumentalkonzert bei Georg Philipp Telemann* (Tutzing: Hans Schneider, 1969), 123–172.

49 Swack, 'On the Origins', 382–387; Hirschmann, 'Telemanns Konzertschaffen', 88–89; *Studien zum Konzertschaffen von Georg Philipp Telemann* (Kassel: Bärenreiter, 1986), 120–124; and *Concerto per Violino in F*, 2.

50 However, in the last two movements of TWV43:F2/52:F5 the violins interact in a more sonata-like fashion with the two chalumeaux.

51 For an extensive account of Schickhardt's life and publishing activities see David Lasocki, 'Johann Christian Schickhardt (*c*1682–1762): A Contribution to His Biography and a Catalogue of His Works', *Tijdschrift van de Vereniging voor nederlandse Muziekgeschiedenis* 27 (1977), 28–55. I am indebted to Professor Lasocki for sharing with me his unpublished transcription of Schickhardt's concerto Op. 13 No. 2.

issued by his publisher, Estienne Roger. Indeed, if there was any place in the 1710s where composers and audiences could establish generic contracts relating to the sonata and concerto, it was surely Amsterdam.[52]

Returning to the lute repertory, at least one *Sonate auf Concertenart* was composed by Baron, who held various positions in Thuringia and Saxony before spending the latter portion of his career in the service of Frederick the Great. His G major 'Duetto' for flute and lute, a work that appears to have circulated in Leipzig while Bach was living there, opens with an Allegro in ritornello form.[53] This brief movement includes three statements of a modular ritornello (I–V–I) and two solo episodes, the first highlighting the flute and the second highlighting the two instruments in turn. Interestingly, the first episode is marked 'Solo' in the flute part. Here Baron – or at least the unidentified copyist of the manuscript – seems to be signalling to the performer an important change in his or her role, which of course implies something about the genre of the movement. Baron's colleague, the lutenist Adam Falckenhagen (1697–1754), also experimented with blending elements of the sonata and concerto. Employed at Weissenfels, Jena, Weimar and Bayreuth, Falckenhagen published two collections of concertos for lute, treble instrument (flute, oboe or violin) and cello between 1741 and 1743.[54] The twelve works take the form of four-movement trio sonatas in which the quick second movement is a cross between rounded binary and ritornello forms. In these hybrid structures the lute begins with a lengthy unaccompanied solo, after which the treble instrument and cello repeat the opening material. This and subsequent alternations in texture between solo lute and the full ensemble are indicated in the lute part by markings of 'solo' and 'tutti'. In the second half of the movement the opening material is presented in the dominant and tonic, with intervening episodes sometimes placing the treble instrument in the role of soloist.

Two 'concertos' for flute or violin and obbligato cembalo by the Nuremberg organist Johann Matthias Leffloth (1705–1731) underscore the intimate connection between the obbligato keyboard trio and the *Sonate auf Concertenart* observed by Swack in roughly contemporary works by Bach, Sebastian Bodinus, Christoph Förster, Johann Gottlieb Graun, Quantz and Telemann.[55] Around 1730 Leffloth published a D major *Concerto per il Cembalo oblig: con Flauto Traversa ò Violino*, and about 1734 there followed a posthumous publication of his F major *Concerto per il Cembalo concertando con Violino*.[56] Both concertos are laid out as four-movement works in the contemporary mixed taste: two imitative slow movements in the Italian style

52 Similar to Schickhardt's concertos are Johann Christoph Pepusch's Op. 8 'Concerts' for two recorders, two flutes (or oboes or violins) and continuo (Amsterdam: Jeanne Roger, 1718), and several Telemann 'Concertos' likely to have been written during the first decade of the eighteenth century: TWV44:41 and 44:42, for two recorders, two oboes, two violins and continuo, and TWV44:43, for three oboes, three violins and continuo. All of these works employ antiphonal contrast, rather than ritornello form or tutti–solo opposition, as an organizing principle, though the final movement of Pepusch's third concerto seems influenced by ritornello form. It is possible, as I have argued above, that the title 'concerto' for these works refers more to their status as large ensemble pieces than to their kinship with the Italian concerto.

53 For a facsimile of the manuscript (B-Br II 4087/3) with an introduction by Andreas Schlegel see *Music for the Lute: Ernst Gottlieb Baron and Sylvius Leopold Weiss* (Peer: Alamire, 1992). According to Schlegel, this set of parts served as a house copy for the Breitkopf firm, before which it may have belonged to Luise Adelgunde Victorie von Gottsched, wife of the Leipzig University professor of literature Johann Christoph Gottsched.

54 *Sei Concerti à Liuto, Traverso Oboe ò Violino e Violoncello . . . Opera terza* (of which only the lute part is extant) and *Sei Concerti à Liuto, Traverso Oboe ò Violino e Violoncello . . . Opera Nuova* (Op. 4), both published by Johann Ulrich Haffner in Nuremberg. For facsimiles of the surviving sources, information relating to Falckenhagen's biography and publishing activities and a list of his works see *Adam Falckenhagen: Gesamtausgabe*, ed. Joachim Domning, volumes 3 and 4 (Hamburg: Joachim Trekel[, 1982 and 1985]).

55 'On the Origins', *passim*.

56 Both prints appeared in Nuremberg without publisher's name or date. Concerning Leffloth's life and the chronology of his publications see Douglas A. Lee, 'Leffloth, Johann Matthias', in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2000), volume 14, 476. The two concertos are discussed briefly in Alfred Wierichs, *Die Sonate für obligates Tasteninstrument und Violine bis zum Beginn der Hochklassik in Deutschland* (Kassel: Bärenreiter, 1981), 174–176.

surrounding a fast second movement that alludes to the concerto, and a concluding French dance. The fast movements, in fact, are idiosyncratic concertante fugues in which the second episode takes the form of a solo for the harpsichord during which the flute or violin falls silent. These solos are substantial and virtuosic, with fashionable hand crossings and triplet figures emerging at their midpoints. Not only the F major solo, but virtually all the material in the movement – including the subject's hammerstrokes and sequential *Fortspinnung,* as well as the figuration dominating both the exposition and the episodes – is strongly informed by the solo concerto. Whether Leffloth's concertos had much of an impact on his contemporaries is hard to say. But it is worth noting that both Bach and Scheibe could have encountered them at Leipzig, where they were sold at the bookfair in 1731 and 1738.[57]

So far unclaimed by modern commentators as composers of *Sonaten auf Concertenart* are the Saxons Stölzel and Fasch, both of whom wrote sonatas that strongly allude to the concerto. The first movement of Stölzel's 'Quadro' in G major for two violins, cello and cembalo features a structure that at least in its broad outlines resembles ritornello form: a tonally closed period filled with contrasting ideas returns later in the movement, abbreviated and at different pitch levels, in alternation with brief episodes featuring the cello as soloist.[58] However, because the movement is dominated by the 'ritornello', itself featuring soloistic passage-work in the cello part, one is left with only a weak sense of the movement as a solo concerto. As for Fasch, it is mildly surprising, given his interest in the concerto and his close contact with the Dresden court, that none of his sonata movements is in anything approximating ritornello form. Yet Sandra Mangsen argues persuasively that the four-movement 'Sonata' in G major for flute, two violettas or recorders and continuo, FWVN:G1, is in concerto style insofar as it establishes the flute as soloist and the violettas/recorders as accompanists.[59] This opposition remains in effect throughout the first, second and fourth movements, despite passages in which the flute temporarily assumes membership in the 'tutti'.

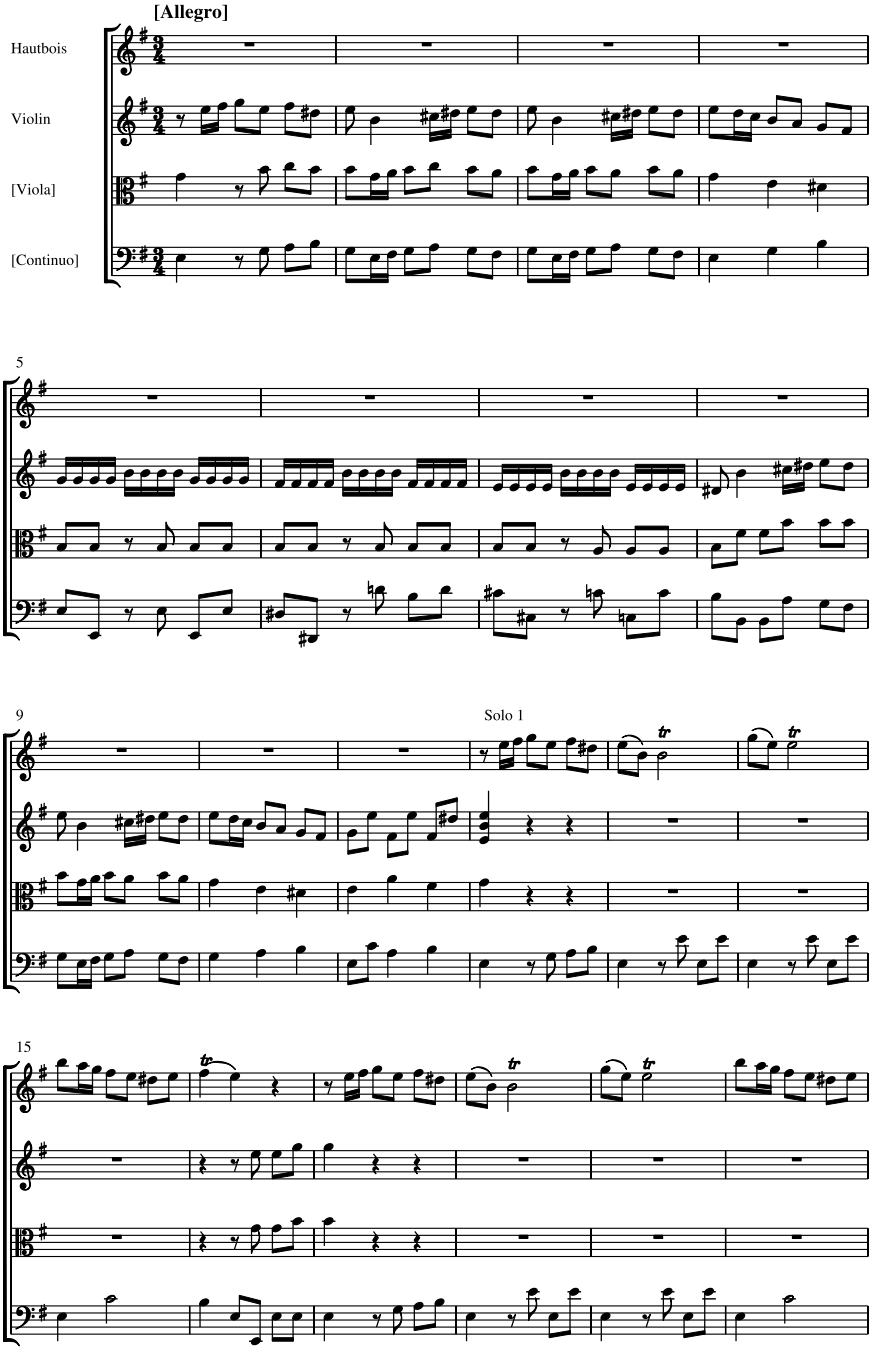
One of the most important German composers to work largely outside the Thuringia-Saxony region during the early eighteenth century was Johann Melchior Molter (1696–1765), violinist and Kapellmeister at the Karlsruhe court of Margrave Karl-Wilhelm of Baden-Durlach from 1717 to 1733 and again from 1743 until his death.[60] During his first period at Karlsruhe, he composed thirteen works entitled 'Sonata à 4dro' for 'conc[ertato]' flute, oboe, violin or treble viol with an accompaniment of violin, viola and continuo (MWVIX/1–9, 16, 19–21). Each is laid out in three brief movements, the first and third of which are usually in ritornello form with sharply defined solo and tutti roles. At times, however, the line separating these roles unexpectedly goes out of focus. Example 3 gives the beginning of the 'Sonata à 4dro' in E minor for oboe,

57 Albert Göhler, *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien*, Part 3 (Leipzig, 1902; reprinted Hilversum: Frits A. M. Knuf, 1965), 11. The D major concerto was later advertised in the Breitkopf thematic catalogue (Part 3, 1763, page 13: 'II. Sonate del Sigr. Leffloth, a Cl. ob. c. V') along with a second work in G major for the same scoring, which has apparently been lost. See *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements, 1762–1787*, ed. Barry S. Brook (New York: Dover, 1966), col. 127.

58 D-B, Mus. ms. 5378.

59 'Soloists and Accompanists in Six Quartets by Johann Friedrich Fasch', in *Johann Friedrich Fasch und sein Wirken für Zerbst* (Bericht über die Internationale Wissenschaftliche Konferenz am 18. und 19. April 1997 im Rahmen der 5. Internationalen Fasch-Festtage in Zerbst), Fasch-Studien, volume 6, ed. Konstanze Musketa and Barbara Reul (Dessau: Anhaltische Verlagsgesellschaft, 1997), 291–311. The second movement is considered 'similar to the concerto in terms of formal design' by David A. Sheldon, 'The Chamber Music of Johann Friedrich Fasch' (PhD dissertation, Indiana University, 1968), 137–139. Although the quartet is transmitted in a single set of parts (probably sent by Fasch from Zerbst to Darmstadt after 1722), it may have circulated more widely, albeit anonymously, through the Breitkopf thematic catalogue (Supplement 1, 1766, page 46: 'Quattro, a Flauto trav. 2 Violette ou 2 Flute a bec col Cembalo'.) See Brook, ed., *The Breitkopf Thematic Catalogue,* col. 246.

60 Molter, who was born in Eisenach, became Kapellmeister in 1722. Aside from a period as Kapellmeister to Duke Wilhelm Heinrich of Saxe-Eisenach (1734–1742) and trips to Italy (1719–1721 and 1737–1738), he spent his entire career at Karlsruhe. For details of Molter's life and a non-thematic catalogue of his works (the source for the MWV numbers given below) see Häfner, *Der badische Hofkapellmeister Johann Melchior Molter*, 7–80, 243–262.



Example 3 Molter, MWVIX/19, bars 1–29 (D-KA, Mus. Hs. 484)

violin, viola and continuo, MWVIX/19, as transmitted in Molter's composing score. Following the opening ritornello, the solo oboe enters to the accompaniment of the bass and written-out continuo chords in the strings. But beginning in bar 22, the oboe and violin trade off figuration in a manner suggestive of the trio sonata. After this passage the violin steps back into its role as ripienist and the movement proceeds as a

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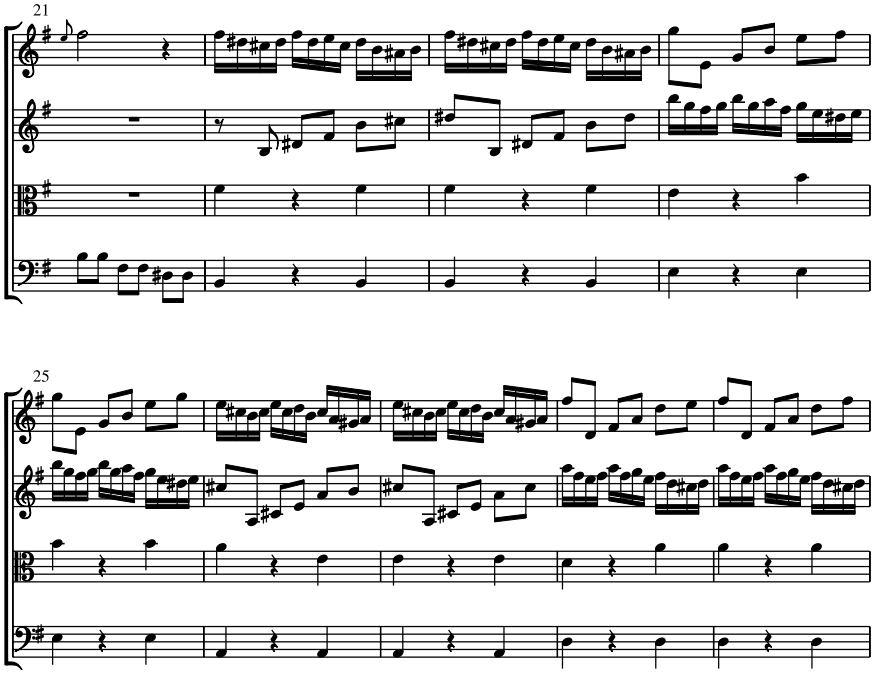

Example 3 *continued*

'normal' concerto allegro. As revealing as this example is of Molter's interest in breaking down the distinction between concerto and sonata (or at least between solo and tutti), it is actually one of few such textures in his quartets, most of which are stylistically indistinguishable from his solo concertos in the standard five voices.[61] He may have considered these works sonatas primarily because of their relatively modest scoring and dimensions. Yet copyists producing sets of parts to them some years later interpreted their generic status differently, relabelling them 'Concerto' or 'Concertino'.[62]

It is tempting to think that Molter's quartets/concertos inspired, or were inspired by, the published *Sonaten auf Concertenart* of his Karlsruhe colleague Bodinus.[63] Whatever the case, Bodinus's interest in the genre could have been sparked during his service at the Württemberg-Stuttgart court (1723–1728), where at least one sonata in concerto style was performed by the Hofkapelle. Among the anonyma at the Universitätsbibliothek in Rostock is an untitled trio in F major for flute, violin and cello concluding with an

61 In the finales to MWVIX/2 and IX/20 the soloist and ripieno violin also engage in sonata-like imitation. I hasten to add, however, that the practice of occasionally drawing a second soloist from the accompanying body of strings is not uncommon in early solo concertos and it may be this practice to which Molter refers in the movements in question. Nevertheless, the presence of such imitation in a concerto-like 'Sonata' somewhat muddies the generic waters.

62 A case in point is the 'Sonata à 4dro' for solo treble viol, MWVIX/6. The work is called a 'Sonata' by the copyist who prepared an early set of parts, presumably under Molter's supervision, for an arranged version with flute soloist (MWVIX/14). But a further set of parts dating from 1743 or later (MWVIX/10) calls the work a 'Concerto' and the wrapper that now contains Molter's score and both sets of parts bears the title 'Concertino'. Interestingly, the later parts were intended for performance with doubled strings, as they include two for 'Violino di rinforzo' and 'Basso di rinforzo', which double respectively the violin and 'Violoncello' during tutti passages in the outer movements. Similar terminological discrepancies are found in the sources for MWVIX/7 (MWVX/11 and X/21), IX/9 (MWVIX/12 and IX/15) and IX/13.

63 On Bodinus's works see Swack, 'On the Origins', 406–407. The two composers were on friendly terms, for Molter twice stood godfather to Bodinus's children (Häfner, *Der badische Hofkapellmeister Johann Melchior Molter*, 38, 126).

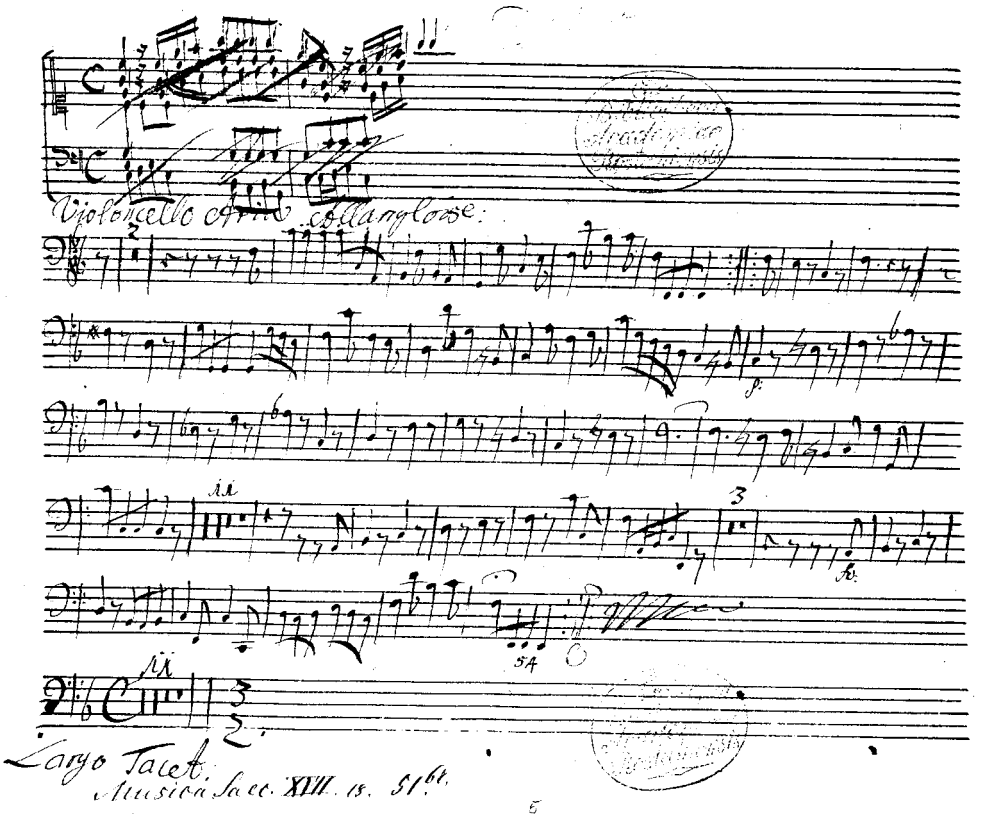

Figure 1 First page of the cello part to an anonymous trio for flute, violin and cello (D-Rou, Mus. saec. XVII.18.51.[67]). Reproduced by permission of the Universitätsbibliothek, Rostock

auf Concertenart movement inexplicably labelled 'Allegro Angloise'. The manuscript parts, belonging originally to the music collection assembled by Prince Friedrich Ludwig of Württemberg-Stuttgart between 1716 and 1731, are in the hand of an unidentified scribe whose copying job appears to have been done in some haste.[64] In the third movement the violin takes the role of soloist in each of the three episodes, playing scalar and broken-chord figurations to the accompaniment of the flute and cello. Considerable textural interest attaches to the first and third episodes, where the flute momentarily shakes off its accompanimental role to engage the violin in trio-like imitation or to play with it in thirds and sixths. On the whole, the work reveals the hand of a competent, if somewhat unimaginative, composer.

But more interesting than the trio itself is what the manuscript *almost* contained. Crossed out on the top two staves of the cello part are the first one and a half bars of a keyboard work notated by a different copyist in soprano and bass clefs (Figure 1). This turns out to be the beginning of an otherwise unknown transcription of Vivaldi's Concerto in E major for violin and strings, RV265 (Op. 3 No. 12), also transcribed by Bach at Weimar (BWV976). The fragment departs significantly from Bach's version and from a lost

64 D-ROu, Mus. saec. XVII.18.51.[67]. The work may be a pastiche, for the movements in the treble parts are numbered and the movement order is unusual: a binary giga ('Aria All'angloise'), a lyrical Largo for flute with chordal accompaniment supplied by the violin (cello tacet) and the concerto movement. Although one of the treble parts is headed 'Flaute Traverse', its low tessitura and a number of middle Cs in the outer movements suggest that it was originally intended for oboe.

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anonymous transcription of the same concerto formerly at Darmstadt.[65] To its right is a partially erased attribution (relating to the arrangement or to the trio?), aborted after 'Del' and the beginning of what may have been the first letter of the composer's name. If nothing else, the Vivaldi fragment vividly underscores the familial relationship between keyboard arrangements of concertos and sonatas in concerto style. For here an *einstimmiges Concert* and a *Sonate auf Concertenart* share the same page.

THE VIVALDI CULT AT DRESDEN AND THE ORIGINS OF THE *SONATE AUF CONCERTENART*

Although composers in many parts of Germany wrote sonatas in concerto style, the Thuringia-Saxony region is especially well represented by such works. Indeed, Swack reveals the Dresden Electoral court to have been an important locus for the genre from the mid-1710s through the 1730s.[66] Not only were trios and quartets in concerto style written by resident composers such as Heinichen, Quantz and Jan Dismas Zelenka, but similar works by composers with connections to the court, including Carl Heinrich Graun, Telemann and Vivaldi, were performed by the Hofkapelle as well.[67] This local fascination with integrating concerto and sonata is traced by Swack to the dual influences of Vivaldi's chamber concertos and his concertos in more conventional scorings. Representative of this repertory and perhaps especially influential, in her view, are two of the former works with Dresden sources: the 'Concerto' in G minor for flute, oboe, violin, bassoon and continuo, RV107, and the 'Suonata' in C major for oboe, violin and obbligato organ, RV779. The recent dating of the autograph score of RV779 to between 1706 and 14 December 1709 means that it could easily have been brought to Dresden from Venice by the violinist Pisendel following his studies with Vivaldi in 1716–1717. Alternatively, it may have accompanied the sixteen-year-old Saxon Crown Prince Friederich August II on his return to Dresden from a 1712 visit to the Pietà in Venice.[68] In either case, Vivaldi's sonata would have been in the chronological position to spawn imitations by Dresden composers.

But it would be well to sound a note of caution here, for in the absence of performing material copied in Dresden, we cannot confirm that RV779 was actually heard at court. And if the score was indeed presented by Vivaldi to Friedrich August, it would almost certainly have remained in his personal collection, and thus probably inaccessible to court musicians. RV107, on the other hand, is transmitted in a Dresden set of parts copied by the court scribe Johann Gottfried Grundig (also known as Dresden Copyist A) during the late 1720s or early 1730s.[69] It would therefore have belonged to the music collection of the

65 On the Darmstadt manuscript (D-DS, Mus. ms. 5067), the relationship of which to BWV976 is unclear, see *Neue Bach Ausgabe* V/11, *Kritische Bericht*, ed. Karl Heller, 80; and Heller, *Die deutsche Überlieferung der Instrumentalwerke Vivaldis* (Leipzig: VEB Deutscher Verlag für Musik, 1971), 190 (including an incipit of the first movement).

66 Swack, 'On the Origins', 373–381, 390–399. It is important to recognize, however, that a great many German composers active during the first half of the eighteenth century spent time in this geographical area for their education or as professional musicians employed by a municipality or court. A partial list of composers who resided for a time in Thuringia or Saxony before 1750 reads almost like a *Who's Who* of German music: C. P. E. Bach, J. S. Bach, W. F. Bach, J. F. Fasch, C. H. and J. G. Graun, Graupner, Hasse, Heinichen, Molter, Quantz, Stölzel, Telemann and Zelenka – most of whom worked at Dresden or had strong connections to the court. Given this line-up, it is not surprising that Dresden and environs was an important centre for the *Sonate auf Concertenart*, as indeed it was for virtually every other musical genre.

67 To the Dresden repertory of quartets *auf Concertenart* may be added Quantz's Quartet in D major for flute, violin, viola and continuo, a work apparently composed during the 1720s. See Mary Oleskiewicz, 'Quantz's *Quatuors* and Other Works Newly Discovered', *Early Music* 31/4 (2003), 496–500.

68 Michael Talbot, 'A Vivaldi Sonata with Obbligato Organ in Dresden', in *Venetian Music in the Age of Vivaldi* (Aldershot: Ashgate, 1998), 82–103, and addenda and corrigenda, 5. See also Micky White, 'Biographical Notes on the "Figlie di coro" of the Pietà Contemporary with Vivaldi', *Informazioni e studi vivaldiani* 21 (2000), 93.

69 The paper in the parts (D-Dlb, Mus. 2389-Q-9), bearing a crowned double-eagle watermark, was in use at the Dresden court during the decade 1725–1735. See Steven Zohn, 'Music Paper at Dresden and the Chronology of Telemann's

Hofkapelle and been performed by its musicians. Yet Paul Everett's dating of the Turin autograph score of RV107 to 1720 would seem to rule out the possibility of the work's having arrived in Dresden much before the copying of the parts; it may well have been among those works sent by Vivaldi to the court during the 1720s and 1730s, that is, somewhat after the earliest Dresden *Sonaten auf Concertenart* were composed by Heinichen and Zelenka.[70] The same may be true of two further Vivaldi sonatas in concerto style copied by Dresden Copyist D (Johann Gottlieb Morgenstern or Johann Georg Kremmler) and Grundig: the Trio in D major for flute, violin and continuo, RV84, and the Trio in D minor for flute, violin, partially obbligato bassoon and continuo, RV96.[71]

Striking though it may be that all four Vivaldi sonatas/chamber concertos in three to five parts transmitted at Dresden are *auf Concertenart,* their relationship to similar works by German composers proves rather difficult to gauge. Michael Talbot, however, has hypothesized a direct relationship: the 1716–1717 Venetian visit by Pisendel and several of his colleagues in the Dresden *Kammermusik* could have been the catalyst for the creation of Vivaldi's chamber concertos. If so, it follows that lost source material for RV84, 96 and 107 might have been brought back to Dresden in 1717, then remained in the private collection of Pisendel or another musician until court copyists were instructed to add the works to the Hofkapelle's repertory a decade or more later. Talbot also suggests that the Sonata in C major for flute, oboe, bassoon and continuo, RV801 (formerly RVAnh. 66), copied at Herdringen around the 1720s (the only non-Dresden German source for a Vivaldi chamber concerto), could also have had some impact on the *Sonate auf Concertenart*.[72] Despite a lack of supporting evidence, both of these scenarios are plausible. Yet unless we are willing to imagine earlier repertories of Vivaldi chamber concertos at Dresden and elsewhere in Germany – repertories that have vanished practically without a trace – it would appear that such works played a less than decisive role in the development of the *Sonate auf Concertenart*. Thus Vivaldi's works and those of his German contemporaries may be seen as parallel, rather than directly related, responses to the solo concerto.[73]

This view is borne out by additional concerto-style sonatas at Dresden by Albinoni, Handel and Telemann, none of which appears to have taken Vivaldi's chamber concertos as models. Albinoni's Sonata in B flat for violin and continuo is transmitted in an autograph composing score inscribed to Pisendel during

Instrumental Music', in *Puzzles in Paper: Concepts in Historical Watermarks* (Essays from the International Conference on the History, Function and Study of Watermarks, Roanoke, Virginia), ed. Daniel W. Mosser, Michael Saffle and Ernest W. Sullivan II (New Castle, DE: Oak Knoll Press, and London: The British Library, 2000), 132–133.

70 Paul Everett, 'Towards a Vivaldi Chronology', in *Nuovi studi Vivaldiani: edizione e cronologia critica delle opere*, ed. Antonio Fanna and Giovanni Morelli, 2 volumes (Florence: Olschki, 1988), volume 2, 754. On Vivaldi's supplying of the Dresden court with concertos during the 1720s and 1730s see Heller, *Antonio Vivaldi,* 230–232. The Turin score and Dresden parts are available in a facsimile edition (Courlay: Éditions Fuzeau, 1999).

71 The parts (D-Dlb, Mus. 2389-Q-8 and Q-10) lack attributions and genre designations and are the only known sources for these works (attributions to Vivaldi and the designation of 'Trio' are found on wrappers to each set of parts made during a reorganization of the court's music collection around 1765). Their use of the same paper as in Mus. 2389-Q-9 may indicate that RV84, 96 and 107 were copied as a set. Descriptions of the manuscripts are given in Heller, *Die deutsche Überlieferung*, 162–164, and Manfred Fechner, 'Zu einigen Dresdner Vivaldi-Manuskripten: Fragen der Vivaldi-Pflege unter Pisendel, zur Datierung und Schreiberproblematik', in Fanna and Morelli, *Nuovi studi vivaldiani*, 782–784. Both Heller (*Antonio Vivaldi,* 189) and Federico Maria Sardelli (*La musica per flauto di Antonio Vivaldi* (Florence: Olschki, 2001), 68) note the clarity of the ritornello forms in the outer movements of RV84, while Fertonani (*La musica strumentale di Antonio Vivaldi*, 231) views the opening Allegro of RV96 as structurally similar to the fast movements in Vivaldi's ripieno concertos.

72 'Vivaldi's Quadro?', especially 27–30. See also the preface to the modern edition of RV801 by Rebecca Kan (Launton: Edition HH, 2001). Sardelli (*La musica per flauto di Antonio Vivaldi*, 85) takes a step in the same direction by suggesting that RV84, 96 and 107 may have been composed by Vivaldi around 1715 and brought to Dresden by Pisendel in 1717.

73 Karl Heller ('Italienische Kammermusik', 43) expresses a similar view with respect to the Dresden Vivaldi works, which he finds only 'partially similar' in conception to concerto-style German sonatas such as BWV1029 and TWV43:D1 and G1 (discussed below).

the violinist's visit to Venice.[74] The sonata's fourth movement exhibits a three-ritornello plan in which the second and third ritornellos are abbreviated and somewhat altered but remain in the tonic key, in the manner of a concertante rondeau. Both solo episodes are lengthier than the surrounding ritornellos but they employ similar figural patterns, which, along with the two-part scoring – the only German parallels for which are BWV1034/ii, several solo movements by Telemann and the first movement of Quantz's Flute Sonata QV1:273 – means that the movement's tutti–solo opposition is rather weakly articulated.[75] Still, Albinoni's movement could have served Dresden musicians as a non-Vivaldian paradigm for the sonata in concerto style.

Handel's only *Sonate auf Concertenart*, the Trio in B flat for two violins and continuo, HWV388, is transmitted in two Dresden manuscript scores.[76] Its fourth movement provides an especially straightforward example of ritornello form and is unmistakably indebted to Vivaldi's concertos. Handel divides his homophonic ritornello into brief, detachable modules that are sharply differentiated from one another through rhythm, harmony and dynamic level; the momentary turn to the parallel minor with a dynamic echo effect in bars 9–10, just preceding the drive to the tonic cadence, seems a particularly Vivaldian gesture (see Example 4).[77] The movement follows a conventional tonal scheme (I–V–vi–ii–I), with interior ritornellos abbreviated and sometimes including interpolations of new material. Each solo episode consists primarily of display passages for the violins, with the first violin being (in the words of Scheibe) 'worked out more fully' than the second. The second violin, curiously enough, takes the initiative in the two lengthiest episodes (bars 13–25 and 46–55), only to be abruptly silenced by the first violin – hardly the kind of give and take one expects among the soloists in a double concerto. It is allowed to utter a second phrase only in the final episode (bars 59–67) and is reduced to the role of ripienist in what may be heard as either the second solo episode or a solo interpolation within the second ritornello (bars 32–36). Such an unequal work-load among the soloists could be interpreted as a strategy for achieving formal clarity through textural contrast: the ritornellos are always in three parts, while the solo episodes are substantially in two. But it may also be viewed as an ironic commentary on the double life led by the obbligato instruments in a *Sonate auf Concertenart*: whereas the first violin seems perfectly comfortable switching identities from ripienist to soloist, the second violin, try as it might, cannot quite ease into – or is actively prevented from fully assuming – the role of soloist; it seems to find its voice only as a member of the ripieno. That Handel might have been deliberately exploring such a social dynamic is suggested by the absence of comparable identity crises (or the snubbing of one soloist by another) in other *Sonaten auf Concertenart*. Formal and generic ambiguity in similarly scored 'double concertos' is, as we shall observe below, usually generated by a ripienist elevating itself to the status of soloist or by a soloist momentarily joining the ripieno, after the instrumental roles have been clearly established at the outset.

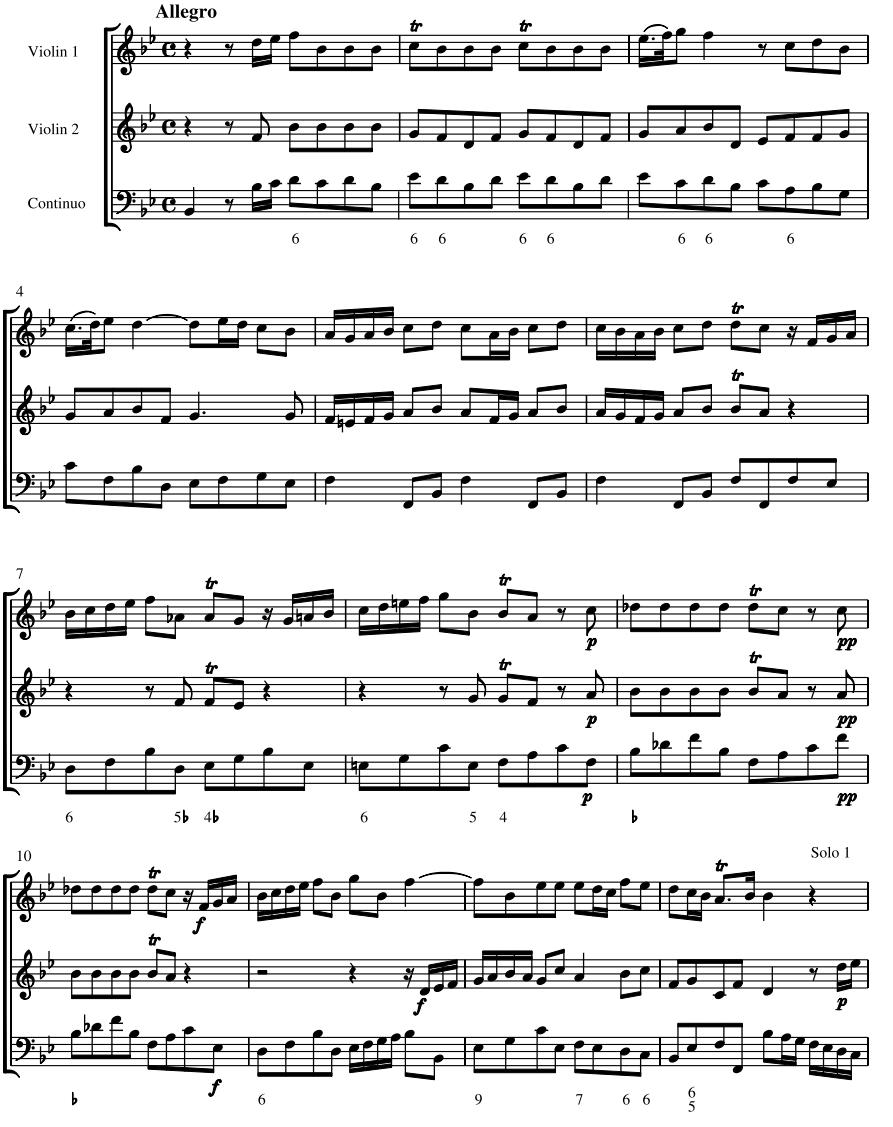
Under what circumstances did Handel create this unusual piece? Current scholarly consensus assigns it to around 1717–1718, based on Handel's use of material from the first three movements in the sinfonia to *Esther*, HWV50, written no later than March 1719. Comparing the two works, Terence Best has suggested that the trio was written first, though he also observes that there is no conclusive evidence one way or the

74 The score (D-Dlb, Mus. 2199-R-1) has been published in facsimile, with commentary by Michael Talbot, as *Tomaso Albinoni: Sonate B-dur für Violine und Basso Continuo* (Leipzig: Zentralantiquariat der Deutschen Demokratischen Republik, 1980). In *Tomaso Albinoni: The Venetian Composer and His World* (Oxford: Clarendon, 1990), 174, Talbot assigns the sonata the catalogue number So 32 and observes that the fourth movement 'adopts the formal design of [Albinoni's] concerto allegros, including a distinctive motto'.

75 The Quantz work opens with a thoroughly galant concerto allegro exhibiting a five-ritornello structure. Mary Oleskiewicz informs me that the sonata may have been composed around 1740 and possibly during Quantz's last years at the Dresden court.

76 The work was published by John Walsh, with a forged Jeanne Roger title page, as Op. 2 No. 3 around 1730. D-Dlb, Mus. 2410-Q-3, 1–8, is in an unidentified hand, while Mus. 2410-Q-4, 1–6, (scored for two oboes and continuo) may be in the hand of the young Quantz, concerning which see Oleskiewicz, 'Quantz and the Flute at Dresden', 162, 672. If this identification is correct, then Handel's trio may have served Quantz as a model for his own *Sonaten auf Concertenart*.

77 On Vivaldi's use of fleeting references to the parallel minor see Talbot, *Vivaldi*, 86.



Example 4 Handel, HWV388/iv, bars 1–26 (*Hallische Händel-Ausgabe*, series 4, volume 10/1, ed. Siegfried Flesch (Kassel: Bärenreiter, 1970)). Used by permission

other.[78] If, however, we allow that the trio (or at least its fourth movement) is slightly later than the sinfonia, then its composition might be placed at Dresden in September 1719, when Handel attended the ceremonies surrounding the wedding of Crown Prince Friedrich August II to Maria Josepha, Archduchess

78 'Handel's Chamber Music: Sources, Chronology and Authenticity', *Early Music* 13/4 (1985), 490–492. The dating of *c*1717–1718 is also adopted by Bernd Baselt in *Händel-Handbuch: Thematisch-systematisches Verzeichnis,* volume 3: *Instrumentalmusik, Pasticci und Fragmente* (Kassel: Bärenreiter, 1986), 173; and by Donald Burrows in *Handel* (New York: Schirmer, 1994), 436. That the trio preceded the sinfonia is also attested to by John Hawkins (*A General History of the Science and Practice of Music* (London, 1776; reprinted New York: Dover, 1963), volume 2, 889): 'From the third of [Handel's] Sonatas for two violins or hautboys, which he had composed some years before, he had made an overture to *Esther*; and of the last movement in the same composition, inserting in it sundry solo passages adapted to the

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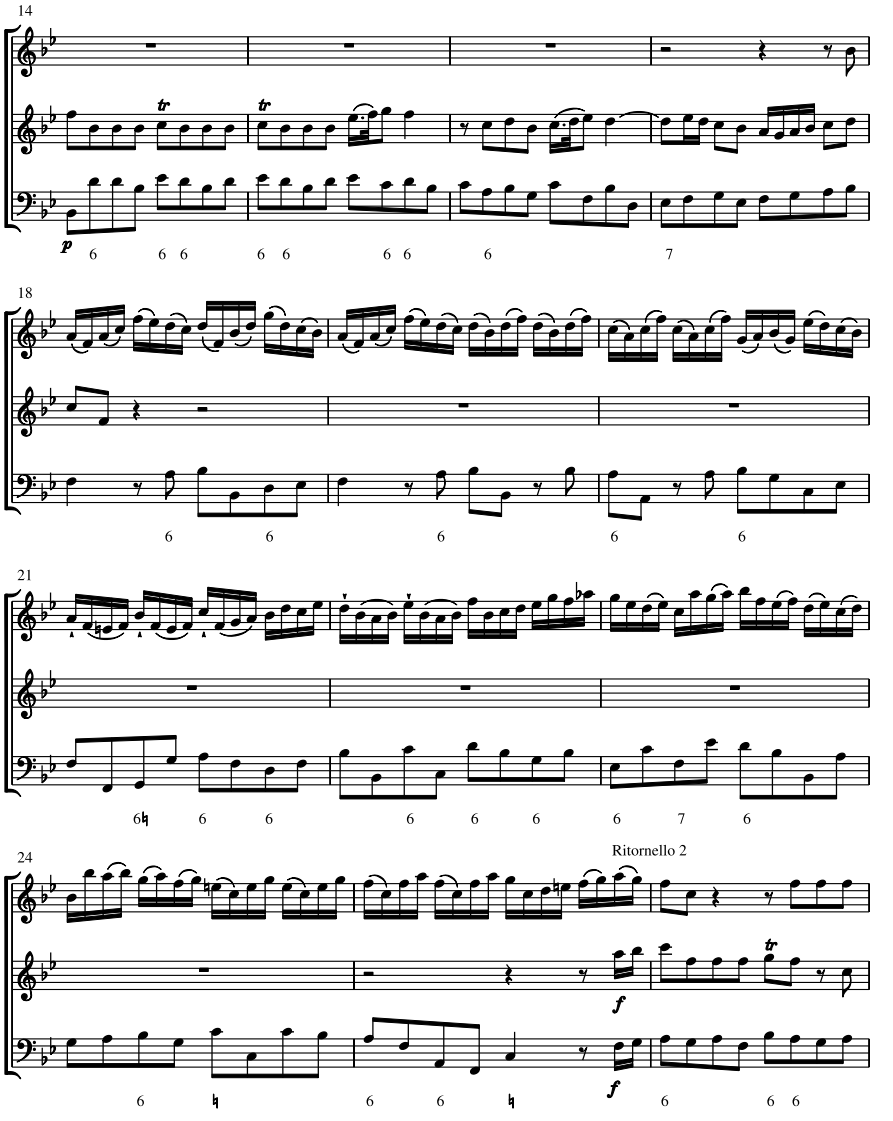


Example 4 *continued*

of Austria. Two facts speak for this possibility: first, one of the Dresden scores is written on paper that was used at court only during the late 1710s and early 1720s and which was used for the violin concerto Telemann wrote at Dresden for Pisendel in 1719 (TWV51:B1);[79] and second, the trio's finale is more overtly

instrument and adding to it a prelude and an air singularly elegant, he now formed a concerto, the beauties whereof he displayed by his own masterly performance'.

79 This is Mus. 2410-Q-4, 1–6; the paper in Mus. 2410-Q-3 contains no watermark. On the dating of the paper, see Zohn, 'Music Paper at the Dresden Court', 139–141 (Watermark 5). Admittedly, the watermark in the Handel manuscript is a variant of that found in Telemann's composing score (Mus. 2392-O-38). But it closely matches the mark found in parts to the concerto prepared around the same time by the anonymous Dresden Copyist P (Mus. 2392-O-58) and in Pisendel's set of parts to Telemann's double concerto TWV52:a2 (Mus. 2392-O-20), a work that may also have been composed at Dresden in 1719. On the activities of Copyist P see Fechner, *Studien zur Dresdner Überlieferung*, 134–135.

Vivaldian than practically any other ritornello-form movement in Handel's output.[80] This last quality could be the result of Handel's offering the work as an homage to the Vivaldian leanings of Pisendel and his colleagues. In an arranging process that parallels Vivaldi's recycling of several chamber concertos as conventionally scored flute concertos (RV90, 98, 101 and 104 as RV428, 433, 437 and 439), Handel recast the trio's finale in 1735 as the second movement of the organ concerto HWV290 (Op. 4 No. 2). Perhaps to bring the movement in line with expectations of length and virtuosity in solo concertos, he expanded each of the episodes (tailoring the solo figuration to the keyboard) and added a concluding episode-ritornello complex. Except for the second ritornello, now divided between the organ and strings, the trio's ritornellos were adopted with only minor alterations.

Swack has already called attention to the two Dresden sources for Telemann's Quartet for recorder, violin, viola and continuo, TWV43:g4, one of which appears to have been copied between 1712 and 1715. The work itself, however, is likely to have been written no later than the composer's Eisenach period (1708–1712).[81] Telemann blurs the outlines of the fast movements' ritornello forms by deriving nearly all of the solo recorder's material from that of the ritornello and by emphasizing trio-like imitation between soloist and accompanists. Although in the first movement one is hard pressed to distinguish ritornellos from solo episodes after the first ten bars, the third movement has a clear ritornello da capo form in which the three-ritornello A section opens with a double *Devise* or 'motto' entrance of the soloist (see Example 5a), and the B section comprises a ritornello framed by two solo episodes, the second of which cadences in the relative major. There is none the less enough sonata-like dialoguing in episodes and interior ritornellos that at any given moment the listener may be unsure where he or she is in the form. In a clever role reversal, Telemann assigns the ritornello in the B section to the recorder, while the strings momentarily become the soloists (see Example 5b). Though Swack assumes the Vivaldian concerto as a point of departure for the quartet, there is in fact nothing particularly Vivaldian about its style or structure. Neither ritornello, for example, displays the modular quality already common in Vivaldi's Op. 3. More likely models are to be found among earlier concertos of Torelli and Albinoni and similar works written by Telemann at Eisenach.

Four other Telemann sonatas preserved in Dresden sets of parts from the 1710s or early 1720s – the trios TWV42:C3, D14 and g12, and the quartet 43:d2 – provide additional evidence that the early *Sonate auf Concertenart* was not an exclusively Vivaldian phenomenon.[82] The C major and D major trios, scored for two violins with continuo and probably dating from before 1712, both frame a sarabande-like slow movement with fast movements having ritornello or ritornello-like structures. In the third movement of the C major trio, the nearly unvarying ritornellos are organized as compact, tonally closed fugal

80 Donald Burrows proposes the one-movement 'Sonata' for organ, violin, two oboes and strings from *Il trionfo del Tempo e del Disinganno*, HWV46a (1707), as 'the closest Handel came to the Vivaldian style', also pointing to the second movement of the organ concerto HWV295 (1739) as a model of Vivaldian formal clarity. See his 'Handel as a Concerto Composer', in *The Cambridge Companion to Handel*, ed. Burrows (Cambridge: Cambridge University Press, 1997), 200, and *Handel*, 52. I would nevertheless hold up the trio movement as stylistically closer to Vivaldi's fast ritornello-form movements.

81 On the evidence of thematic correspondences between the first movement of the quartet and the 'Allamande' in the fourth Partia of Heinrich Biber's *Harmonia artificiosa-ariosa* Swack ('On the Origins', 380, note 20) tentatively assigns the quartet to no earlier than 1712, the date of publication by Georg Endter in Nuremberg of Biber's collection. But as Eric Chafe has shown (*The Church Music of Heinrich Biber* (Ann Arbor: UMI, 1987), 241), the collection was originally published in 1696 without place and publisher's name. Thus Telemann could have been familiar with Biber's Partia in printed form well before 1712. The quartet is listed in Table 1.

82 Editions of TWV42:C3 and D14 and a discussion of their Dresden sources are found in Zohn, *Georg Philipp Telemann: 12 Trios*. Concerning the quartet manuscript see Zohn, 'Music Paper at the Dresden Court', 130, 152–153. TWV42:g12 was copied on unwatermarked paper by Dresden Copyist P. All four works are listed in Tables 1 and 2.

expositions and follow a modulatory plan (I–V–vi–I) typical of early Italian concertos. The first movement, by contrast, comprises two imitative periods (the first tonally open) surrounding a central episode with display passages for each of the violin 'soloists'. In the D major trio's first movement, three episodes alternate with abbreviated versions of the opening ritornello in the dominant and tonic. Instead of concluding with a ritornello, however, the movement ends with a flashy coda that extends the tremolo figuration of the last two episodes to all three parts. The trio's third movement employs double stops – seemingly to simulate a massed-string sound – only in the first and last of four ritornellos, while three episodes introduce contrasting material. Stylistically similar to the trios, the second movement of the quartet has a four-ritornello structure in which solo episodes for the two violins alternate with abbreviated and reordered statements of a modular ritornello; as in the first movement of the D major trio, the final ritornello gives way to a soloistic coda. Most unusual formally is the opening movement of the G minor trio, where the initial ritornello is immediately repeated in an abbreviated version that modulates to the dominant.

It seems possible, given the tonally open effect at the start of TWV42:g12/i, the four-part string scoring of TWV43:d2 and the brevity of the episodes in all four works, that Telemann took his cue as much from the ripieno concerto as the solo concerto. Fast movements in the former genre, including examples by Telemann, tend to alternate soloistic episodes for one or more upper parts with tonally open or closed periods that return, sometimes abbreviated, at different pitch levels. And insofar as ripieno concertos call upon the same instruments to play both ritornello and episode material, they would seem natural models for early *Sonaten auf Concertenart*.[83]

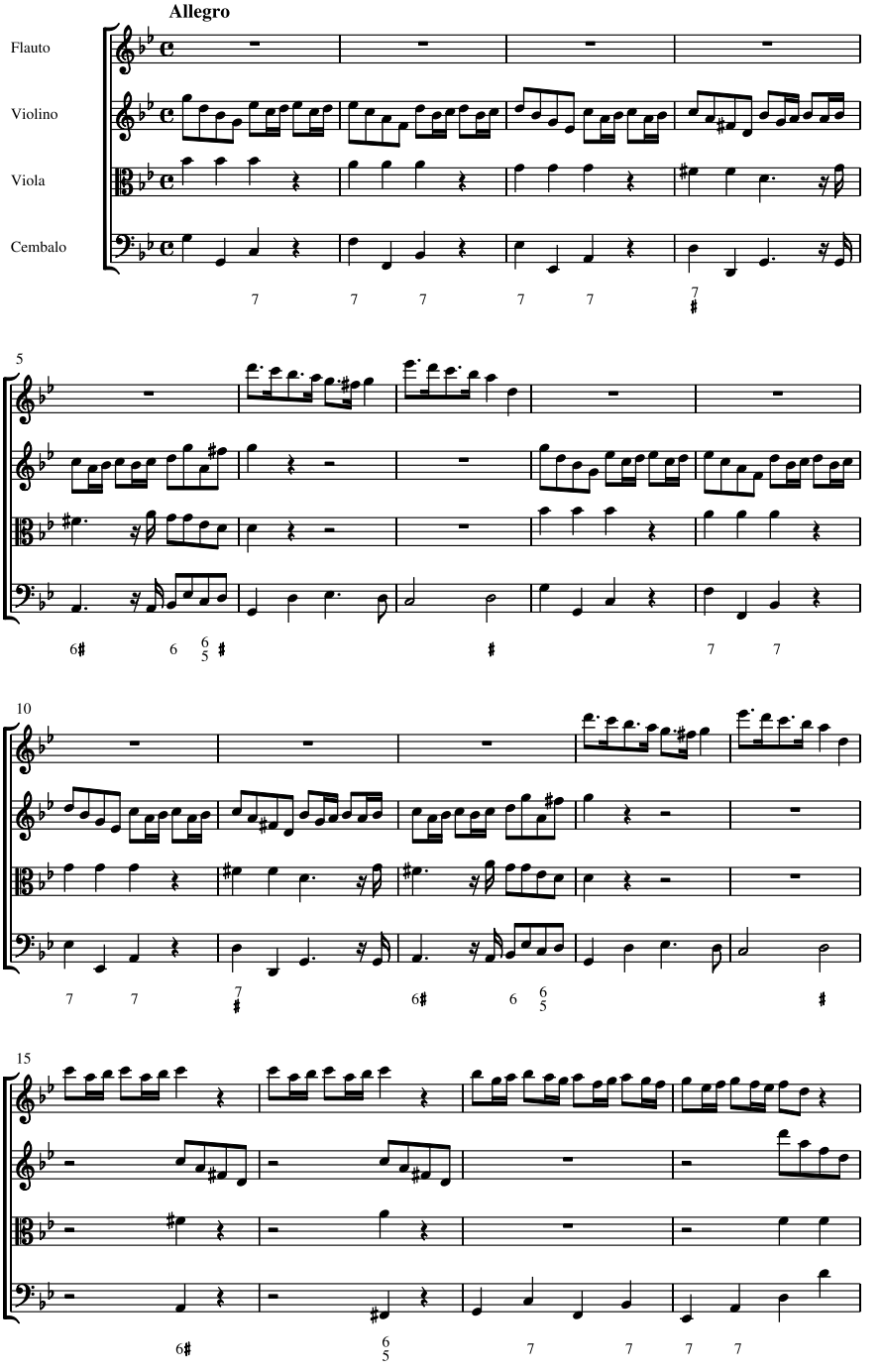
TELEMANN AND THE SONATE *AUF CONCERTENART*

One might expect the *Sonate auf Concertenart*, like other genres, to have undergone a series of redefinitions during its brief history. Over time, the expectations it aroused and the meanings it conveyed presumably changed for both composers and their audiences. One way of tracing such a process would be to assemble a critical mass of securely datable works by a wide assortment of composers – something that currently lies beyond our reach. Our expanding count of *Sonaten auf Concertenart* notwithstanding, the repertory remains comparatively small; most composers, it appears, chose only to dabble in the genre (Bach, with half a dozen works, ranks as one of the most prolific). Alternatively, the genre's peregrinations might be charted through the works of a single composer. And here we could do no better than to turn once more to Telemann, who produced a steady stream of concerto-style sonatas over several decades. The five Dresden sonatas discussed above led to a considerable number of works in two to four parts – many of them published in widely disseminated collections – that imaginatively explore the *Sonate auf Concertenart* from nearly every conceivable angle.

Tables 1 and 2 have listed thirty-one Telemann trios and quartets *auf Concertenart*, each containing at least one fast movement in ritornello form.[84] To these may be added eight solo *Sonaten auf Concertenart* and,

83 Poetzsch in fact considers TWV43:d2 a ripieno concerto (*Georg Philipp Telemann: Konzerte und Sonaten,* viii).

84 Manuscript sources for sonatas published by Telemann are included in the tables only if they appear to predate the publication or provide alternative scorings or genre designations. Two works are of doubtful authenticity: the Trio in A major for flute, oboe d'amore or violin and continuo, TWV42:A9 (Anh. 42:G), because of its attribution to Antonio Lotti in the last three sources listed in Table 1, and the fragmentary Quartet in G major for flute, oboe d'amore, violin and continuo, TWV43:G13, owing to its poverty of invention. Omitted in the tables are four works considered by Swack ('On the Origins', 382–387) to be *Sonaten auf Concertenart*: TWV43:Es1, 43:F2 (52:F5), 51:F3 and 51:G6/G6a. I discuss these works below.



Example 5a Telemann, TWV43:g4/iii, bars 1–18 (D-Dlb, Mus. 2392-Q-82)

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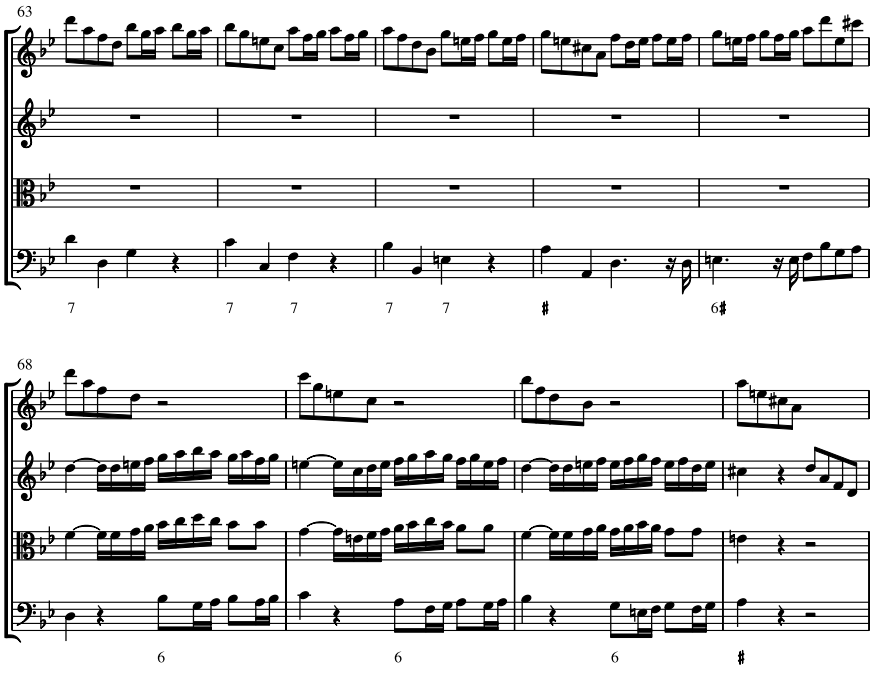

Example 5b Telemann, TWV43:g4/iii, bars 63–71 (D-Dlb, Mus. 2392-Q-82)

beyond TWV42:C3, five trios and quartets containing concertante fugues.[85] It is evident from this tally that Telemann considered quartets the most fertile ground for mixed-genre experimentation, for no fewer than thirty-eight per cent of his four-part sonatas (fifteen of forty) contain at least one movement in concerto style. This compares with twelve per cent of his trios (sixteen of one hundred and thirty) and only nine per cent of his solos (eight of eighty-seven).[86] At least in his trios and quartets, Telemann validates Scheibe's observations that *Sonaten auf Concertenart* often have a three-movement formal scheme (fast–slow–fast) and that the characteristic texture of soloist(s) versus accompaniment tends to be concentrated in the initial fast movement. Telemann's concerto-style trios are in fact twice as likely as his trios overall to be in three movements, while all four of his three-movement quartets are *auf Concertenart*.

Where Telemann chose to publish his *Sonaten auf Concertenart* also reveals something of his attitude towards the genre. They are found principally in his first sonata collections (the *Six sonates à violon seul* and *Six trio*) and those that are the most ambitious in terms of scope or technical demands (the *Quadri*,

85 The solos include one work apiece in the *Six sonates à violon seul* of 1715 (TWV41:h1/iv), *Nouvelles sonatines* of 1730 or 1731 (TWV41:e3/ii, of which only the melody part is extant) and *Der getreue Music-Meister* of 1729 (TWV41:a3/iv); three works in the *Douze solos, à violon ou traversière* of 1734 (TWV41:e4/iv, g7/iv and A5/iv); and two manuscript works apparently written during the 1720s (TWV41:e8/iv and e11/ii). All but the second work are discussed in Jeanne Swack, 'The Solo Sonatas of Georg Philipp Telemann: A Study of the Sources and Musical Style' (PhD dissertation, Yale University, 1988), 44–48, 134–136, 148, 227, 256; and *Georg Philipp Telemann: Douze solos, à violon ou traversière*, Recent Researches in the Music of the Baroque Era, volume 71 (Middleton, WI: A-R Editions, 1994), x. Among the concertante fugues are the fast movements of the *Quadri* sonatas (TWV43:g1 and 43:A1), the prelude to the fifth of the *Nouveaux quatuors* (TWV43:A3) and the second movements of the trios TWV42:e7 and h6; the third movement of the quartet *auf Concertenart* TWV43:G10 may also be mentioned here. Elements of ritornello form are discernible as well in the following trio and quartet movements: TWV42:E5/iv, e4/i, F1/i, G5/i, G7/i, a8/ii and B5/i; 51:D6/i (a quartet); and 43:F6/i (TWVAnh. 42:F3), a 'Concerto' of doubtful authenticity.

86 The first two percentages increase slightly if one counts concertante fugues as movements in concerto style.

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Nouveaux quatuors, *Musique de table*, *Essercizii musici*, *Six concerts et six suites*, *Douze solos* and *Der getreue Music-Meister*). Few *Sonaten auf Concertenart* were included in the less ambitious publications, many of which are overtly didactic or 'popular' in conception (for example, the two sets of *Sonate methodiche* and the *Kleine Cammer-Music*, *Sei suonatine*, *III Trietti methodichi e III Scherzi*, *Scherzi melodichi*, *Six quatuors ou trios* and *Sonates corellisantes*). Apparently, then, Telemann believed that the conceptual and technical challenges posed by the genre rendered it inappropriate for certain purposes or audiences.

The absence of slow movements in Tables 1 and 2 will by now come as no surprise. Yet at least eight of Telemann's slow sonata movements from the 1720s and 1730s can be heard as referring to the concerto. In these, a cantabile central section typically featuring conjunct melodic motion, short-breathed phrasing and alternations of close imitation with passages in thirds and sixths is framed by a brief phrase or period functioning as a ritornello.[87] That the allusion is to a concerto movement-type – and perhaps ultimately to the aria – is clear enough, not least because half of the movements in question abut one or more in ritornello form.[88] In the third movement of TWV43:A1 (sandwiched between two concertante fugues) Telemann unexpectedly extends the 'orchestral' texture into the central section: each of the three solo periods is peppered with brief tutti interjections played by whichever instruments are not 'singing' at the moment.

An even more aria-like effect is created by the middle movement of TWV43:D1, a tender siciliano for flute and violin that casts the viola da gamba/cello in the orchestral role. The opening ritornello is played by an orchestra of 'strings' (multiple stops in the gamba/cello) and obbligato 'wind' (interjections from the flute and violin), after which the flute and violin enter as 'vocal' soloists. The distinction between orchestra and soloists is maintained throughout the movement, though it is momentarily weakened when the gamba/cello 'sings' in thirds and sixths with the soloists and the violin adopts several accompanimental figures (bars 39–43 and 49–50). Although the opening ritornello does not appear again intact, the movement ends with the ritornello's cadential phrase, now rescored to include the flute and violin.

Such references to the aria – or at least to concerto movement-types indebted to the aria – raise the question of how one is to understand fast sonata movements combining ritornello form with double motto solo entrances and/or da capo repeats.[89] Are they to be heard as *auf Concertenart* or *auf Arienart*? The question is complicated to no small degree by Telemann's association of double motto entrances and da capo structures with both concerto and aria. Still, it would appear from the unusual structures of some sonata movements that he was not looking directly to the aria for his model. For example, three movements published during the 1730s and 1740s (TWV32:8 and 43:G2/ii, h2/i) are large-scale da capo forms in which the tonally open B section is virtually a second movement, set apart from the A section through changes in metre, tempo and key. Such structures have close parallels in the concertos TWV53:e2 and 54:F1 and in the sets of fantasies for unaccompanied violin and keyboard. In his treatment of the double motto solo entrance Telemann often resists convention by having more than one episode begin with a double motto (TWV42:h1/ii; 43:G1/ii, G6/i, g2/ii), writing a double motto only in an interior episode (TWV43:a3/iv), providing non-ritornello material for the 'orchestral' interlude separating statements of the motto (TWV42:F14/i, B1/i) or by assigning different instruments to play the two motto statements (TWV43:G1/ii).

87 Among such movements are TWV42:D5/iii, D6/iii, E6/ii, e3/iii, G6/ii, g5/iii and A3/iii; and 43:A1/iii. The framing ritornello is typically set off from the central section through tonal disjunction, exaggerated caesura, contrast in texture and, in TWV42:g5/iii, by change of tempo.

88 Ritornello-frame slow movements appear in a number of concertos by Vivaldi (for example, Op. 3 Nos 8, 9 and 11; Op. 4 Nos 3 and 10; Op. 7 No. 5; and Op. 8 No. 8), Bach (BWV1042 and 1052) and Telemann (TWV51:F3, 51:A2, 52:C1, 52:e1, 52:F1, 53:D5 and 54:D2).

89 Ritornello da capo structures are found in six trio and quartet movements (TWV42:c2/ii, G1/ii and A6/ii; 43:G2/ii, g4/iii and h2/i) plus one solo movement (TWV41:A5/iv), while double motto entrances occur in eleven movements (TWV42:F14/i, B1/i and h1/ii; 43:d1/ii, G1/ii, G2/ii, G6/i, g2/ii, g4/i and iii and a3/iv). Though not strictly speaking in da capo form, three further movements (TWV42:A9/i and E6/i; 43:G12/ii) allude to it by cadencing in the mediant or submediant approximately at the two-thirds point, then, following a caesura, returning to the tonic and partially recapitulating material heard at the outset.

The importance that Telemann attached to the *Sonate auf Concertenart* is demonstrated by the inclusion of three in his first published collections of solos and trios: the *Six sonates à violon seul* of 1715 and the *Six trio* of 1718. These appear to be the earliest printed sonatas to include movements in ritornello form. The finale of the third solo (TWV41:h1) leaves the listener with little doubt as to its generic pedigree, for each of the ritornellos begins with a hammerstroke motive and the episodes are given over to the extroverted figural patterns associated with solo concertos. As Swack notes, it also idiosyncratically fuses binary and ritornello forms, so that the two halves frame a solo episode with two ritornellos.[90] This is a structural experiment that Telemann repeated only once in his sonatas, in the finale of the trio TWV42:e10, though such fusions are not unknown among his concertos. The first of the trios (TWV42:B1) opens with a concerted movement in which much of the solo oboe's material is derived from the violin's ritornello, not unlike the process in the Dresden quartet TWV43:g4. Further obscuring the functional distinction between the instruments are passages in which they play off one another in trio-sonata fashion. Similar ambiguity informs the first movement of the third trio (TWV42:G1), in which the flute plays solo to the violin's tutti. The opening bars for violin and continuo divide harmonically and motivically into the *Vordersatz*, *Fortspinnung* and *Epilog* segments of the archetypal *Fortspinnungstypus* ritornello.[91] Essentially a repetition of the ritornello, the first episode features a 'reorchestrated' *Fortspinnung* (better suited to the flute) and an *Epilog* cadencing in the dominant. Already in the second ritornello, the solo-tutti distinction begins to dissolve: the *Vordersatz* is stated in unison by the flute and violin, while the flute provides a new counterpoint to the *Fortspinnung* and plays the *Epilog* alone. In the B section of this ritornello da capo form the violin unexpectedly elevates itself to the status of soloist for a time. The shifting nature of the relationship between the two treble instruments here brings to mind Handel's almost exactly contemporary B flat trio. Unusually for a *Sonate auf Concertenart*, *Fortspinnung* material from Telemann's ritornello occasionally migrates to the bass line, which might therefore seem (to quote Scheibe once more) 'composed less concisely' than the bass in a 'regular' sonata.

Probably written within a relatively short span of time during the 1720s or early 1730s, and never published by the composer, are four stylistically similar quartets *auf Concertenart* that take a different approach to the genre. In the opening movement of TWV43:G6 (a double concerto for recorder and oboe) and the second movement of TWV43:g2 (a solo concerto for oboe) the tutti instruments achieve a prominence nearly equalling that of the soloists, so vigorously do they punctuate the episodes with ritornello material. The effect is heightened by ritornellos that are, if anything, more virtuosic than the episodes. The G minor movement and the second of TWV43:G12 (a triple concerto for flute and two viole da gamba) are linked by the recapitulatory effect of their final episodes, which substantially quote the opening solo material; in the former case, the quotation even includes the oboe's double motto entrance. For all their formal and textural interest, however, none of these quartets places an emphasis on shifting instrumental roles. Even in the first movement of TWV43:G10 (another triple concerto for flute and two viole da gamba), where the three upper parts do double duty as soloists and ripienists, the episodes are relatively free of formal ambiguity: the soloists patiently wait for their turn to shine, then quickly slip back into their tutti roles as the spotlight falls elsewhere. Only towards the end of TWV43:G6/i, when the two soloists join in with the 'orchestral' violin during the final two ritornellos, does Telemann slightly upset the textural applecart.

But the standout among the *Sonaten auf Concertenart* Telemann left unpublished is the concerto TWV43:a3. Its fourth movement is remarkable not only for blurring the tutti-solo distinction, but for

90 'Johann Ernst von Sachsen-Weimar als Auftraggeber: Bemerkungen zum Stil der '*Six sonates à violon seul*' (1715) von Georg Philipp Telemann', in *Telemanns Auftrags- und Gelegenheitswerke: Funktion, Wert und Bedeutung* (Bericht über die Internationale Wissenschaftliche Konferenz anläßlich der 10. Magdeburger Telemann-Festtage, 14. bis 16. März 1990), ed. Wolf Hobohm, Carsten Lange and Brit Reipsch with Bernd Baselt (Oschersleben: Dr Ziethen, 1997), 63–69.

91 This terminology originated with Wilhelm Fischer, 'Zur Entwicklungsgeschichte des Wiener klassischen Stils', *Studien zur Musikwissenschaft* 3 (1915), 24–84. As we have seen, the *Fortspinnungstypus* ritornello is no more universal in *Sonaten auf Concertenart* than it is in concertos.

Table 3 Structure of TWV43:a3/iv

Bars:	1–18	18–51	51–63	63–84	84–88	88–102	102–108	108–150	150–167
Material:	$R^{1–3}$	S^{2}	$R^{1–2}$	S^{3} (motto)	R^{3} (frag.)	S^{1}	R^{2}	S	$R^{1–3}$
Key:	i	—v	i	—III	III	—i	i	i	i
Soloist:		recorder		oboe		oboe		violin	

Superscript numbers in the material row (R = ritornello; S = solo episode) refer to segments of the ritornello, as identified in Example 6.

ingeniously fusing ritornello form with the concertante *rondeau*.[92] Here Telemann has it both ways formally: the opening period is recognizable as a ritornello through its easily separable phrases, quasi-*unisono* texture and vigorous figuration but, like a rondeau refrain, is presented almost exclusively in the tonic. The solo episodes – for the recorder, oboe and violin in turn – feature unusually virtuosic and idiomatic writing, as if to emphasize the movement's generic credentials as a concerto, yet conclude in a formally ambiguous manner. Table 3 outlines the movement's structure. As shown in Example 6a, the ritornello is divided into three segments of roughly equal length: two statements of a sequential *Vordersatz*, functioning as an antecedent-consequent pair, and an *Epilog*. The first episode ends with a dominant statement of the *Vordersatz* consequent phrase, now soloistically rescored and supported by a *Bassetchen* bass played by the 'orchestra' (oboe and violin). Although appearing at first to be the second ritornello, this statement of the consequent phrase is retrospectively perceived as solo material: Telemann signifies the beginning of the true second ritornello, and with it the return to the full 'orchestra', by restoring the continuo to the bass line and returning to a slightly rescored version of the quasi-*unisono* texture (see Example 6b). Similarly, the second episode, divided by a brief ritornello fragment containing the *Epilog* phrase, ends with a rescored tonic version of the *Vordersatz* antecedent phrase, which is followed by an 'orchestral' statement of the consequent phrase. (The principal melodic line of the antecendent phrase is not given to the oboe, as one would expect, but again to the recorder.) This episode further obscures the distinction between solo and tutti material by opening with a double motto in the oboe – another signifier of the concerto – which cleverly embellishes the *Epilog* phrase. Here we are treated to the rare spectacle of a soloist interrupting the beginning of his own episode to momentarily rejoin the ripieno. There is an attractive formal symmetry in this return of the *Epilog* phrase at the movement's midpoint, framed as it is by the *Vordersatz* phrases of the episodes and interior ritornellos, themselves enclosed by two statements of the complete ritornello period. Perhaps it was to establish this symmetry that Telemann avoided any formal ambiguity in the third episode, which, were it not so obsessively focused on arpeggio figures, would be perfectly at home in one of his violin concertos. Interestingly, in the Hague parts to the work, only this episode is marked 'Solo' in the violin, cello and cembalo parts.[93] Did Telemann (or the copyist) regard this passage as more concerto-like than the others?

By the 1730s Telemann seems to have associated the *Sonate auf Concertenart* most closely with a four-part texture: quartets in concerto style appear in three of his published collections from this decade (the *Quadri*, *Musique de table* and *Nouveaux quatuors*), while trios and solos appear in only one or two collections apiece (the *Nouvelles sonatines*, *Six concerts et six suites* and *Douze solos*). The earliest of these collections, the *Quadri* of 1730, contains two *Sonaten auf Concertenart* entitled 'Concerto' (TWV43:D1 and G1; both triple concertos) and two 'Sonatas' containing concertante fugues with especially soloistic episodes (TWV43:g1 and A1). Perhaps unexpectedly, many of the most striking moments in these works occur in the concertos' ritornellos.

92 Concertante *rondeaux*, in which interior statements of the refrain often appear in keys other than the tonic and one or more couplets feature Italianate passage work, are found in a number of Telemann's sonatas. Such movements differ from those *auf Concertenart* principally by stating a non-modular refrain complete at each appearance, shunning such orchestral effects as unison writing and hammerstroke gestures and by being placed at the end of a work.

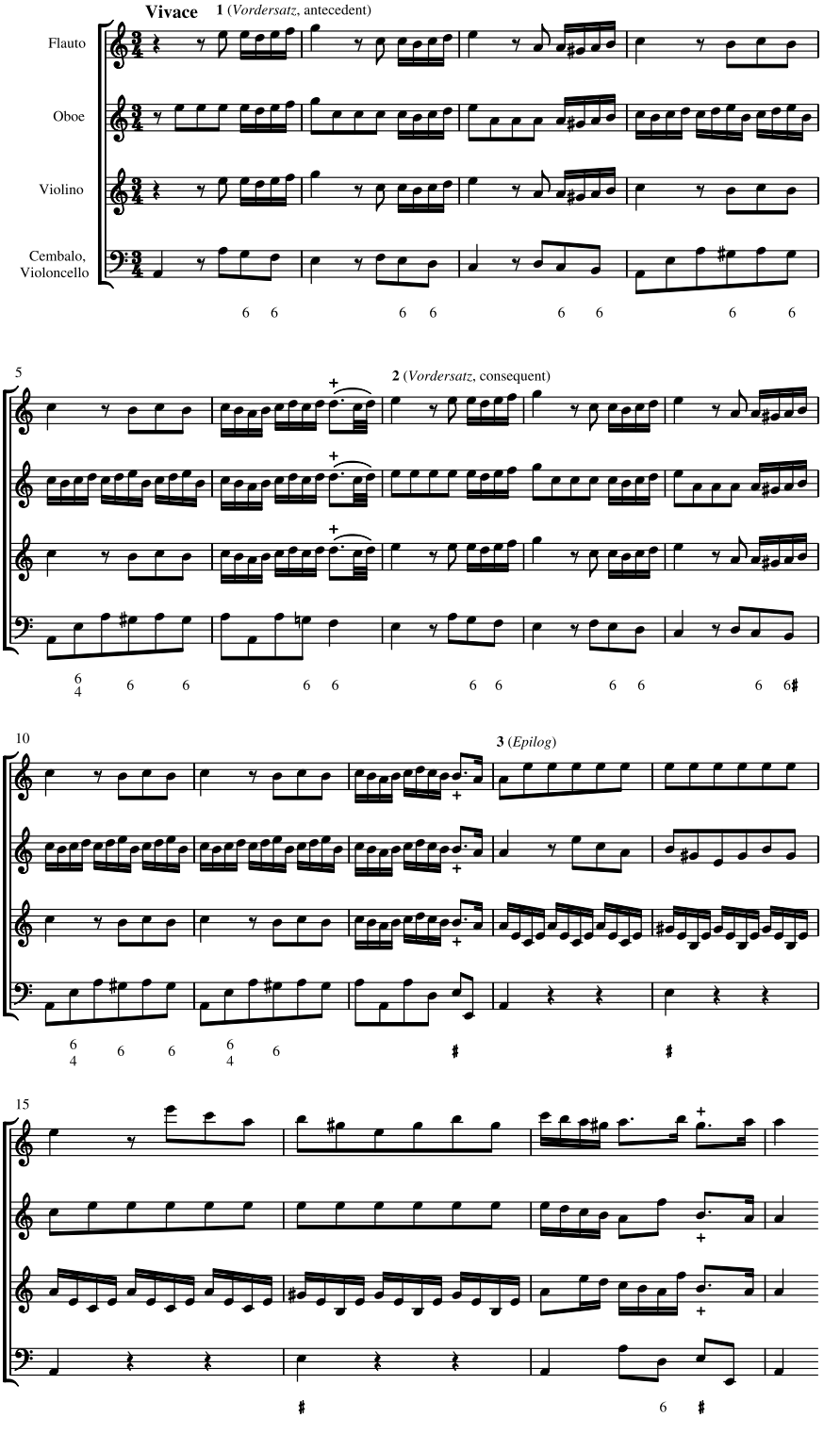
93 See the facsimile edition, *G. Ph. Telemann, Concerto a Quatro*, ed. Mark A. Meadow (Basel: Musica, no date). This source, it should be noted, transmits a less reliable musical text than the Darmstadt parts.

The second movement of the G major concerto opens with what might be described as a telescoped fugal exposition, as three distinct subjects are presented simultaneously by the flute, violin and viola da gamba; only during the two interior statements of the ritornello does Telemann present the subjects in imitation. Thus the movement walks a fine line between ritornello form and concertante fugue. Interestingly, all three episodes (one for each obbligato instrument) open with a double motto, the last two wryly beginning with the 'wrong' instrument. In a bold departure from the usual concern in *Sonaten auf Concertenart* with introducing 'orchestral' textures and gestures in at least the opening ritornello, both outer movements of the D major concerto have ritornellos that are packed with motivic material and thoroughly imbued with sonata-like imitation. Because the ritornello of the first movement is never abbreviated when it returns (though it is transposed and its motivic material redistributed among the instruments), the formal structure seems especially transparent. But following the third and final episode, ending with a canonic passage for the three soloists over a dominant pedal (a gesture more evocative of the sonata than of the concerto), the ritornello fails to accompany the return to the tonic. Instead, Telemann unexpectedly introduces a new imitative figure accompanied by the ritornello's octave motive, leaving us to wonder whether this concluding passage is a modified ritornello or an extension of the third episode. The idea of wedding a sonata-like ritornello with sonata-like episodes is taken up again in the concerto's third movement. Example 7 gives what Dreyfus would call the movement's 'ideal' ritornello: a hypothetical, precompositional conception of the ritornello that does not actually occur in the piece.[94] What Telemann actually provides at the outset is rather different: the polonaise-like *Vordersatz* phrase is softly echoed by the violin, a soloistic point of imitation is inserted between the *Vordersatz* and first *Fortspinnung* phrase, the second *Fortspinnung* phrase is repeated after the *Epilog* phrase and an expanded second statement of the *Epilog* phrase concludes *all'unisono*, a gesture that strengthens the foregoing music's credentials as a ritornello. More than any other ritornello in Telemann's *Sonaten auf Concertenart*, this one threatens to overshadow the episodes through its contrapuntal activity, motivic density and sheer length.

When placed alongside the works discussed so far, the five *auf Concertenart* movements in the *Six concerts et six suites* make an odd impression.[95] One senses that in this collection Telemann wished to see how far he could go in adapting ritornello form to the imitative textures of the sonata – an experiment with only partly successful results. Breaking with his usual practice, he adopts a formal template for the opening of each movement, whereby the flute initially assumes the tutti role and the harpsichord/violin enters with episodic material largely derived from the ritornello. The close thematic connection between these opening periods is atypical for *auf Concertenart* movements, but of course entirely characteristic of 'normal' trios. Moreover, the first episode, though it assigns the leading role to the harpsichord/violin, tends to contain more trio-like imitation than is usually found in concerto-style sonatas. With the tutti-solo opposition thus established, Telemann lets the movements' ritornello structures dissolve to varying degrees. In the first, second and sixth concertos (TWV42:D6/ii, g2/ii and a2/iv) the dissolution process is already complete by the second ritornello. Subsequent cameo appearances of ritornello segments and *all'unisono* gestures in the D major and G minor movements seem self-conscious, and largely ineffective, attempts to reestablish the concerto-like feel of the opening bars. Though the A minor movement initially seems more concerto-like because the initial episode introduces new thematic material, it is even less concerned with keeping up appearances; instead, it soon busies itself with a trio-style exploration of the interesting chromatic motives presented in the opening bars.

94 Dreyfus, *Bach and the Patterns of Invention*, 73–83. Telemann's second ritornello, in the dominant, comes close to the ideal form. In the example, continuo figures above the 'Fondamento' staff are from the 1730 Hamburg edition, while those below are from the 1736–1737 Parisian reprint.

95 As Swack notes ('On the Origins', 387, note 31), the fourth concerto (TWV42:e3) does not contain any ritornello movements. However, its fourth movement is a *giga en rondeau* in which the second and third refrains are in keys other than the tonic and the last is abbreviated in the manner of a ritornello.



Example 6a Telemann, TWV43:a3/iv, bars 1–18 (D-DS, Mus. ms. 1033/6)

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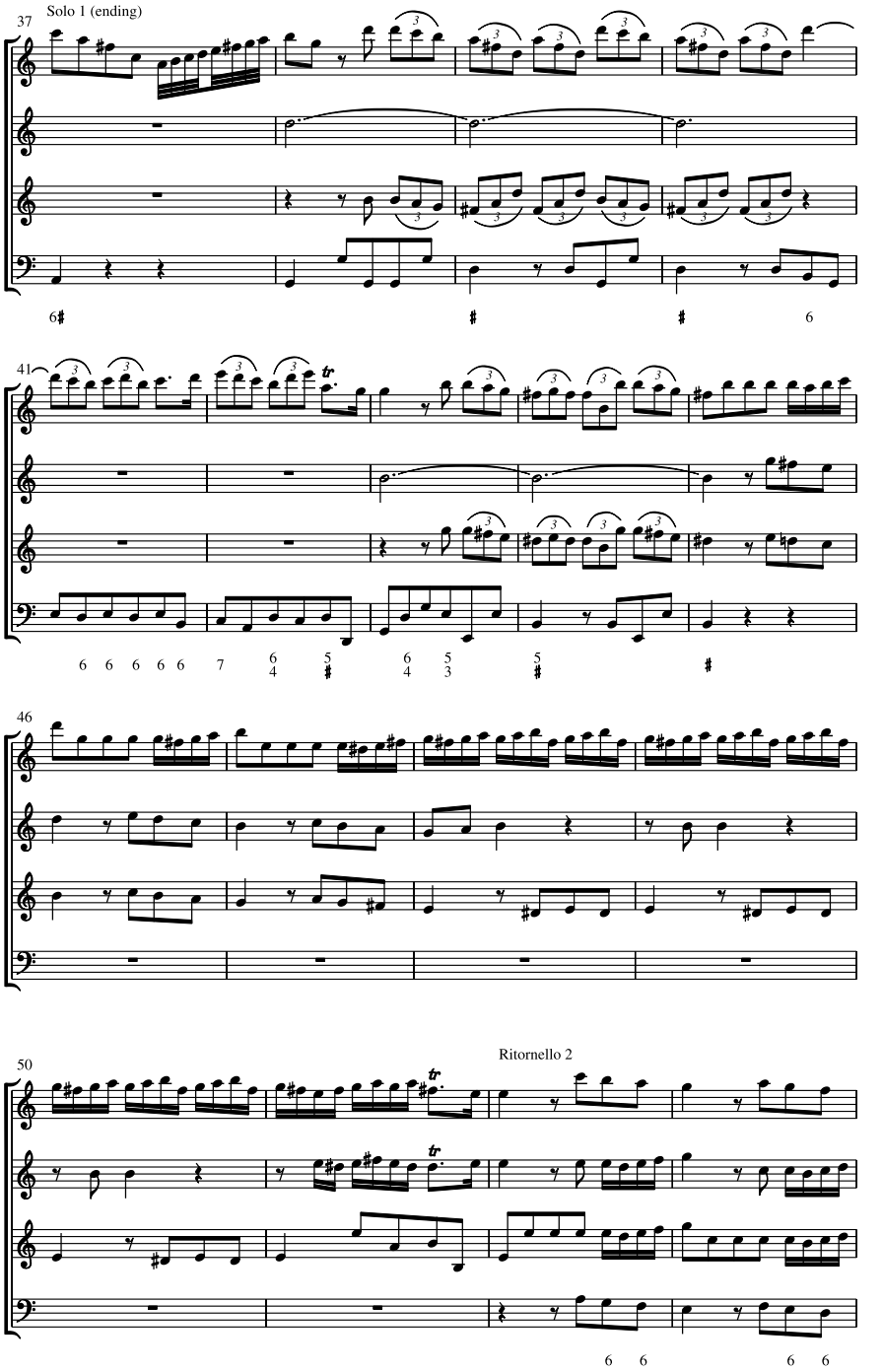

Example 6b Telemann, TWV43:a3/iv, bars 37–52 (D-DS, Mus. ms. 1033/6)

But ritornello structures in the third and fifth concertos (TWV42:A3/ii and h1/ii) dissolve only partially. In the A major movement, passages treating ritornello material canonically are easily heard as third and fourth ritornellos (starting in bars 53 and 73). And though the harpsichord/violin has now become an equal

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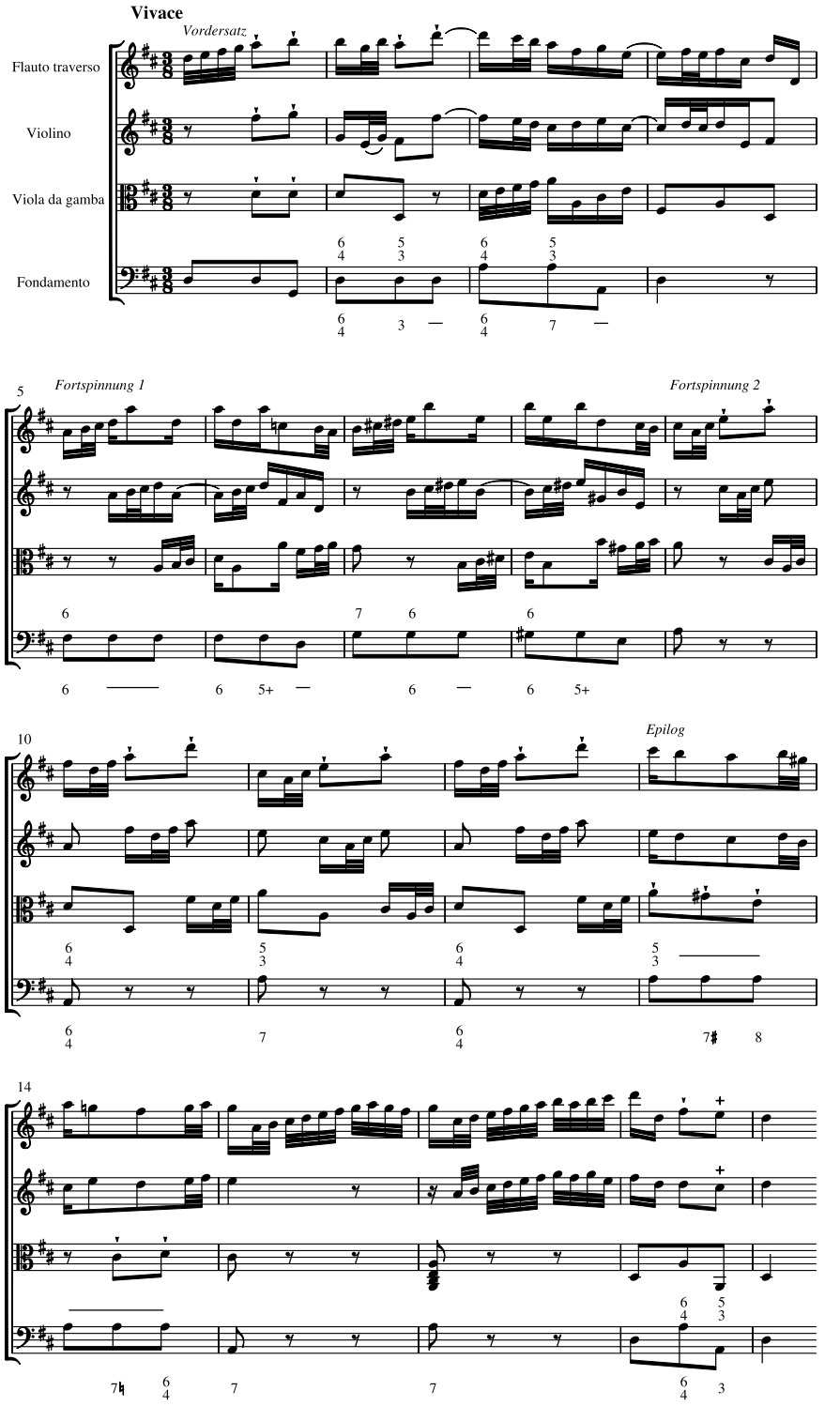

Example 7 Telemann, TWV43:D1/iii, 'ideal' ritornello (based on *Georg Philipp Telemann: Musikalische Werke*, volume 18, ed. Walter Bergmann (Kassel: Bärenreiter, 1965)). Used by permission. On the double sets of figures see note 94.

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Table 4 Structure of TWV42:h1/ii

Bars:	1–14	14–36	36–40	40–59	59–83	83–98	98–112
Ritornello/Solo:	R^1	S^1	R^2	S^2	S^3	S^4	R^3
Key:	i	—III	i	—iv	—v	—i	i
Ritornello Material:	V, F1, F2, E	Motto (F2)	V		Motto (F2), E	F2	F1, F2, E

participant in tuttis, its status as soloist during the episodes remains clear enough. The B minor movement takes a more inventive approach to form and, not surprisingly, it is the one selected by Swack and Dreyfus as a foil to Bach's *Sonaten auf Concertenart* for melody instrument and obbligato harpsichord.[96] Table 4 outlines the movement's structure. Up to bar 40, the form resembles that of the other *auf Concertenart* movements in the collection – with the exception that the first episode includes a double motto entrance of the soloist (the two statements separated by the ritornello's second *Fortspinnung* segment). The three periods that follow the second ritornello, where the *Vordersatz* makes its last appearance, are readily identifiable as episodes for the harpsichord/violin, flute and both instruments together. As both Swack and Dreyfus note, what is here identified as the third episode simulates the ritornello by repeating the first episode's opening bars, where the soloist enters with a phrase derived from the *Vordersatz*. To remind us further of the ritornello, Telemann reintroduces the *Epilog* segment at the episode's conclusion. The fourth episode brings a change to a homophonic texture, which helps it stand in for the 'missing' ritornello, and a variation of the second *Fortspinnung* segment. Having returned to the tonic in bar 98, we are now inclined to hear the following statement of the first *Fortspinnung* segment – absent since the start of the movement – as marking the beginning of the third and final ritornello; this is the tonal and thematic 'double return' we have been expecting. Here the *Fortspinnung* phrase is stated imitatively by both instruments before they continue with variations of other ritornello segments. Despite the missing ritornello, Telemann's manipulation of the movement's opening material has brought about a structural clarity indebted in equal part to ritornello form and sonata-like imitation. And, though it must be counted among the composer's most idiosyncratic fusions of sonata and concerto, this movement deserves a better reception than that given it by Dreyfus, who, proceeding from the questionable assumption that Telemann was primarily concerned here with 'evoking more imposing works for a greater number of parts and for different instruments', finds the thematic connection between the *Vordersatz* and opening solo phrase 'too close for comfort', the unorthodox handling of the ritornello to be evidence of Telemann's 'disinclination to invest deeper thought in the movement' and the variation of ritornello segments to be 'unmotivated'.

Finally, a striking counterexample to Telemann's tendencies during the 1730s towards formal experimentation and textural integration of solo and tutti is furnished by the prelude to the second of the *Nouveaux quatuors* (TWV43:a2). Here, as in the prelude to the fourth quartet of the collection (a concerto for viola da gamba/cello), Telemann precedes a suite of French dances with a concerto-style movement.[97] What is unique about this 'Allégrement', however, is its close adherence to the solo concerto model and its eschewing of sonata-like gestures. In the ritornellos Telemann simulates a massed-string sound by punctuating the *Vordersatz* phrase with multiple stops in the strings, repeating the phrase in octaves and maintaining an unusually homophonic texture (see Example 8a). Noteworthy is the assignment of the solo flute to the role of 'orchestral' first violin during each ritornello, a practice otherwise unknown among Telemann's *Sonaten auf Concertenart* with a single soloist. During the two solo episodes the strings provide an accompaniment typical of the solo concerto: written-out continuo chords (*piano*) alternating with short interjections in octaves (*forte*). Only towards the end of the movement (bars 49–51), when the soloist and 'orchestra' briefly

96 Swack, 'On the Origins', 388–389; Dreyfus, *Bach and the Patterns of Invention*, 112–116.

97 One is reminded of the ritornello-form prelude to Bach's G minor English Suite, BWV808, concerning which see Dreyfus, *Bach and the Patterns of Invention*, 128–130.

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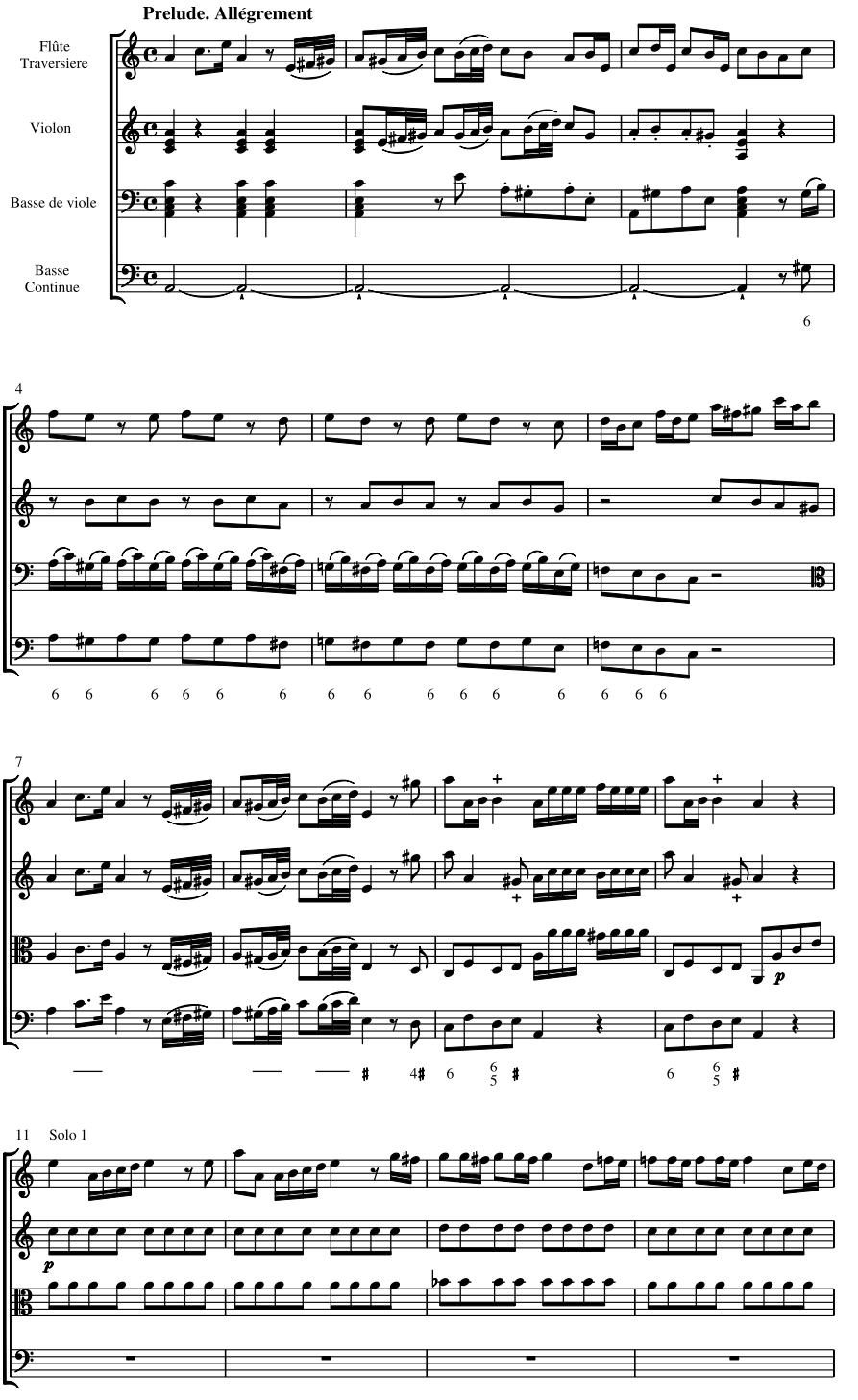

Example 8a Telemann, TWV43:a2/i, bars 1–14 (*Georg Philipp Telemann: Musikalische Werke*, volume 19, ed. Walter Bergmann (Kassel: Bärenreiter, 1965)). Used by permission

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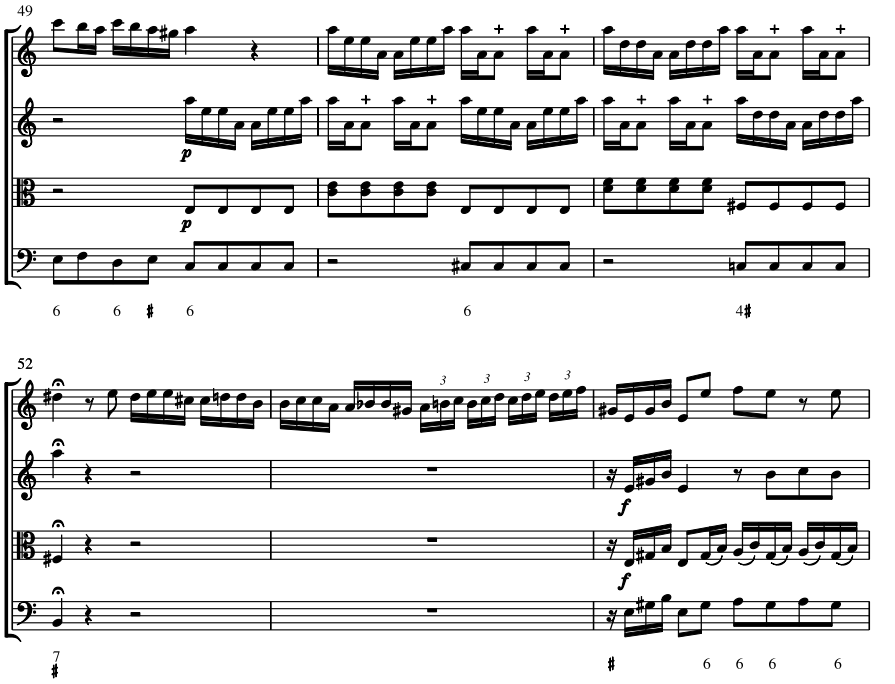

Example 8b Telemann, TWV43:a2/i, bars 49–54 (*Georg Philipp Telemann: Musikalische Werke*, volume 19, ed. Walter Bergmann (Kassel: Bärenreiter, 1965)). Used by permission

state a figure from the first solo episode in imitation, is there any motivic integration of solo and tutti. Uniquely in his *Sonaten auf Concertenart*, Telemann provides a brief, written-out cadenza for the flute (bars 52–53), further underscoring the movement's generic status (see Example 8b).

THE 'SONATE EN CONCERT' AND FRENCH *VIVALDISME*

It is probably no coincidence that Telemann wrote his most overtly concerto-like quartet movement for Paris, where the Italian concerto had recently come into vogue. The publication in 1727 of Joseph Bodin de Boismortier's Op. 15 concertos for five unaccompanied flutes opened a veritable floodgate of more conventionally scored works by Jacques Aubert, Boismortier, Michel Corrette, Jean-Marie Leclair, Jacques-Christophe Naudot and others – all taking Vivaldi's concertos as their point of departure.[98] While Telemann's sensitivity to this trend may explain why he took pains to underscore the genre of his prelude, it is also possible that he modelled the movement on specific works. Among the Parisian virtuosos who gave the first performances of the *Nouveaux quatuors* and who presumably invited Telemann to Paris was the flautist Michel Blavet. Judging from his one surviving flute concerto, also in A minor, Blavet favoured brilliantly Vivaldian fast movements featuring some of the devices in Telemann's prelude: *all'unisono* textures, abrupt dynamic contrasts and written-out cadenzas for the soloist.[99] To the extent, then, that

98 Given their similar scoring, not to mention their shared status as early documents in the reception history of the Italian concerto, it is difficult to resist drawing a parallel between Boismortier's Op. 15 and Schickhardt's Op. 19. Boismortier, however, includes at least one movement in fully-fledged ritornello form in each of his concertos, employing *all'unisono* textures, hammerstrokes or both in nearly every ritornello.

99 The concerto is dated to *c*1740 or later in Jane Bowers, 'The French Flute School from 1700 to 1760' (PhD dissertation, University of California, Berkeley, 1971), 175, 251.

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Telemann's prelude was intended as a compliment to Blavet's talents as a performer and composer, it may be read as a German composer's impression of a French composer's imitation of a Vivaldi concerto.[100] Such an unusual potpourri of genres and styles would surely not have gone unnoticed by the movement's Parisian audience.

Well before Telemann arrived in Paris in 1737, the idea of transferring the style and structure of fast concerto movements to sonatas had taken hold among several leading French composers, who in essence reinvented the *Sonate auf Concertenart* two decades after its first appearances in Italy and Germany. Like Telemann's A minor prelude, these early French examples are more concerned with reproducing the effect of pieces for larger scorings than with the subtle interplay of generic conventions. They appear to look directly to Italian solo concertos for their inspiration, though one cannot rule out the possible influence of Telemann's *Sonaten auf Concertenart* and Vivaldi's chamber concertos.[101] Given the privileged position of binary form in French sonatas of the 1730s and 1740s, it is not surprising that ritornello forms are often superimposed on a two-part structure, in the manner of TWV41:h1.

Following his Op. 15 Boismortier continued to experiment with concertos in unusual scorings. His Op. 21 *Six concerto* for two flutes, violins or oboes and continuo (1728) are essentially *Sonaten auf Concertenart* that may be played 'en trio' or with a ripieno part that doubles the first treble instrument. The three principal parts have 'solo' markings during episodes and 'tutti' markings during ritornellos (where the ripienist joins in). Considerably more sophisticated is the five-part 'Concerto' Boismortier appended to his Op. 37 *V Sonates en trio* (1732). Here it would appear, given the scoring for flute, violin, oboe, bassoon and continuo, that he was emulating Vivaldi chamber concertos such as the identically scored RV107. In both fast movements – the first in ritornello form, the third a concertante rondeau – each obbligato instrument receives its own solo episode.

Jean-Marie Leclair may have been the second French composer to introduce ritornello form into the sonata. The fourth of his Op. 3 *Sonates à deux violons sans basse* (1730) opens with a concerted movement in which the violins are soloists in two episodes and ripienists in three ritornellos. A few years later he included two concerto-like movements in his Op. 4 *Sonates en trio* for two violins and continuo. In the binary finale of the third sonata (each half consisting of two ritornellos framing a solo episode) the modular ritornello's *Epilog* segment ends with an *all'unisono* texture. Though considerably less clear formally, the finale of the sixth sonata evokes the solo concerto through its virtuosic figuration, ritornello-like reappearances of opening material and *all'unisono* conclusion.

Concerto-style movements also appeared in the newly popular genre of the trio for violin and obbligato keyboard. The sixth of Jean-Joseph Cassanéa de Mondonville's Op. 3 *Pièces de clavecin en sonates avec accompagnement de violon* (1737–1738) contains two ritornello-form movements.[102] Its opening Allegro bears the title 'Concerto', just above and to the right of 'SONATA / VI'. As if this – together with the ritornello's hammerstrokes and *all'unisono* texture – were not enough to signal the genre of the work, Mondonville has supplied us with 'solo' rubrics indicating the violin as soloist in the first and third episodes and the harpsichord in the second. Neither performer is ever in doubt as to his role from moment to moment, for unlike the sonatas by Baron, Leffloth and Telemann with sporadic 'solo' and 'tutti' rubrics, this work is engraved in score.[103] Perhaps influenced by Mondonville, Michel Corrette concluded the fourth of his Op. 25

100 That Telemann was concerned with flattering his French colleagues during his Parisian visit is suggested also by the concluding movement of the same quartet, a set of variations on the theme of Jean-Philippe Rameau's *Gavotte et doubles* (*Nouvelles suites de pièces de clavecin*, 1728).

101 Whereas Telemann's *Sonaten auf Concertenart* from the *Quadri* and *Musique de table* were known in Paris, there is no firm evidence that Vivaldi's chamber concertos circulated there (though see the discussion of Boismortier's Op. 37 below).

102 The collection has been published in facsimile (Courlay: Éditions J. M. Fuzeau, 1993).

103 Around 1748–1749 Mondonville appears to have performed his 'Concerto' in an orchestral arrangement at the Concert Spirituel. See Barry S. Brook, *La symphonie française dans la seconde moitié du XVIIIe siècle*, 3 volumes (Paris: Institut de Musicologie de l'Université de Paris, 1962), volume 1, 59–65.

Sonates pour le clavecin avec un accompagnement de violon (1742) with a movement that crosses ritornello and binary structures.[104] The ritornello here also opens with a hammerstroke gesture and includes an *all'unisono* phrase that is the basis for all interior ritornellos. By ending the first half of the form with a brief solo passage, Corrette happily avoids the usual back-to-back ritornellos. And his placement of a soloistic coda at the end of the second half brings to mind the non-ritornello endings of several German *auf Concertenart* movements.

THE AESTHETIC OF MIXED GENRES

What was it about the *Sonate auf Concertenart* that intrigued so many composers of the early eighteenth century? Perhaps the novelty of concerto style offered an opportunity to redraw the boundaries of what had, by the 1720s, become a relatively conservative genre.[105] Jeffrey Kallberg reminds us that generic hybrids have always held a particular attraction to composers whose musical language is in flux,[106] and certainly few German composers active in the 1710s and 1720s did not rethink their personal styles in reaction to the Italian concerto. Furthermore, as Dreyfus suggests, such syncretic works meshed well with contemporary notions of the 'mixed' German style of composition – though only so long as the constituent genres retained their identities.[107] For some composers, blending the sonata with the concerto may also have satisfied a roguish impulse to disconfirm listeners' generic expectations. More practically, such amalgamations – particularly in published *Sonaten auf Concertenart* – made the 'public' (or courtly) music of concertos available to the growing 'private' market for printed music. This domestication of orchestral style might be considered an early manifestation of what Leonard Ratner sees as 'the role of the chamber style in classic music – to assimilate material from other genres and deliver it to the rapidly growing musical public of the late 18th century in neat and manageable packages'.[108] Indeed, it is possible that the modest popularity of concerto-sonata hybrids in the first half of the century owed something to a broader and more long-lived fascination with mixing genres, one not limited to music. I wish therefore to consider, by way of concluding, what similarly 'mixed' repertories might have to tell us about the allure of the *Sonate auf Concertenart*.

Echoing Scheibe's account at the distance of half a century, Augustus Frederic Kollmann notes in his *Essay on Practical Musical Composition* (1799) that 'Solos, Duets, Trios, Quartetts, Quintetts, etc. may be set in the style or character of a Symphony as well as a Sonata, if their author is able and disposed to distinguish the two Characters', then recommends 'some good Symphonies for a Keyed Instrument only' by C. P. E. Bach, Georg Benda and Johann Schobert. Charles Burney also praises Schobert's music for introducing 'the symphonic or modern overture style upon the harpsichord and by light and shade, alternate agitation and tranquility, imitating the effects of the orchestra'.[109] Like Scheibe – who would no doubt have called works of

104 This sonata is the only one in the collection suitable for either violin or flute and bears the characteristic title 'Les amusements d'Apollon chez le roi Admète'. See the facsimile edition with commentary by Edith Boroff in *Masters of the Violin*, ed. Gabriel Banat, volume 6 (New York: Johnson Reprint Corporation, 1982).

105 Talbot's observation ('A Vivaldi Sonata with Obbligato Organ in Dresden', 96) that in Italy between 1707 and 1710 'the paths of the sonata and the concerto diverged: the sonata became the vehicle for conservative techniques of composition, the concerto the vehicle for newer techniques' rings true for Germany as well, though perhaps at an interval of several years.

106 Kallberg, 'The Rhetoric of Genre', 8–9.

107 Dreyfus, *Bach and the Patterns of Invention*, 131–133.

108 Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 142.

109 Augustus Frederic Kollmann, *An Essay on Practical Musical Composition* (London: the author, 1799), 19, and Charles Burney, *A General History of Music,* volume 2 (London: the author, 1782), 956–957, both quoted in Michael Broyles, 'The Two Instrumental Styles of Classicism', *Journal of the American Musicological Society* 36/2 (1983), 226–227. As Broyles points out, Kollmann distinguishes between newly composed symphonies for keyboard and arrangements of orchestral works. Though newly composed works by Bach and Benda are unknown, Broyles argues persuasively that the first movement of Bach's sonata H186 (Wq 55/4) is in symphonic style, a view shared by David Schulenberg, *The Instrumental Music of Carl Philipp Emanuel Bach* (Ann Arbor: UMI, 1984), 131, 140.

this ilk 'einstimmige Sinfonien' or 'Sonaten auf Sinfonie-Art' – neither writer addresses the extent to which consumers of this music might be 'able and disposed' to recognize its hybrid nature. For Burney and Kollmann there was presumably less to be gained by writing a sonata 'set in the style or character' of a concerto, for the symphony had long since surpassed the concerto in terms of prestige.

Yet Mozart produced three concerto-style sonatas during the 1780s: the E flat quintet for horn, violin, two violas and cello, K407 (end of 1782), with a ritornello/binary-form Andante featuring a horn soloist who leads the ensemble into a cadenza-like passage towards the movement's end; the B flat piano sonata K333 (Linz and Vienna, 1783–1784), the last movement of which is a rondo for piano and 'orchestra' culminating in a fully-notated cadenza for the soloist – a model *einstimmiges Concert*; and the more subtly *auf Concertenart* E flat quintet for piano, oboe, clarinet, bassoon and horn, K452 (March 1784), in which all the instruments take turns as soloists and members of the tutti (again, the concluding rondo includes a cadenza). These hybridizations are, of course, consistent with Mozart's fondness for mixing musical genres and topics. But it is noteworthy that he seems never to have made such explicit reference to the concerto in keyboard and chamber music before or after 1783–1784, the start of his most intense period of concerto writing. Evidently Mozart, like composers of previous generations, was for a time fascinated by the potential of the new concerto style – this one of his own devising – to enrich other genres. In Haydn's case, the primary recipient of such enrichment was the string quartet: a number of movements written between the 1750s and 1790s reveal, in Floyd K. Grave's view, an 'abiding preoccupation' with concerto-like (or aria-like) texture and formal syntax. Perhaps the strongest allusions to concerto style come in a number of through-composed slow movements with a 'solo' first violin that may play an improvised cadenza. Several fast sonata-form movements from the 1780s and 1790s, though exhibiting a 'structural ambivalence' engendered by concertante effects and ritornello-like returns of principal themes, allude to the concerto less transparently.[110]

Another generically mixed repertory returns us to the early eighteenth century. Consider Jonathan Swift's *Gulliver's Travels* (1726), a work contemporary with the main repertory of *Sonaten auf Concertenart*. Nominally belonging to the genre of the travel book, it none the less alludes to a multitude of other literary genres common at the time. Many of Swift's generic references are fleeting, however, and none is ultimately reliable as a guide to reading the book. As a result, Frederik N. Smith has argued,

> reading *Gulliver's Travels* is a more complex activity than reading a travel book, a novel, an allegory or a comedy. Swift's text defamiliarizes itself, making it clear that no one genre is the key to its interpretation . . . The reader's experience has been (as with any well-written text) one long education in how to read the book he or she is reading, and Swift has taught us how to deal with increasing degrees of complexity, how to accept ambiguity and how we need not always look at either literature or life through the restrictive eyes of any one genre.[111]

The multilayered generic meaning of *Gulliver's Travels* seems not to have gone unnoticed among Swift's contemporaries. As Smith observes, it is implicit in the famous 1752 discussion of the book by Lord Orrery, for whom it was at once a satire, an allegory, a series of voyages, a 'moral political romance', a 'philosophical romance' and an 'irregular essay'.[112] Nor was Swift the only writer among his compatriots to be concerned with blurring boundaries of type. Margaret Anne Doody finds that Augustan poetry, like its Restoration antecedents, 'exhibits extreme generic self-consciousness and a constant search for new and mixed genres, as well as an extreme stylistic self-consciousness born out of seeing the possibilities of parody, burlesque or alienation in every poetic idiom or voice'.[113] Much poetry by John Dryden, Alexander Pope and Lord

110 Grave, 'Concerto Style in Haydn's String Quartets', *Journal of Musicology* 18/1 (2001), 95, 93.

111 Frederik N. Smith, 'Afterword: Style, Swift's Reader and the Genres of *Gulliver's Travels*', in *The Genres of Gulliver's Travels*, ed. Smith (Newark: University of Delaware Press, 1990), 257.

112 *Remarks on the Life and Writing of Dr. Jonathan Swift* (London, 1752), reprinted in *Swift: The Critical Heritage*, ed. Kathleen Williams (New York: Barnes and Noble, 1970), 121–123.

113 Doody, *The Daring Muse: Augustan Poetry Reconsidered* (Cambridge: Cambridge University Press, 1985), 56.

Rochester in effect 'creates its own kind' by repudiating established genres. And not only poems, but also English hymns of the eighteenth century, had a tendency to undergo generic alterations, so that 'sometimes you may be brought up short by a verse making you utter sentiments not originally foreseen when you began the song'.[114]

The sensation of being brought up short by an unexpected turn of events is, of course, part and parcel of the *Sonate auf Concertenart*, where instrumental identities and alliances may shift from one moment to the next. And like *Gulliver's Travels*, the cleverest works defamiliarize themselves enough to cause us difficulty in fixing their genre (sonata or concerto? solo concerto or double concerto?), not to mention the identity of the protagonists (ripienist or soloist?) and the setting of their interaction (ritornello or episode?). This is especially true of the arresting concerto-style movements in J. S. Bach's A major flute sonata BWV1032, Handel's B flat major trio HWV388 and Telemann's A minor quartet TWV43:a3, and it is therefore unsurprising that modern critics have offered sharply diverging interpretations of BWV1032/i.[115] Clearly Bach's movement is too much of 'its own kind' for multiple readers to parse it in the same way. Of course, it is much to be regretted that *Sonaten auf Concertenart* – unlike much genre-conscious Augustan literature – come with no revealing subtitles or prefatory remarks addressed 'To the Reader' that point out how the piece relates to established styles and genres.

Although the Augustan poets were still unknown in Germany during the 1720s, a Hamburg translation of *Gulliver's Travels* appeared in 1727.[116] *Des Capitains Lemuel Gulliver Reisen* became extremely popular with German readers, who seem to have regarded it primarily as an example of fantastic travel literature. Orrery's *Remarks* was immediately translated as well, and native critics interpreted the book variously as a satire, a 'moralischer politischer Roman', a 'politische Fabel' and an example of 'Reiseliteratur'.[117] Its success was such that Telemann felt moved to write the 'Intrada, nebst burlesquer Suite', TWV40:108, a programmatic violin duet inspired by episodes in the *Reisen*. He included the piece in a 1729 issue of his popular music periodical *Der getreue Music-Meister*, itself inspired by moral weeklies in London and Hamburg. One wonders, naturally, how much Telemann's interest in Swift's book owed to his involvement with hybrid musical types, especially as the suite's *grotesqueries* emulate the Augustan fondness for both generic amalgamation and burlesque. The 'Lilliputsche Chaconne' is anything but stately as it flashes by (at least on the page) in a blur of demisemiquavers in 3/32 time, while the 'Brobdingnagische Gigue' – no doubt inspired by the English jig Gulliver plays with great effort on a sixty-foot spinet – is danced in giant steps, trudging along in twenty-four semibreves to the bar. The 'Reverie der Laputier, nebst ihren Aufweckern', a humorous contrasting movement that does not allude to a dance type, teases the reader with a nonsensical time signature $\left(\frac{3\frac{2}{2}}{4}\right)$ in an apparent allusion to the Laputians' love for, and incompetence in, mathematics. And the suite's final movement simultaneously mocks two disparate genres, the furie ('Furie der unartigen Yahoos') and the loure ('Loure der gesitteten Houyhnhnms'), by presenting them together in the two violin parts. It may be seen to reflect not only the intertwined lives of the human Yahoos and equine Houyhnhnms (perhaps especially their antagonistic relations), but also the multivalent nature of Swift's book. Beyond such literary allusions, it is a potent metaphor for the sometimes uneasy alliance between sonata and concerto embodied in the *Sonate auf Concertenart*.

114 Doody, *The Daring Muse*, 75–76.

115 Compare, for example, the interpretations offered in Marissen, 'A Critical Reappraisal', and Swack, 'Bach's A major Flute Sonata Revisited'.

116 *Des Capitains Lemuel Gulliver Reisen in unterschiedliche entfernte und unbekannte Länder* (Hamburg: Thomas von Wierungs Erben, 1727). On the reception of English literature in Germany see especially Bernhard Fabian, *The English Book in Eighteenth-Century Germany: The Panizzi Lectures, 1991* (London: The British Library, 1992).

117 Harald Kämmerer, *Nur um Himmels willen keine Satyren . . . Deutsche Satire und Satiretheorie des 18. Jahrhunderts im Kontext von Anglophilie, Swift-Rezeption und äesthetischer Theorie* (Heidelberg: Winter, 1999), 65, note 207; 67; 75, note 228.