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J. C. BACH'S LONDON KEYBOARD SONATAS: STYLE AND CONTEXT

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J. C. BACH'S LONDON KEYBOARD SONATAS: STYLE AND CONTEXT

by

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To Isabel, who will never read this.

SUMMARY

J. C. Bach's keyboard works include several sets of accompanied sonatas, a genre that enjoyed a wide popularity during the Classical era, but never found its way into the concert repertoire. The accompanied sonata was a genre meant for domestic performance; the solo keyboard sonata, on the other hand, was adopted in due course by concert audiences. J. C. Bach composed works within both genres during most of his productive years, and his output constitutes a corpus of remarkable consistency.

J. C. Bach's removal to London in 1762 coincided with his clear adoption of a *galant* style, marked by the Italianate influence, and the abandonment of most Baroque traits. The British milieu provided additional factors: the rise of the pianoforte, a thriving music-publishing market, and a great interest in domestic music making among the affluent classes.

These factors marked J. C. Bach's output at various levels. Keyboard works had to conform to the proficiency of the amateur performer, a fact reflected in the accompanied output mostly. The number of movements, their length, and the inclusion of particular technical devices are readily observable differences between the two genres. The most remarkable distinction lies perhaps in the preference for binary sonata format in the accompanied sonatas from the mid 1760s to the 1770s, in spite of a later tendency for tripartite designs in both genres.

J. C. Bach's lifelong preference for motivic phrase structure conditioned his keyboard production and partly explains the gap in quality between some of his works and sonatas composed around the same time by Haydn and Mozart, who developed more effective means to connect the melodic material to higher structural units. J. C. Bach's influence, however, endured in Mozart's handling of melody, and his keyboard production

constitutes, in spite of some flaws, a noteworthy example of elegance and craftsmanship.

INTRODUCTION

Among the instrumental genres that came to light during the Classical period, none was so representative for the Classical style as the sonata, a term which is applied not only to a multi-movement work, but to a formal and dramatic design for individual movements as well. This formal design, now known as first-movement sonata form or sonata-allegro form, can be found in all types of composition during that period, not only chamber, but also vocal and orchestral music. Among the wealth of repertoire representing the genre, a specific type of sonata bloomed during the second half of the eighteenth century: the accompanied keyboard sonata. This type of composition is generally regarded as a minor representative of the sonata repertoire. Nevertheless, its importance for a complete knowledge of the Classical period cannot be overlooked, as it represented, in quantity and popularity, a major production at the time. William S. Newman even proposes, among other criteria set to determine the limits for the Classical period, "the rise and fall of the accompanied keyboard setting."[1]

The accompanied keyboard sonata is a matter hardly discussed in general musicological studies of the Classical period. The fact that this repertoire is hard to access, since it survives almost exclusively in original editions, added to the fact that it is seldom performed, partly explains the lack of interest of musicologists in dealing with its characteristics. On the other hand, this type of work has been overshadowed by later keyboard ensemble compositions, characterised by more balanced solutions in the relation between the instruments. The lesser quality of much of this repertoire also explains its absence from Classical music studies, even from those that

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[1] William S. Newman, *The Sonata in the Classic Era*, 3d ed. (New York: W. W. Norton, 1983), 4.

discuss instrumental music at length. Since Eduard Reeser's monograph on the keyboard sonata with violin accompaniment in Paris,[2] a few authors have researched this repertoire, usually departing from a geographical standpoint.

England was perhaps the country where the publication of music for this type of ensemble was more widespread. Among the collections in British libraries we find a remarkable number of publications that can be classified as accompanied sonatas. These works are usually entitled 'sonatas', even though we may also find designations such as 'lessons', 'trios' or 'quartets'. The instruments required are usually the harpsichord or the pianoforte for the keyboard part, and string instruments for the accompanying parts. The violin (with the flute as an alternative), and the cello (which usually doubles the keyboard's bass line) are among the instruments most often indicated for the performance of accompanied keyboard works. Sometimes the composer added the indication that the accompanying parts could be played *ad libitum*, which allowed a solo keyboard performance. In spite of their outward variety, these pieces have in common two main characteristics: the use of sonata form in one or more movements, and the fact that the keyboard part is predominant in the ensemble.

Among the many British publications of accompanied keyboard sonatas, we find several sets by J. C. Bach. His work presents a unique opportunity to review this material in the light of contemporary compositional conventions and performance practice. In fact, J. C. Bach's output represents a specific type of accompanied sonata, an Italian-influenced, instrumentally 'unbalanced' solution, as the sonatas by his brother Carl Philipp Emanuel, who also composed accompanied sonatas, can be said to represent the 'German', more balanced approach to the medium. In addition, J. C. Bach composed and published both solo and accompanied sonatas throughout his career. This enables us to compare the solo and accompanied works, to determine compositional differences, and to demonstrate how closely related these differences were to contemporary

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[2] Eduard Reeser, *De Klaviersonate met Vioolbegeleiding in het Parijsche Musiekleven ten Tiden van Mozart* (Rotterdam: Brusse's Uitgeversmaatschappij, 1939).

performance practice and conventions, and to the characteristics of the instruments extant in J. C. Bach's time.

J. C. Bach's musical trajectory in England shows scarce connections to his earlier musical training. After the death of his father, his musical and personal upbringing was taken over by his half-brother Carl Philipp Emanuel in Berlin. J. C. Bach then moved to Italy in 1755, where he studied with Padre Martini and was appointed organist at Milan Cathedral, before settling in London from 1762 to his death, in 1782. His mature works show little of the *Empfindsam* style he was exposed to during his Berlin years, and less even of the strict counterpoint teachings of Padre Martini. There is a marked stylistic contrast between the works composed in Berlin, and the works composed in Italy and London. The Baroque traits of J. C. Bach's Berlin keyboard concertos, for instance, display a compositional style so divergent from that of his London concertos, that an uninformed listener could be led to believe that these works issued from different composers.

J. C. Bach showed a remarkable ease in adapting his style to current trends, and adhered naturally to the new Italian style that was asserting itself all over Europe. His prolonged stay in Italy and his experience as an opera composer undoubtedly marked his chamber style and his keyboard works. J. C. Bach came to be regarded in his own time as an example of the light, *galant* and charming musical expression associated with the Italian style of composition.

J. C. Bach was a prolific composer in many genres. He composed orchestral, operatic, sacred, chamber and keyboard works. His activity as an opera composer in London was mainly connected to productions for the Royal Theatre at the Haymarket. Charles Terry writes that "though his reputation as a composer of Opera brought him to England, it is remarkable that Bach's output, compared with that of his popular contemporaries and competitors, was small."[3] In fact, Bach's success as an opera composer in London was not overwhelming: in spite of the staging of several operas and contributions for *pasticcios*, he found more acceptance as an instrumental

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[3] Charles Sanford Terry, *John Christian Bach*, 2d ed. (London: Oxford University Press, 1967).

composer. J. C. Bach's flexibility in the choice of genres and adoption of a contemporary composing style guaranteed his success in London's musical life. Giorgio Pestelli writes that Bach "picked the right moment and exploited the gap before Mozart, working in a centre which, like Paris, was extremely active in the instrumental field," and adds that he "was writing by this time in an instrumental language that was at least twenty years ahead of that of the English composers."[4]

One of J. C. Bach's most noted roles in London was his activity as a promoter, together with Carl Friedrich Abel, of the renowned Bach-Abel concert series. As Heinz Gärtner, a recent biographer of J. C. Bach, mentions, "details about the programs have not been preserved. Bach probably provided the lion's share of the music, contributing symphonies and keyboard concertos, along with overtures and the most popular airs from his operas."[5] Gärtner does not mention J. C. Bach's solo and accompanied sonatas and justly so: these works were not composed with the intention of being performed at public events. Nevertheless, this type of repertoire was quite popular, as proven by the number of pieces composed and their editions. Most of J. C. Bach's sonatas were published during his lifetime and often reprinted, not only in London, but in France and other European countries as well.

This thesis will concentrate on J. C. Bach's solo and accompanied keyboard sonatas published during his stay in London (1762-1782), hence from a mature stage of his production. His keyboard compositions offer the opportunity of surveying a body of music that spans a considerable part of a composer's active years. Earlier accompanied and unaccompanied works will not be reviewed in this study, as they present style characteristics that precede and diverge from the London works. The London output, however, displays a stylistically homogeneous perspective, which allows for a systematic comparison of the accompanied and the solo repertoire.

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[4] Giorgio Pestelli, *The Age of Mozart and Beethoven*, trans. Eric Cross (Cambridge: Cambridge University Press, 1984; digital reprint, USA: Cambridge University Press, 1999), 38-39.
[5] Heinz Gärtner, *John Christian Bach: Mozart's Friend and Mentor*, trans. Reinhard G. Pauly (Portland: Amadeus Press, 1989), 230.

The establishment of an authenticated corpus of research is facilitated by Stephen Roe's authoritative work on J. C. Bach's solo keyboard and keyboard ensemble production.[6] Roe's study includes a thematic catalogue upon which this thesis will be based; only the works listed by Roe as authentic will be taken into account. Through his solid research, Roe seems to have corrected a number of inaccuracies present in earlier studies of J. C. Bach works, namely in the cataloguing of his earliest biographer, Charles S. Terry, and subsequent studies by Beth Ann Mekota[7] and Ilse Susanne Baierle.[8] Roe's work deals with surviving manuscripts and contemporary editions (there are no surviving autograph sources of the works we will discuss) and establishes their authenticity, filling in the details overlooked by former researchers. His catalogue numbers will not be adopted in this thesis; instead, the traditional opus numbers will be used.

The lack of modern editions of J. C. Bach's accompanied sonatas explains, to some extent, their absence from modern concert programmes. In spite of the existence of an edition of his collected works,[9] there are few editions of Bach's keyboard works published with the performer in mind. For the solo sonatas, the natural choice seems to be Henle's, edited by Ernst-Günter Heinemann, but modern editions of the accompanied sonatas are rare, and usually found in scholarly collections rather than published as full sets for performance purposes.

I have chosen to include, in this study, solo and accompanied works that belong to the sonata-cycle genre. The surviving first British editions, the collected works (published by Garland) and some modern editions (namely Henle's for the solo sonatas) provided a basis for research. The accompanied works reviewed include compositions published with the designation of 'accompanied sonatas' in which the keyboard part is generally

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[6] Stephen Roe, "The Keyboard Music of J. C. Bach: Source Problems and Stylistic Development in the Solo and Ensemble Works" (Ph.D. thesis, University of Oxford, 1981).
[7] Beth Ann Mekota, "The Solo and Ensemble Keyboard Works of Johann Christian Bach" (diss., University of Michigan-Ann Arbor, 1969).
[8] Ilse Susanne Baierle, *Die Klavierwerke von Johann Christian Bach* (Vienna: Wissenschaftlichen Gesselschaften Österreichs Verlag, 1974).
[9] *The Collected Works of Johann Christian Bach, 1735-1782*, gen. ed. Ernest Warburton (New York: Garland Publishing, 1984-1999).

prevalent in relation to the other instrument(s), taking also into account some ambiguous cases. J. C. Bach did not compose *ad libitum* instrumental parts to his accompanied sonatas. The degree of importance of the accompanying violin (or flute) and cello parts varies from near absence, to mere voice doubling, to main statements of essential thematic material. Nevertheless, there is a distinction to be made between instrumentally 'balanced' chamber works (such as some movements of the Op. 15 trios, or the Sextet in C major, which will not be reviewed in this study) and the accompanied sonatas of the Op. 16 or Op. 18 sets.

The solo and accompanied sonatas will be analysed separately, taking into account stylistic, formal and performance-practice aspects relevant to each genre, and then compared in order to determine formal and stylistic differences and the theoretical background for the divergence between the two genres.

CHAPTER 1

J. C. BACH: THE PUBLISHED SOLO KEYBOARD SONATAS

1.1. The London sonatas

During his lifetime, J. C. Bach published only two sets of solo keyboard sonatas: the Op. 5 and Op. 17 sets, which include six sonatas each. In addition to these sets, Roe lists several unpublished authenticated solo keyboard works (including sonatas), composed before 1762. These earlier works display style characteristics that differ considerably from the published works. The Op. 5 and Op. 17 sets, representative of J. C. Bach's mature style, constitute an interesting framework for the understanding of his conception of the sonata as an instrumental medium. They also provide a reference for comparison and contrast between the accompanied and the solo keyboard sonata settings, and the relation between these two genres as conditioned by the instruments used, and the target audience and performers.

The first edition of the Op. 5 sonatas was published in London by Welcker for the composer in 1766, only four years after J. C. Bach's arrival in England. The number of contemporary reissues within a short span of time confirms their success: they were published by Welcker and Bremner in London, by Hummel in Amsterdam, and by Huberty and Leduc in Paris. This set was preceded and followed by the publication of accompanied keyboard sets. J. C. Bach published also in London the Op. 2 (in 1764), and the Op. 10 accompanied keyboard sonatas (in 1773). His next venture consisted of a solo set published in Paris as Op. 12 by Sieber around 1773 or 1774. These sonatas were also issued in London by Welcker in 1779 as Op. 17; this latter opus number is nowadays commonly used to refer to the set. The success

of J. C. Bach's solo keyboard works is evident from the fact that they were published in several European cities. The Op. 5 set was issued in Amsterdam in 1766, and in Paris three years later. Huberty, André, Welcker, Preston and Hummel also published the Op. 17 set within a few years of its first issue. Roe points out that "while it cannot be established for certain that Bach had contracts with overseas publishers,"[1] the short span of time between London and overseas publications suggests some sort of publishing agreement. He adds that overseas publishers regarded Bach's music as "a highly marketable commodity and produced editions of his works in great numbers."[2]

Together with the accompanied sonatas, the solo works are representative of the evolution of the composer's sonata style. That fact is made more evident if we take into account that the Op. 5 set includes compositions probably written before Bach's arrival in London, and dating from his Italian years. Roe draws attention to the fact that, with this set, J. C. Bach may have attempted "to cater to an equally wide range of potential purchasers: young players for the simpler sonatas, performers of substantial technique in the larger pieces, and more conservative elements in the sixth item."[3] In spite of some differences, the two solo sets present a number of common characteristics representative of Bach's mature style features.

1.2. Motivic structure

J. C. Bach's sonatas are representative of the *galant* trend of Classical music, and clearly show the influence of the Italian pre-Classical sonata repertoire. This is evident in the preference for a motivic phrase structure, with the melodic material exposed in the right-hand part, and the left-hand part accompanying. J. C. Bach's keyboard works present characteristics

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[1] Roe, "The Keyboard Music," 75.
[2] Roe, "The Keyboard Music," 76.
[3] Stephen Roe, introduction to *The Collected Works of Johann Christian Bach, 1735-1782*, Ernest Warburton, general editor; vol. 42, *Keyboard Music*, ed. Stephen Roe (New York: Garland Publishing, 1989), x.

ascribed by Joel Lester to pre-Classical composers: "in seeking to avoid textural density, they concentrated on clear presentation of melodic lines in predominantly homophonic textures. Vocal styles were a powerful influence. The motor-rhythm beat subdivisions became accompanimental, supporting the larger phrase shape without adding a new level of essential activity."[4] These traits were further developed in the high Classical style, and the beginning of their systematic implementation is discernible in J. C. Bach's later works. Extended melodic phrases such as we find in Mozart are, however, not prevalent in J. C. Bach's keyboard sonatas. The singing-allegro style, as this important trademark of the Classical style is usually designated, came to be associated with the influence of Italian pre-Classical music. As Giorgio Pestelli writes, "the Allegro cantabile (...) was to be one of the last Italian contributions to eighteenth-century European music, immediately identifiable as a feature of Italian style."[5]

The singing-allegro style, whatever its importance for the establishment of the mature Classical style, plays a lesser role in early Classical keyboard repertoire than is generally ascribed to it. Pestelli also mentions that "when Marpurg urges the *galant* composers to study fugue, his aim was to help them to achieve a less 'jumpy' melodic style. Kirnberger was also concerned about the leaps of a *style coupé*, of French origin, with its cadences in almost every bar, and Johann Christian Bach was to talk about writing 'in monosyllables' in order to be understood even by children."[6] These statements account for a motivic approach in handling melodic and/or thematic material not consistent with the common definition of the singing-allegro style.

The conception of J. C. Bach as a composer of tuneful, melodic compositions was conveyed by Burney in his accounts, together with the credit for pioneering the use of contrasting thematic passages: "Bach seems to have been the first composer who observed the law of *contrast*, as a

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[4] Joel Lester, *The Rhythms of Tonal Music* (Carbondale: Southern Illinois University Press, 1986), 154.
[5] Pestelli, 20.
[6] Pestelli, 11.

principle (...). Bach in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage to introduce one that was slow and soothing."[7] This conception was also enhanced by later thematic-based analytic approaches to sonata form. Lester remarks that eighteenth-century theorists "who *did not* emphasize themes in their descriptions of the form reflected an emphasis on the vibrant rhetorical basis of the music they were describing. Similarly, the nineteenth-century theorists for whom sonata form became a thematic process reflected a music in which thematic contrast had indeed become the essence of the form."[8] Bach's keyboard music is more indebted to motivic principles than to contrasting thematic formats. Contrast constitutes an important feature in J. C. Bach's music and it is certainly present at the motivic level, but not systematically present at the thematic or sectional level as well. On the other hand, what strikes the listener in J. C. Bach's sonatas *is not* the quality of the singing melodies, since they are scarce and can hardly compete with Mozart's in that aspect, but the intricate web of motives and the seamless overlapping of sections based on minimal elements.

Motivic structure, as we will see, is even more marked in some accompanied sonatas, but it constitutes an important characteristic of the solo sonatas as well. Bach's motives are very short, often accommodated within the span of a single bar: the opening bars of XVII / 6: 2 (example 1) show that J. C. Bach often built his phrases through simple sequential repetition of motives, a trait related to the Baroque style.

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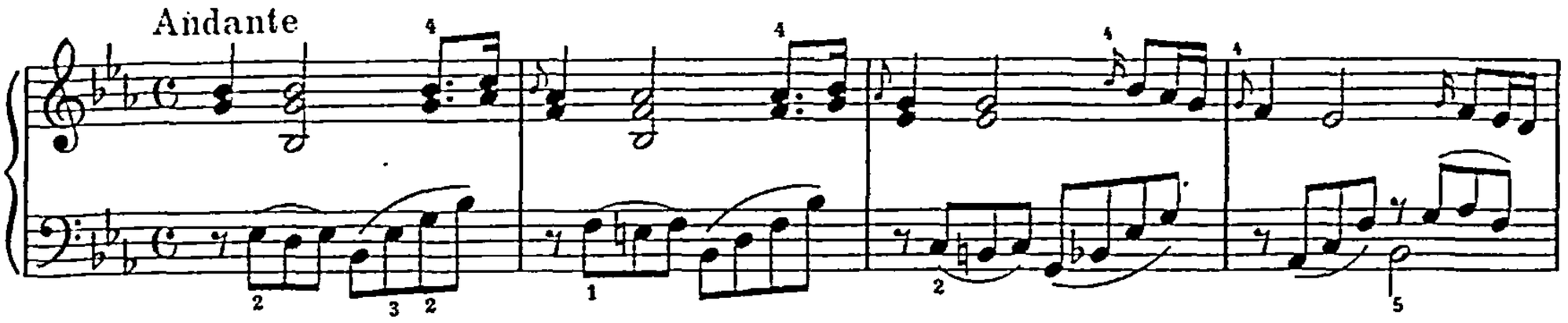
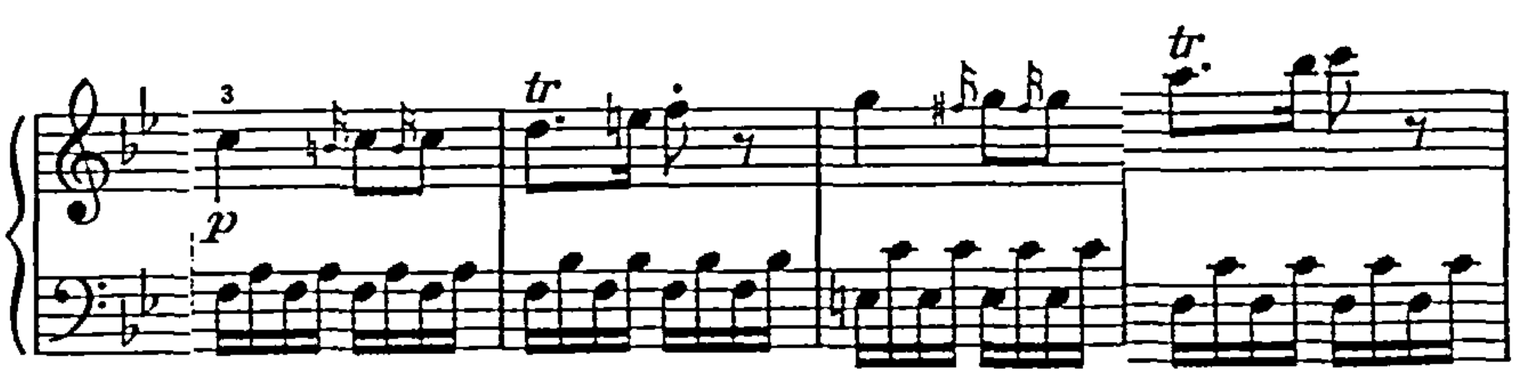
[7] Charles Burney, *A General History of Music from the Earliest Ages to the Present Period*, ed. Frank Mercer, vol. 2 (London, 1935), 866.
[8] Lester, *Rhythms*, 243.

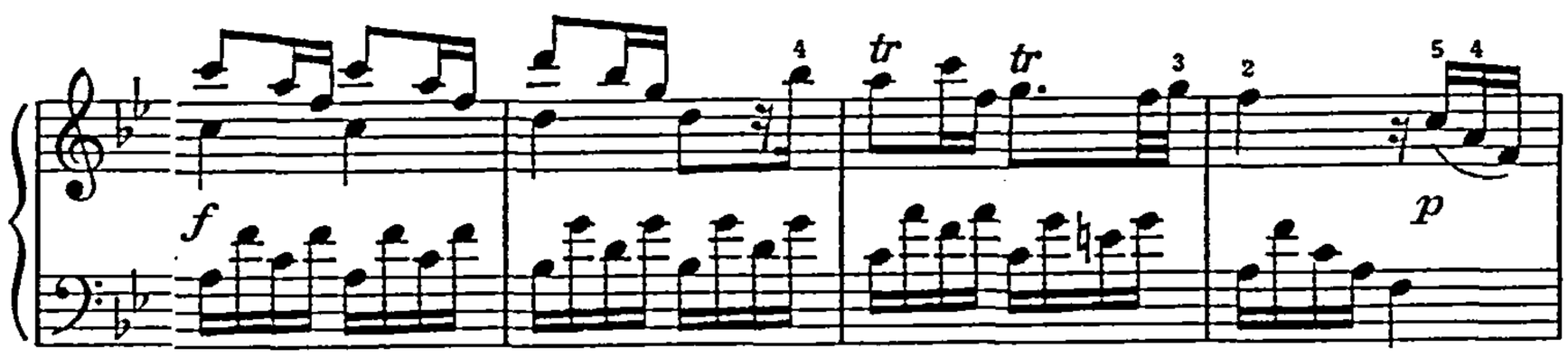
Ex. 1. XVII / 6: 2, bars 1-4.



In this passage, the rhythmic and melodic contour of both parts (except for the last two beats in the left-hand accompaniment) is repeated in each bar, with the inclusion of small variations in bars 3 and 4 (namely the introduction of a semiquaver run instead of a dotted figure in the right-hand part). In this case, the successive juxtapositions of the same motive undergo alterations, but we often find examples of literal repetitions as well: in XVII / 5: 2, the combination of repeated and transposed motives underlies the whole composition. The secondary theme area in V / 1: 1 (example 2) presents a type of motivic construction often found in J. C. Bach: a two-bar melodic motive, repeated a fifth higher with the harmony in different positions, followed by a longer (four bars) closing segment (the whole section is then repeated with the right hand an octave lower).

Ex. 2. V / 1: 1, bars 15-22.





Complex structures are usually the result of the expansion of similar motivic combinations, but we occasionally find extended sections based on longer melodic segments instead. This type of longer melody is found in slow rather than fast movements, as is the case of the slow movements of V / 2 and V / 5. Nevertheless, other slow movements, as seen above (example 1), usually resort to a motivic treatment of material.

J. C. Bach's fondness for particular rhythmic or melodic elements leads to the use of certain motives in different sections of the same movement. This type of device occurs mainly in the second set, for example in XVII / 2: 1, where a theme from the secondary area (bar 16) is the basis of the codetta (bar 46), or in XVII / 3: 2, where the principal theme is also used in the secondary theme area (bar 33). The use of recurring rhythmic and/or melodic patterns provides a sense of unity that may otherwise not be transmitted by the formal design of a specific movement. J. C. Bach, however, does not use this device in a systematic manner, and its presence in some movements seems more a matter of coincidence, or, as implied earlier, a mark of preference for some types of motive, rather than the application of a cyclic structure to a given movement.

In J. C. Bach, the abundance of motivic sub-sections of similar melodic and rhythmic character and their seeming lack of relation to larger harmonic structures can lead to a sense of lack of direction. A formal/harmonic section can include one or several juxtaposed motives, as many principal and secondary theme areas in fact do. These motives present common characteristics, inasmuch as J. C. Bach shows some

preference for particular melodic and rhythmic traits, but are, nevertheless, distinct since they often do not show any evident attempt at establishing melodic/rhythmic cross-references. The lack of relation between the types of motives employed and higher formal structures leads to the undifferentiated character of these motives, as they could be inserted and function in nearly any given section. This feature is characteristic of the early Classical style, as later composers show more consistent relations between thematic material and formal structure. Robert Batt, for instance, has identified in Mozart "the use in closing sections of groups and grouplets as opposed to phrases and motivic segments," which "reduces the need for melodic continuation and generates contrasts with thematic sections."[9] In J. C. Bach, a similar distinction between themes or motives according to their formal functions is, in many cases, impossible to achieve, as themes or motives do not present specific characteristics that could help identify which type of section they belong to.

This lack of a clear relation between the type of motives employed and their function in the formal design of a movement, as well as the reliance on motivic procedures, are characteristics that contribute to the classification of J. C. Bach as representative of the *galant* or pre-Classical style. Curiously, the publication dates of the solo sonatas vouch for a different perception. In fact, if we take into account that J. C. Bach's last solo set was first published in 1773 or 1774, and if we compare it with sonatas composed by Haydn or Mozart around that date, we notice that the Italianate features of Bach's works remain, throughout his composing career, equally essential and fundamental to his style, in opposition to the increasing combination of trends that characterises Haydn or Mozart, and which would ultimately lead to the dramatic efficiency of their mature works. Associating J. C. Bach with the emergence of the high Classical style is a correct assumption, given his influence on Mozart and his early pioneering of Italian trends. Nevertheless, the merging of other influences, such as the *empfindsam Stil*, never occurred

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[9] Robert Gordon Batt, "A Study of Closure in Sonata-Form First Movements in Selected Works of W. A. Mozart" (Ph.D. thesis, University of British Columbia, 1988), 213.

in Bach's production, which explains the anachronistic traits still apparent in the last published sonatas (from 1780 or 1781).

1.3. Formal characteristics

J. C. Bach's published solo and ensemble keyboard sonatas often present a two-movement plan, following contemporary practice. The Op. 17 solo set includes only two sonatas with three movements. Op. 5 includes three two-movement sonatas and the same number of three-movement sonatas. One of the three-movement sonatas (V / 6), however, begins with a prelude and fugue, a type of sequence found in works by Padre Martini, and not with a movement in sonata form followed by a slower movement. J. C. Bach's preference for two-movement sonatas after moving to London may reflect an attempt to adapt to the specificities of the British market. Daniel Freeman mentions Ciampi as the author of "the first of the Anglo-Italian collections to follow the Albertian two-movement formats, which were to become standard in London throughout the 1750s and 1760s."[10] J. C. Bach followed this trend and nearly abandoned the three-movement plan adopted in all his earlier solo and accompanied keyboard sonatas, namely the A minor solo, the A-flat major and B-flat major solo sonatas and the eight Milanese accompanied sonatas.[11] The preference for the two-movement sonata plan explains the scarcity of slow movements among J. C. Bach's sonatas, since the two movements are, as a rule, fast movements (usually a coupling of a sonata-form movement with a minuet or rondo).

Taking into account the problems that necessarily arise from attempting to classify in systematic terms this type of repertoire, the following table tries to depict the variety of formats included in the Op. 5 and Op. 17 sonatas.

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[10] Daniel E. Freeman, "Johann Christian Bach and the Early Classical Italian Masters," in *Eighteenth-Century Keyboard Music*, ed. Robert L. Marshall (New York: Schirmer, 1994), 255.
[11] Listed respectively as nos. 2, 3, 4, 7 and 8 in Stephen Roe's thematic catalogue.

Table 1. Formal designs in Op. 5 and Op. 17.

Tripartite sonata	Binary sonata	Minuet	Rondo	Variations
V / 2: 1 V / 4: 1 XVII / 1: 1 XVII / 2: 1 XVII / 4: 1 XVII / 4: 2 XVII / 5: 1 XVII / 5: 2	V / 1: 1 V / 2: 2 V / 3: 1 V / 5: 1 V / 6: 1 XVII / 2: 2 XVII / 2: 3 XVII / 3: 1 XVII / 3: 2 XVII / 6: 1 XVII / 6: 2 XVII / 6: 3	V / 1: 2 V / 2: 3	V / 4: 2 V / 5: 3 V / 6: 3	V / 3: 2 XVII / 1: 2

The solo sets include, in addition to different types of sonata form, two minuets, two variation sets, three rondos and a fugue. The choice of movements reflects a great variety in type as well as in form, without the standardisation present in the numerous solo or accompanied keyboard sonatas published in London at the time. Table 1 does not include the second movement of V / 6 (a fugal work), and V / 5: 2, which presents special characteristics to be discussed later. Sonata form is evidently the prevalent design in both sets of published solo sonatas, in particular in the Op. 17 set.

1.3.1. Non-sonata formats

The minuets, rondos and variation sets included in the solo sonatas invariably finish the sonata to which they belong. The minuets and the

variation sets are among the least innovative movements in the solo sonatas, as they strictly follow contemporary conventions affecting these forms.

Both Op. 5 and Op. 17 include one variation set each (V / 3: 2 and XVII / 1: 2) with a few variations (four and five, respectively) on short themes. The variations follow closely the theme's harmonic and structural format (all the variations have exactly the same number of bars as the theme). The theme of V / 3: 2 is an A B format, and the theme of XVII / 1: 2 is a minuet in A B A' format, in which A' is heavily modified. The variation sets follow the standard rhythmic and melodic digressions: duple- and triple-rhythm figurative melodic variants for the right-hand part, various Alberti-type accompaniments in the left-hand part, addition of trills and turns, repeat of the theme at the end of the set, and, in the case of XVII / 1: 2, the inclusion of a syncopated variation.

Rondos and minuets can only be found in the Op. 5 set. J. C. Bach nearly discarded formats other than sonata form in his second published set of solo sonatas, an option he remarkably does not follow in his mature accompanied output, where the rondo remains a frequent choice for the closing movement. Thus Op. 17 includes only various types of sonata form, with the exception of the variation set in XVII / 1 (with a minuet as theme).

There are two minuets in the Op. 5 set, concluding the first and the second sonatas. They are both simple A B A' formats with repeats of each section, and slight alterations in the A' section allowing for the return to the tonic. Roe classifies V / 1: 2 as a simple tripartite sonata form,[12] but in fact the B section does not modulate, simply moving from a dominant pedal back towards the tonic. V / 2: 2 includes in addition a trio in the minor mode, with the same type of tripartite formal design.

The rondos try to escape the conventionality that marks some examples of the genre included in the accompanied sonatas. There are three rondos in the Op. 5 set: in the fourth, fifth and sixth sonatas. The *Rondeaux* from the fourth sonata is, ultimately, a standard A B A C A design. The simplicity of the design is, however, concealed by the presence of

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[12] Roe, "The Keyboard Music," 228.

transition areas. The refrain, for instance, includes a conclusive tonic (E flat major) cadence in bars 15-16, but is followed by a shorter and faster codetta-like section (bars 17-24) and a transition passage (bars 25-28) to the first episode. This episode begins with a transposed version (in the dominant key) of the refrain, which literally restates the refrain's initial three bars. The second episode (bar 71) begins in the tonic, but modulates immediately to the relative minor key and also includes a modified C-minor version of the refrain (bar 83). Thus the movement presents two incomplete non-tonic statements of the refrain in the midst of episodes, mixing the perception of episodic and main thematic material and concealing the sectional borders. This effect is heightened by the inclusion of transitional sections, not found in many rondos in the accompanied sonatas, in which refrain and episodes are merely juxtaposed and, in some cases, separated by double bars. The Prestissimo of the fifth sonata, even though not announcing its format in the title, is a rondo following this latter type of structure, with clearly separated sections, articulated by the use of double bars and/or conclusive cadences. The first episode begins in bar 8, after a twice-stated short refrain. The second episode (bar 38) is in the minor mode (the rondos in the accompanied sonatas often include an episode in a minor mode as well), and the third episode (beginning in bar 64), development-like in character, starts in the relative minor (C sharp) but proceeds by a series of modulations to the tonic (E major) again, and then stepwise from F-sharp minor to G-sharp minor, before the final return of the refrain (bar 88). The gavotte-like Allegretto that concludes the sixth sonata is the shortest of the three rondos: like V / 4: 2, it presents only two episodes, but they are clearly demarcated. This rondo is characterised by the use of triplets in the second episode and the double-note texture of the refrain's right-hand part, reminiscent of the doubling at the third by the accompanying part in the accompanied sonatas. The three rondos are not only structurally and stylistically varied; the rondo of the fifth sonata, virtuosic and toccata-like, is very different from the other two, which are more melodic and intimate in expression.

1.3.2. Sonata forms

J. C. Bach's obvious predilection for sonata form is based on a highly eclectic approach to that design. The type of sonata form used varies greatly, as one would expect in this particular period, but binary sonata designs, as seen in Table 1, outnumber tripartite sonata formats.

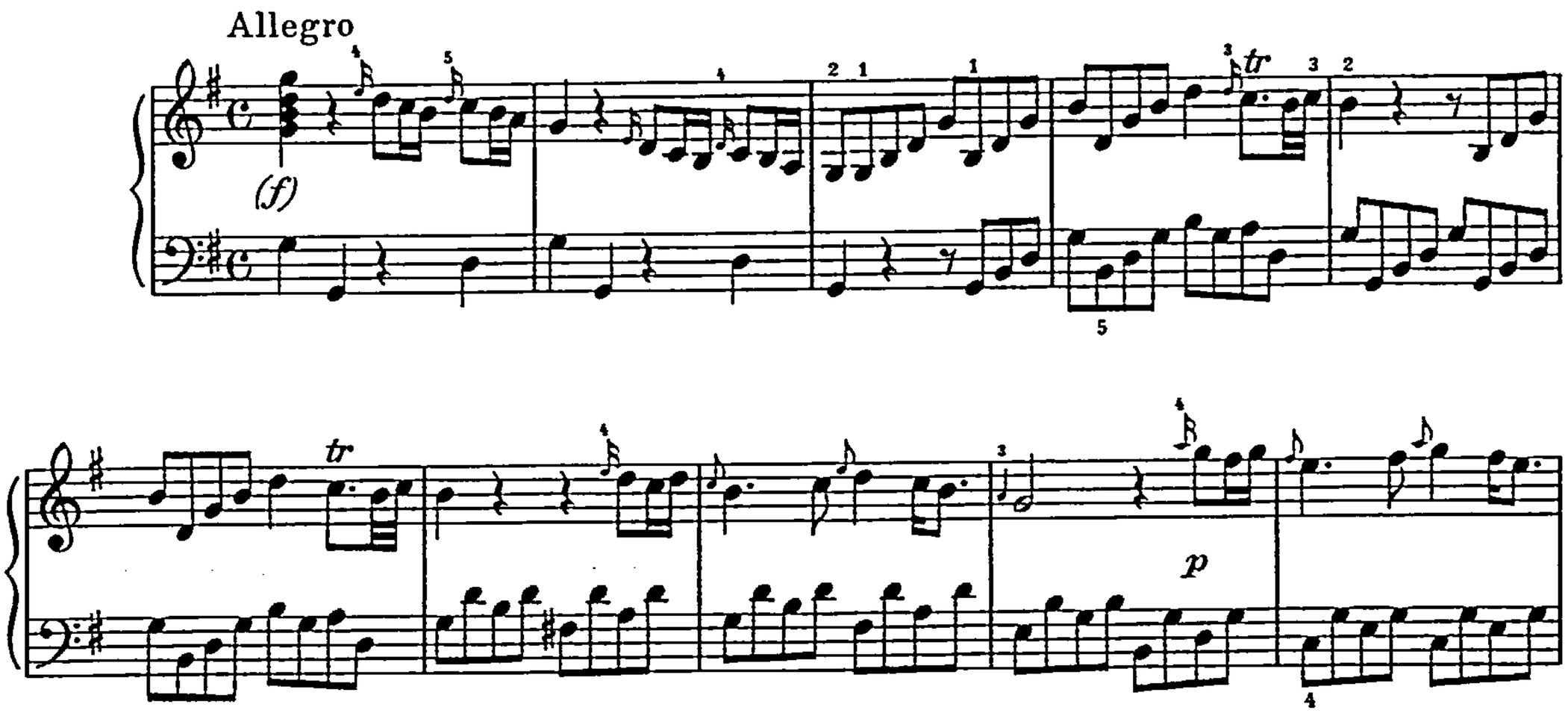
The placing of individual movements in the categories proposed above is not always straightforward, and some movements prove particularly difficult to characterise. The first movement of XVII / 1, for example, is apparently a tripartite sonata form, but the exposition material is not fully repeated after the development. The recapitulation begins in bar 74 with a theme that could be considered, taking into account its function in the exposition (bar 7), as a second principal theme or a bridge. The first principal theme, however, is not repeated in the recapitulation, raising some doubts as to whether this movement can truly be classified as a tripartite format. Since the recapitulation begins with material from the principal, not the secondary, key area (in G major), classifying this movement as tripartite seems finally a logical choice. We find even greater formal diversity among the binary designs.

The diversity in the type of sonata design sets the solo sonatas apart from the accompanied settings, which resort to a more standardised approach to the format. The variety is naturally increased by the fact that some of the solo sonatas include slow movements, which are seldom found in the accompanied sonatas. The tripartite type of sonata form, whilst not the most prevalent (the rounded binary type prevails in all sets), is used more often in the solo sonatas, particularly in the second set, than in the accompanied sonatas.

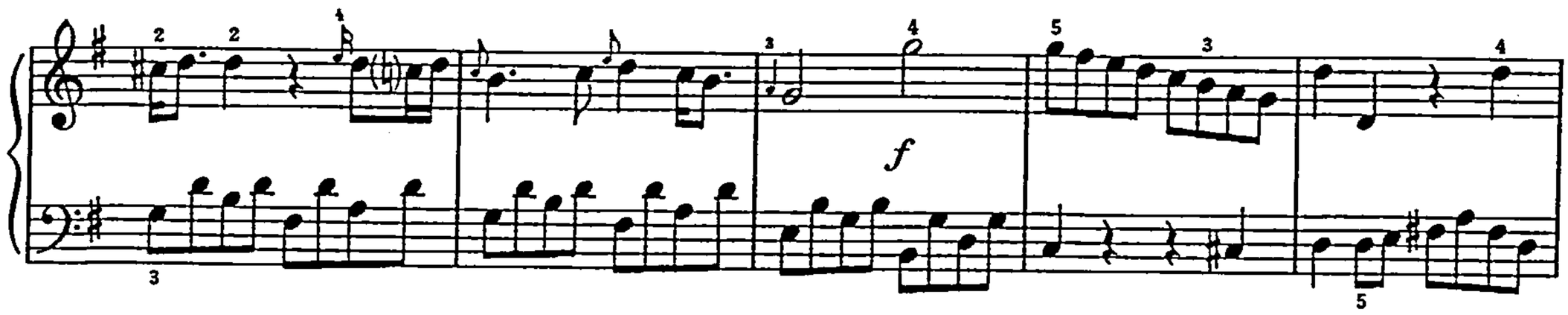
In the high Classical style, formal differentiation was achieved by means other than mere juxtaposition of sections or use of sequences, a procedure prevalent in J. C. Bach, even in developmental sections. It is first and foremost the harmonic functions that phrase the speech, but in composers from the early Classical period, the coherence between the general harmonic structure and the melodic speech is not marked by the

mastery of later Classical composers. As Charles Rosen points out when referring to the "mannerist" style (in which he includes composers from Handel to Mozart), "the most glaring weakness of this period is the lack of co-ordination between phrase rhythm, accent, and harmonic rhythm."[13] Nevertheless, in early as in late Classical composers, we find that speech conditions form, in the sense that it moulds and provides a direction to the musical discourse. Leonard Ratner refers to the "important objectives in 18th-century musical expression—to touch the feelings through appropriate choice of figures and to stir the imagination through topical references."[14] The *topoi* that characterise the mature Classical style are already present, in an incipient stage, in the production of J. C. Bach. Wye Allanbrook stresses that "Bach's sense of the harmonic drive of the key-area form and its polarities is stronger than his skill for maintaining a continuity of topical logic."[15] We could, however, apply a topical approach to a particular composition and find a relation between topics and harmonic structure, taking as example the exposition of the first movement of XVII /1 (example 3).

Ex. 3. XVII / 1: 1, bars 1-41.



[13] Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: Norton, 1972), 48.
[14] Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1985), 30.
[15] Wye J. Allanbrook, "Two Threads through the Labyrinth," in Wye J. Allanbrook, Janet M. Levy and William P. Mahrt, ed., *Conventions in Eighteenth- and Nineteenth-Century Music* (Stuyvesant: Pendragon Press, 1992), 171.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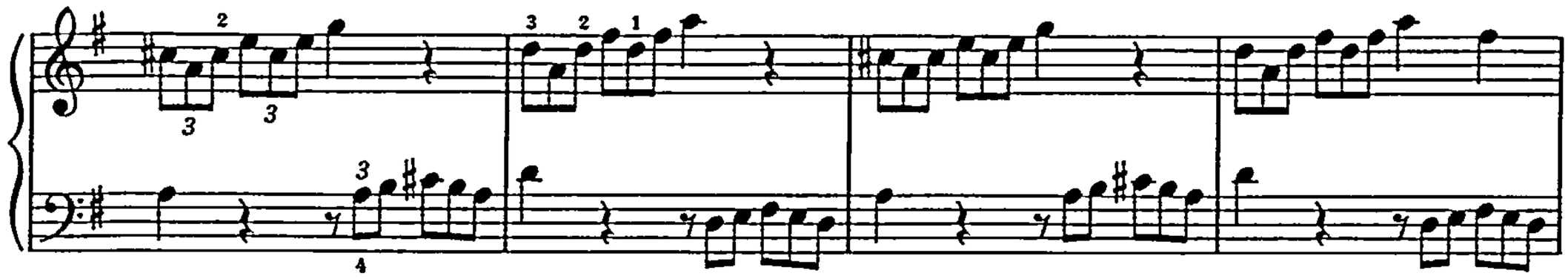

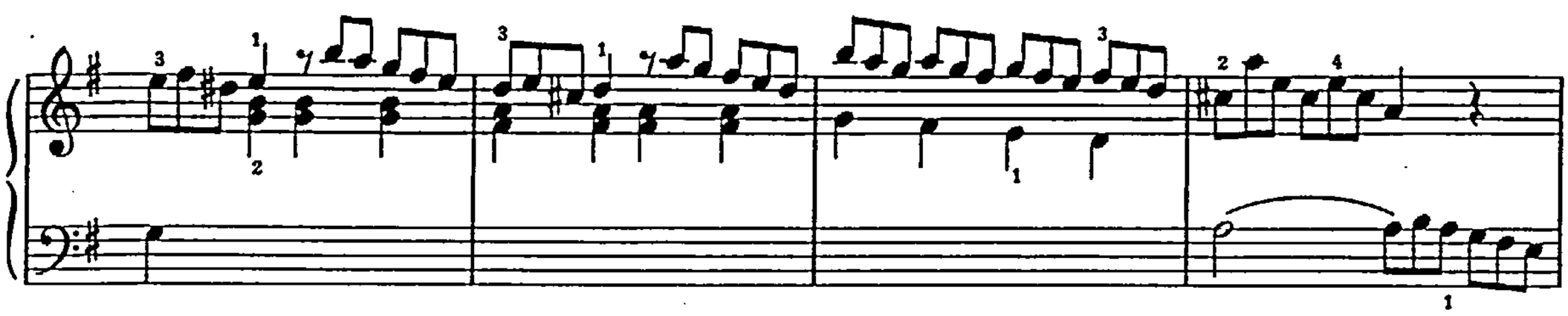

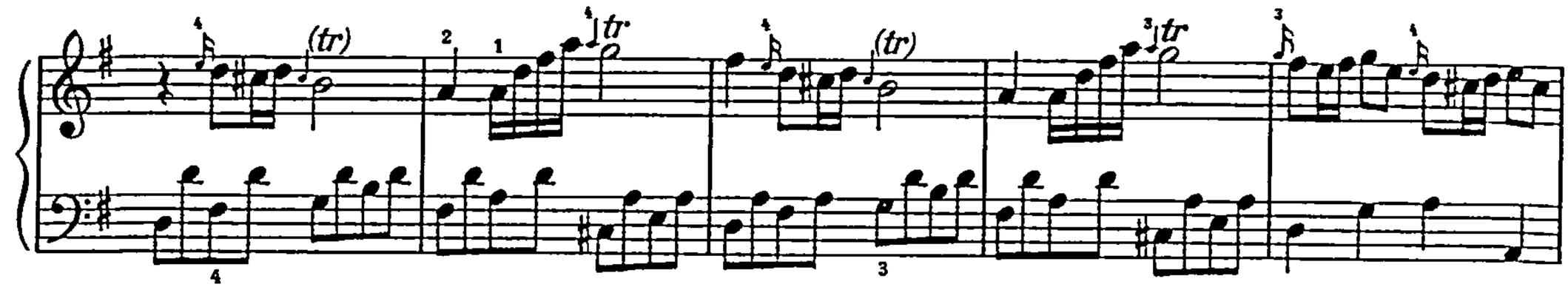

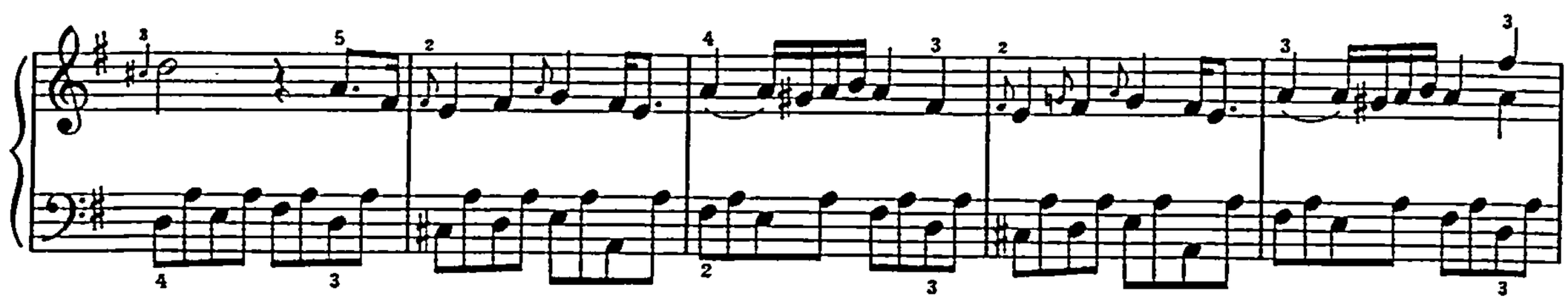

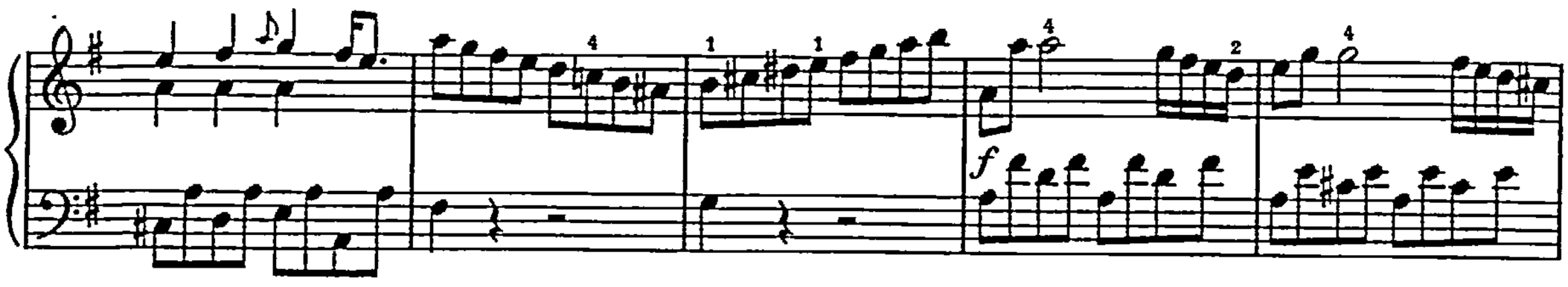
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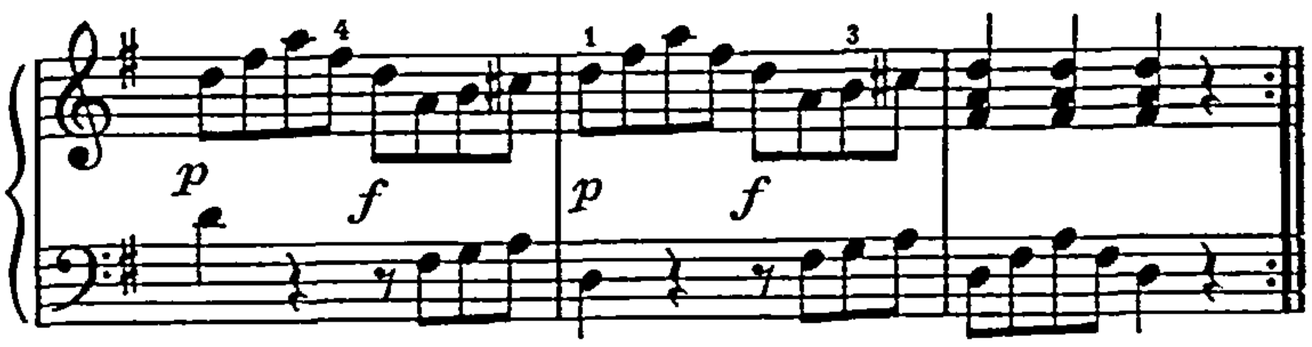

- The first phrase (bars 1-7) shows clear marks of the orchestral style: it begins with a call-to-attention chord, followed by repeated string-like descending runs, and ascending arpeggio passages doubled in canonic fashion (also repeated).
- The next phrase proceeds to singing-allegro style: a two-bar melodic motive, repeated and transposed, accompanied by an Alberti bass (bars 7-13), closing with a short transition (bars 13-15).
- The ensuing section is characteristic of J. C. Bach: a sudden change from the previous quavers to triplets, introducing figurative combinations based on repeated scale and arpeggio fragments (bars 16-23).
- In bar 24 there is a return to binary metre and to ornamented melodic material (singing-allegro style). This section does not literally repeat the second phrase, but, particularly from bar 29 to bar 35, there is a clear rhythmic and melodic connection between this material and the melodic motive presented in bars 7-14. The resemblance is further enhanced by the use of one-note appoggiatura ornaments in both sections.
- The next section (bars 35-38) begins with a scalar passage and leads to a spacious second-inversion tonic – dominant cadence (bars 37-38).
- The exposition is concluded by a short codetta (bars 39-41) based on an orchestral-like passage with parallel motion at the tenth.

This analysis does not take into account the harmonic scheme underlying these sections, but we can easily establish a relation between the sections and their role within the exposition. The first two sections (in the

tonic key of G major) would correspond to the principal theme group. The second phrase modulates to the dominant key, thus assuming two different functions, as pointed out earlier. It could be labelled as a bridge, connecting the opening theme with the secondary theme area, but it can also be considered as a second principal theme, due to its contrasting character to the orchestral-like opening and its melodic autonomy. The secondary theme area (in D major) would include all the remaining sections: the figurative section beginning in bar 16, the two melodic sections beginning in bar 24, and the three-bar codetta closing the exposition. In general, all motives included in secondary areas seem to function as independent and equally important entities, regardless of the existence of common rhythmic/melodic traits. Motives are juxtaposed without any apparent attempt at establishing a formal hierarchy. Thus, in J. C. Bach, formal classifications can be quite elusive: the function of a given passage or section is diluted within larger harmonic contexts marked by the abundance of short, tightly connected, independent units. The effect is, in any case, of providing fluidity between units of similar or contrasting character. The lack of a clear formal hierarchy is one of the factors that distinguishes J. C. Bach from composers such as Mozart. As Kofi Agawu describes:

> In the Classic period, beginnings are beginnings, middles are middles, and endings are endings, (...) there are specific attitudes to these three interrelated and interdependent segments of the syntagmatic chain, and (...) although they share certain features, they are, on the whole, not interchangeable. To recognize these functions is, paradoxically, to recognize their potential interchangeability, the possibility of playing with them, of reinterpreting them or working against their normative presumptions—in short, of using them creatively.[16]

The profusion of motives in J. C. Bach's keyboard music eludes the establishment of conventional rules of usage, and causes difficulties in this process of "reinterpretation." The formal hierarchy that would allow for a

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[16] V. Kofi Agawu, *Playing with Signs: a Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991), 71-72.

process of interchangeability is not as effectively handled by J. C. Bach as it is by Mozart or Haydn:

The secondary theme area is, in J. C. Bach, the section where more thematic or motivic units are included. This feature is consistent with William Caplin's statement that "as a general rule, the main theme is the most tight-knit unit in a sonata exposition, whereas the transition and subordinate theme are distinctly looser in structure."[17] In J. C. Bach, nevertheless, there is often no marked character contrast between the motives/themes of the principal and the secondary areas. Some virtuosic closing movements, such as XVII / 2: 3, XVII / 4: 2, or XVII / 5: 2, are in fact examples of great thematic uniformity. On the other hand, the opening movements of the last three sonatas in the Op. 17 set, where lyrical principal sections are followed by bustling, figurative secondary areas, remain exceptions in a sonata output otherwise characterised by a considerable degree of thematic/motivic homogeneity. Curiously, these three movements are also among the most Mozartian among J. C. Bach's solo sonatas, with their opening in descending semiquavers and their use of dotted rhythms and syncopation. In fact, secondary theme areas in J. C. Bach often present figurative material rather than melodic themes/motives. The contrasting lyrical secondary theme of V / 2: 1 (beginning at bar 19) is an exceptional case in a collection of sonatas where the secondary themes are often based on scalar and arpeggio figuration, such as V / 3: 1 or the last three sonatas in Op. 17 above mentioned.

We find some of the most complex examples of secondary theme areas in the Op. 17 set. In the Op. 5 sonatas, the secondary areas are usually shorter and include fewer themes than the secondary areas in the Op. 17 sonatas. The secondary area in the first movement of XVII / 2 (example 4) presents a succession of juxtaposed themes/motives in one of the most extended secondary sections of the solo sonatas.

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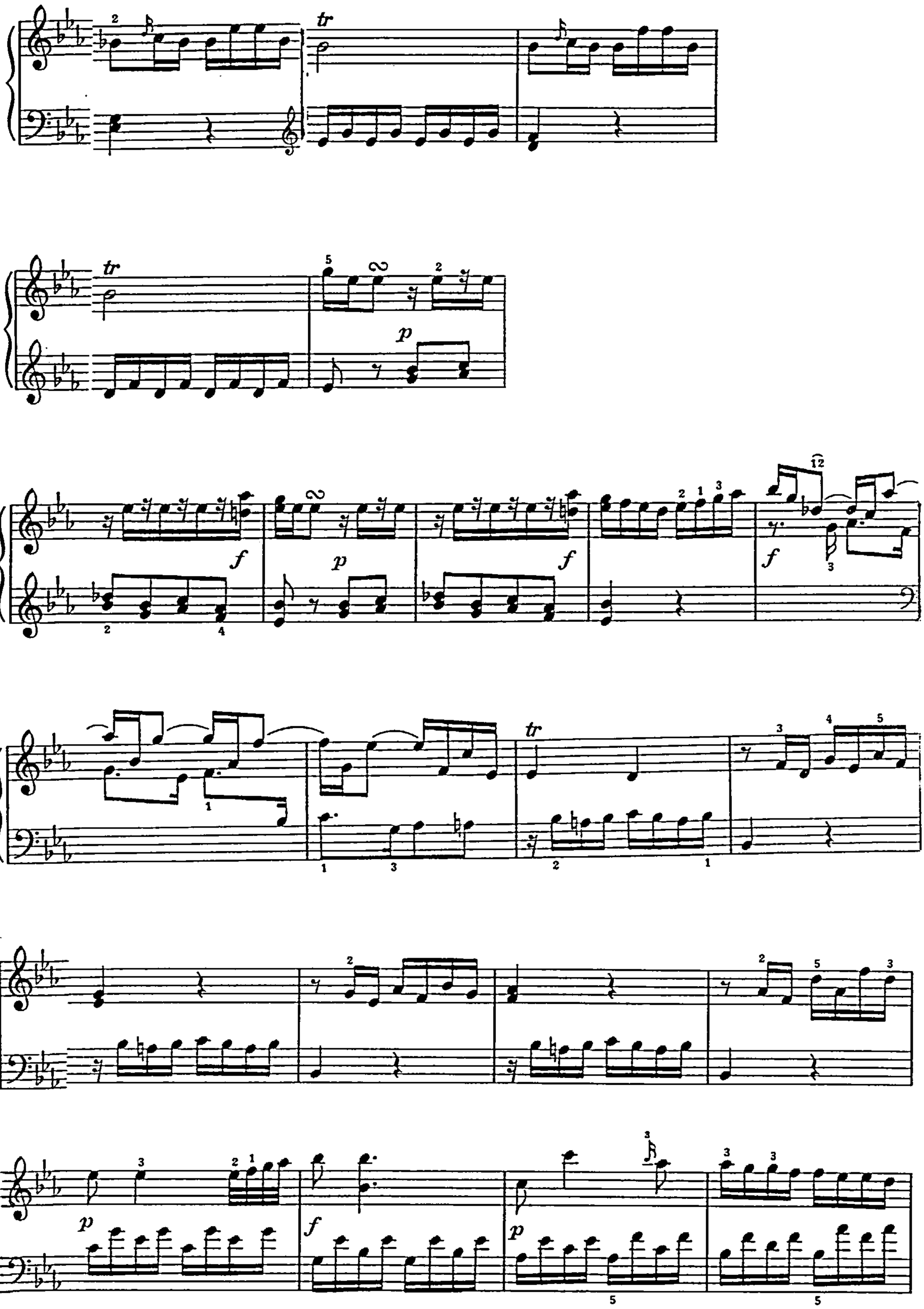
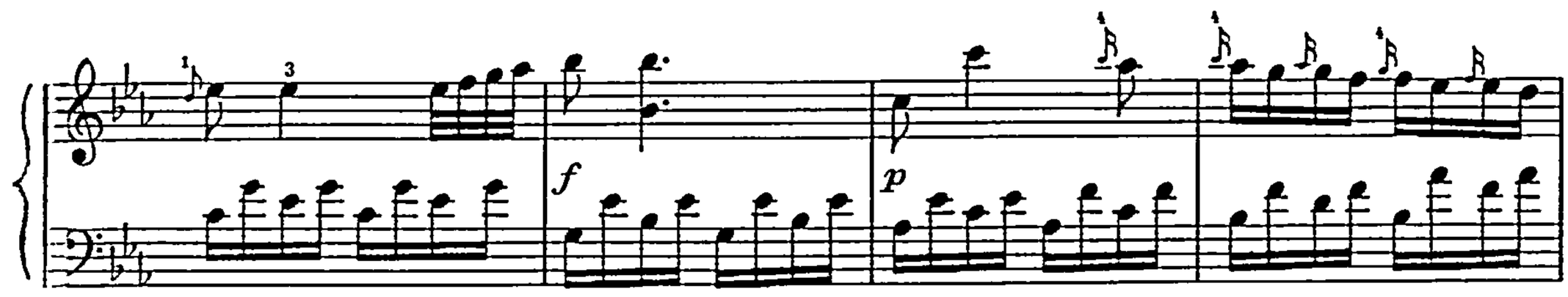
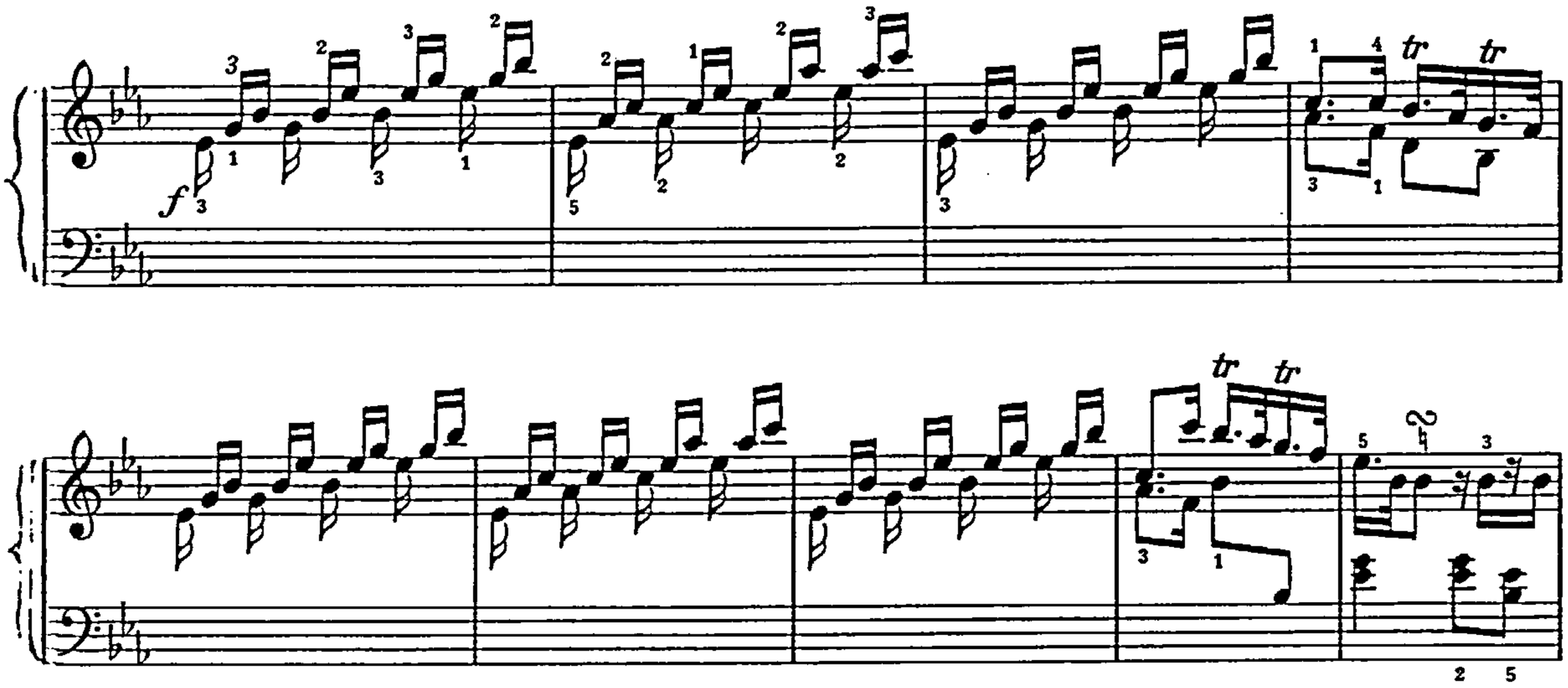
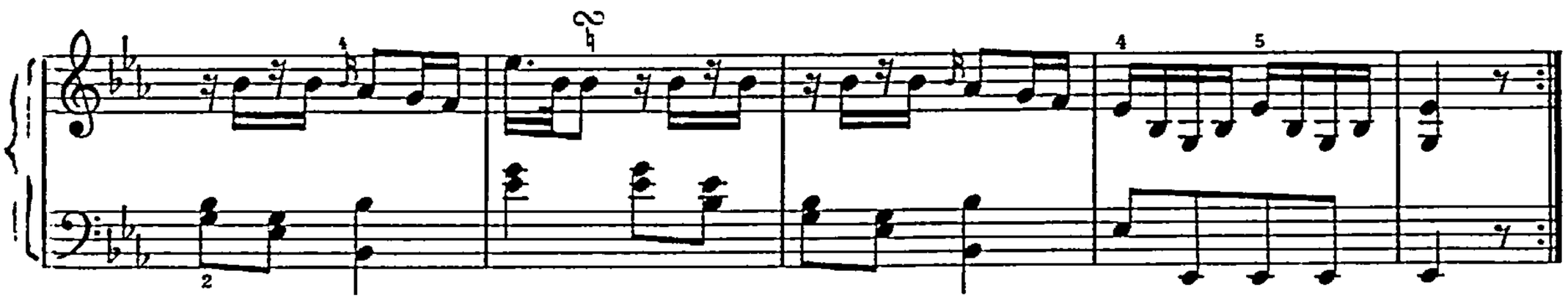
[17] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 17.

Ex. 4. XVII / 2: 1, bars 12-51.









The first two themes in the secondary theme area of XVII / 2: 1 (bars 12-15 and 16-20), both in the relative major key of E flat, are melodically and rhythmically distinct, and function as independent units. The following two themes (bars 21-24 and 24-29) are transitional in character: the first theme includes a stepwise descending sequence of sixth melodic leaps, leading into the dominant (B flat), and the second theme, which also proceeds by stepwise sequence (in the right-hand part), functions as an ornamented pedal point of B flat. The next theme (bars 30-37) introduces an ambiguous suggestion of return to the tonic (C minor), which is in fact a deceptive

opening in VI of E flat. This theme is considerably long, due to the repetition of motives, and displays contrasting dynamics (forte/piano), a device usually reserved for thematic rather than transitional passages by J. C. Bach. The next theme (bars 38-45) introduces a different type of rhythm (triplets) and a type of keyboard writing (alternation of hands) already present, albeit with a different pattern, in the second theme (bars 16-20). The closing theme (bar 46) is clearly derived from the second theme, presenting double notes in the left-hand part, as well as repeated notes and alternation between left and right hands. The unity of this secondary area is thus stressed by the presence of common features in some of the motives. A passage such as the transitional theme in bars 21 to 24, for instance, shares common traits with other passages, namely the alternation between hands present in the second and closing themes, or the use of a descending sequence, mirrored by the ascending sequence in bars 25-29. The internal connections are extended to larger units as well, through elements such as the use of sequences of descending seconds in both principal and secondary areas (compare bars 8-9, 33, and 37).

In this context, labelling the various sections of a movement is an analytical tool that provides scarce information about some fundamental aspects underlying the structure of this type of composition. The thematic and transitional elements in these pieces, within the context of the tonic/dominant relationships, show a level of autonomy that almost places them on an equal footing, a factor not always compatible with the establishment of a formal hierarchy. Diversity, a concept far removed from the Baroque ideal of unity but close to the Italianate musical fashion that successfully marked the beginning of the Classical era and contributed to the establishment of its style, seems to be the aim of this multiplicity rather than the pursuit of a higher relation between the topical sequence and the harmonic and formal structure of the movement. The section shown in example 4 reflects a type of compositional approach that eludes the concepts of theme and motive, using melodic material in a fashion that erodes the borders between the two concepts. Motives can depart from minimal

elements (like the arpeggio variants starting in bar 38) and, through repetition, transposition and addition of cadential formulas, expand into a theme, or one longer motive can become a theme in itself (as in bars 30-37, a repeated four-bar motive). Motives can also, in spite of their variety, partially show common elements that provide some degree of affinity between them.

The Allegro assai of XVII / 3 also presents a particularly long secondary area, making the exposition of this sonata one of the most extended and development-like structures in the sonata set. The first theme of the secondary area (beginning in bar 14) is first stated, as expected, in the dominant major key (B-flat major), but is immediately restated in the minor mode (bar 18), leading then to the dominant of the dominant in its minor version as well (bar 21). These incursions into the minor mode, as well as the interrupted cadence in bar 37, lead to the expansion of the area, since each of these 'deceptive' procedures delays the clear establishment of the dominant key (B flat major) and allows for the introduction of new motives and new figuration. Unity is achieved, again, by recurring elements, such as repeated double thirds or common accompanying patterns, presented in different contexts.

J. C. Bach shows a marked preference for beginning the development section with the principal theme transposed to the dominant key (even in tripartite movements) and the recapitulation with a secondary theme, but even this type of design is subject to a number of variants. The recapitulation sections of the sonatas in binary format generally reproduce the material of the exposition, starting with a theme (not necessarily the first) from the secondary area with few, if any, modifications other than those required to lead to the expected return of the tonic key. Sonatas in tripartite format, as a rule, omit part of the exposition's material in the recapitulation. Some sections are partially reproduced, as in XVII / 2: 1, where part of the secondary theme area is omitted, or V / 2: 1, which presents a shorter version of the bridge section in the recapitulation. In the recapitulation of V /

4: 1, the transition between two secondary themes (which start in bars 93 and 103) reproduces only a segment of its counterpart in the exposition.

XVII / 4: 1, a movement with a particularly extended exposition section, presents alterations in the transition material of the recapitulation as well. The bridge of the exposition, a long section which begins in bar 6 with the restatement of the principal theme, reaches the dominant (D major) in bar 14, but proceeds for a further six bars with an extension marked by the use of pedal notes (first in the right-, then in the left-hand part) on the dominant of the dominant (A). In the recapitulation, this whole section is replaced by a shorter bridge (bars 73-80), partly based on material reminiscent of a passage from the development (bar 45). The transition section from the secondary theme area to the closing theme (bars 25-28 in the exposition, and 85-88 in the recapitulation) is also altered while retaining its figurative character.

The development sections are considerably more extended in the solo sonatas than in the accompanied sonatas. There is, however, some resemblance in the procedures applied, the major difference residing in the length and degree of expansion, as we will later consider. The predominance of binary designs (pointed out earlier in Table 1) leads to a large number of development sections beginning with a dominant version of the principal theme, reflecting a common contemporary trend in sonata writing. The development section in the tripartite formats begins in some cases with new material, as in V / 2: 1, V / 4: 1 or XVII / 4: 2, but in some sonatas uses the same procedure as the binary designs, with the restatement of the principal theme in the dominant key at the beginning of the development, followed by the repetition of the principal theme in the tonic key at the beginning of the recapitulation. The opening movements of XVII / 1 (which begins the recapitulation with the second theme from the exposition's principal theme area—see comments above), XVII / 2 and XVII / 4 are examples of tripartite formats with a dominant repeat of the principal theme at the beginning of the development. In cases where the principal theme is restated at the beginning of the development, this restatement is in general

nearly literal (transposed to the dominant) in the initial bars both in binary and tripartite formats. A case such as XVII / 3: 1, where the statement of the principal theme at the beginning of the development is heavily modified, is a rare exception.

J. C. Bach seems to prefer a sectional approach in the development section as well, often preserving in this section the original design of the exposition motives. Development sections, regardless of the type of sonata format adopted, are therefore partly based on motives from the exposition, to which figurative material is added. The development of XVII / 5: 1, for instance, begins with a motive derived from the secondary theme area, followed by the principal theme (in the tonic key, a mere five bars after the beginning of the development!). The appearance of the tonic key (associated or not with an exposition motive) in the midst of a development section is not an unusual occurrence in J. C. Bach's sonatas: we find another instance in the development of XVII / 1: 1 (bar 58). The fact that J. C. Bach never leads the modulation scheme to tonalities far removed from the original key may explain some of these unexpected returns to the tonic prior to the recapitulation. The "appearance of the main theme in the tonic with the second phrase of the development"[18] is also one of several mid-century stereotypes pointed out by Charles Rosen. Some returns to the main key are associated with exposition motives other than the main theme, as in XVII / 3: 1, where a return to the tonic, associated with a motive from the bridge (bar 68), introduces an element of ambiguity for two bars.

In XVII / 5: 1, the return of the opening motive in bars 68-69 marks, as expected, the beginning of the recapitulation. The general context, however, leads the listener into perceiving a false recapitulation. The return of the principal theme, in A major (bars 68-69), sounds abrupt, being preceded by an extended passage in F-sharp minor. After a few bars only, it proceeds to a figurative, cadence-like passage on a dominant pedal (bars 76-80). A second return of the main theme (bars 80-81) presents new harmonies in the left-hand accompaniment, leading to B major (bar 82) and back to the tonic

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[18] Charles Rosen, *Sonata Forms*, rev. ed. (New York: Norton, 1988), 155.

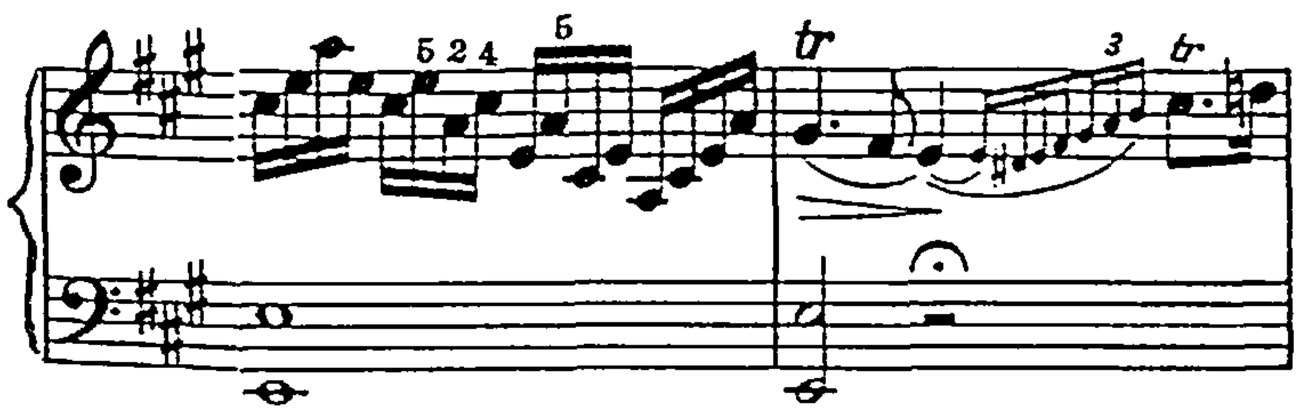
(bar 84) with a theme from the secondary area (see bar 23). The recapitulation then continues with the restatement of the exposition's secondary area transposed to the tonic. The combination of these different steps functions as a dramatic procedure in the creation of the delusion of a false recapitulation, achieved mainly through the abrupt transition from F-sharp minor to A major, the following dominant pedal, and the consequent severe alteration of the material in the principal key area.

The use of minor modes is undoubtedly a preferred procedure in the development. Minor modes are a rare choice as main keys in J. C. Bach's sonatas: only one sonata in each set (V / 6 and XVII / 2) is in a minor key. This avoidance of minor keys in keyboard works dates from J. C. Bach's early compositions, among which we find a single sonata in a minor mode, the A-minor solo keyboard sonata. Nevertheless, we often find minor keys in the development sections, in particular the relative minor (as in V / 1: 1, V / 3: 1 or XVII / 3: 1) or the minor supertonic (as in V / 2: 1 or XVII / 5: 1), which are used as pivot points in the modulating schemes. Also noteworthy is the use of sequences or repetitions of figurative material (often unrelated to the material of the exposition) as a means of expanding the development section.

The development section of XVII / 6: 1, for example, presents several of the development procedures already mentioned. It begins with a literal restatement of the principal theme in the dominant key (bars 53-62), followed by several sequences. The first sequence (bars 62-69), combining scalar/arpeggio motives, is based on the transposition of a two-bar motive through a circle of fifths from F major to A major, through C, G and D minor. The next two sequences (bars 71-73 and 74-79), based on short motives as well, proceed by stepwise descent. These last two sequences present contrasting characters: the first includes two-by-two articulation slurs in the left-hand part which confer to the passage a mournful mood, while the second is orchestral-like and imposing, with thirds in the right-hand part and octaves in the left. They modulate respectively to D minor (bar 74) and to the dominant, F major (bar 81).

Some development sections are concluded by a fermata requiring the insertion of an improvised lead-in. Several sonatas in both sets include such fermata signs. Example 5 presents Ludwig Landshoff's suggestion[19] (a simple ascending scale) for a lead-in to the recapitulation of XVII / 5: 1.

Ex. 5. XVII / 5: 1, bars 79-80.



The dominant note, ornamented with a trill and doubled at the octave, at the end of the development of XVII / 3: 1 (bar 78) can be effective if played as marked, but allows for the insertion of a lead-in or even a short cadenza.[20]

The several fermata markings in the Op. 5 set present different functions. Some are placed at the end of development sections, as in the cases above mentioned, and require the same type of short lead-in passage, as in V / 1: 1 (bar 62) and V / 4: 1 (bar 84). The other examples, found in the last two sonatas of the set, fulfil different functions.

Two of the three fermatas in V / 5: 2 (bars 23 and 47), when ornamented, can function as structural points of "deception," embellishing interrupted cadences and further delaying the resolution of the dominant harmonies present in the bars that immediately precede them. The fermatas can contribute to introduce a vocal-like embellishment in a movement clearly marked, as Stephen Roe points out, by the operatic style.[21] They are also one of several elements that contribute to dilute the basic tripartite structure

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[19] Joh. Christian Bach, *Zehn Klavier-Sonaten*, ed. Ludwig Landshoff, vol. 1 (Frankfurt: Peters, 1927), 19.

[20] Robert Woolley inserts a short cadenza at this point in his recording for Chandos of J. C. Bach's Op. 17 Sonatas (CHAN 0543).

[21] Roe, "The Keyboard Music," 228.

that underlies the movement's form. These elements are numerous: the first section (bars 1-29) includes a dominant sub-section (bars 13-29) based on thematic material obviously derived from the opening theme, and a substantial part of this dominant sub-section is also repeated (transposed to the tonic and varied) at the end of the movement. This leads us to believe that the second section (a short development-like section) does not begin before bar 30 (with the dominant of the dominant). The return of the first section (bar 38) presents a truncated version of its first appearance. The second fermata delays, once more, a tonic cadence and the third fermata requires a short cadenza on a second inversion of the tonic chord in bar 53 (thus combining elements of *concertante* and vocal styles). The combination of these structural components provides a unique feeling of fluidity: the tripartite form that loosely underlies the structure of the movement is not immediately apparent to the listener.

The fermata at the end of V / 6: 1 provides a transition (on a dominant harmony) from this prelude-like *Grave* to the second movement, a four-voiced double fugue, which is described by Roe as "a somewhat cold display of technical artifice in the manner of Martini."[22] The *Arpeggio* marking on the last two bars of this fugal movement requires an arpeggiated performance, in an improvisatory-like manner, of the last three chords. This performance indication could be related to the *empfindsam Stil* (namely to C. P. E. Bach's free fantasy), and to Baroque performance practice as well. J. S. Bach, for instance, used similar indications over extended chordal passages in fantasy-style keyboard works, such as the Chromatic Fantasy BWV 903, the Fantasy BWV 944 or the Prelude BWV 923. The influence of Baroque traits is evident in V / 6 as a whole, since this sonata was probably composed during J. C. Bach's period of residence in Italy, where he studied counterpoint with Padre Martini. The composition style used in this sonata, particularly in the first and second movements, is typical of an earlier stage, even if it already shows J. C. Bach's later fondness for motivic material and alternation between duple and triple division of the beat (namely in V / 6: 3).

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[22] Roe, "The Keyboard Music," 169.

The presence of Baroque traits in the solo sonatas, especially in the Op. 5 set, is understandable if we take into account J. C. Bach's training and his position as one of the earliest representatives of the Classical style. Some features of J. C. Bach's compositional style and a number of formal options are aspects that reveal the proximity of the Baroque era. The choice of instruments, the way in which they are combined (in the case of the accompanied sonatas), and the introduction of new performance-practice features and conventions are, however, elements of innovation. These new factors are highly relevant in the appraisal of this type of repertoire, since they introduce radical changes in the way keyboard music was played and perceived. The major factor leading to these changes was, first and foremost, the emergence of the pianoforte as the preferred keyboard instrument in the Classical period.

1.4. Instruments—the pianoforte

The choice of the pianoforte as an alternative to the harpsichord for the performance of keyboard sonatas was still not common at the time of the publication of the Op. 5 set (indeed this set is seemingly the first London publication to include both instruments in its title page).[23] The fact that J. C. Bach was the first composer in London to do so does not come as a surprise: his reputation as a performer and concert organiser was, at the time, associated with the general adoption and rising popularity of the pianoforte. He must undoubtedly have come into close contact with hammered keyboard instruments before his arrival in London, in spite of the limited and waning interest the pianoforte had first met in its earlier days, immediately following Cristofori's invention. The new instrument was not a novelty for the members of the Bach family. Stewart Pollens mentions that J. S. Bach "served as Gottfried Silbermann's intermediary in the sale of a piano to Count Branitzky of Bialystok on May 9, 1749," suggesting "that Bach was a supporter of the

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[23] Roe, "The Keyboard Music," 79.

new form of keyboard instrument,"[24] and C. P. E. Bach, with whom Johann Christian lived in Berlin from 1750 to 1754, mentioned the pianoforte in his writings. J. C. Bach's familiarity with the new instrument could have developed during that period: several pianofortes may have been available in Berlin at the time, since, "in the 1740s, Frederick II had purchased all the ones built to the date by Gottfried Silbermann."[25]

With the exception of the Op. 2 set, whose title page indicates the harpsichord only, all the sonata sets (accompanied and unaccompanied) published after J. C. Bach's removal to London indicate the pianoforte as an alternative to the harpsichord for the keyboard part. London publications tended to refer to the two instruments, a feature not always found in Continental editions: John Irving mentions that, while Parisian first editions (from the 1760s) of sonatas by Schobert, Eckard, or Honauer referred only to the harpsichord, "the English reprints routinely specify pianoforte."[26]

J. C. Bach was one of the first composers manifestly to favour the new instrument. His association with pianoforte builders in London is documented; he is also indirectly credited with the upsurge in pianoforte building and designing in London by Burney, who wrote that "after the arrival of John Christian Bach in this country...all the harpsichord makers tried their mechanical powers at piano-fortes."[27] Burney was certainly referring to early efforts in the mid-1760s to produce grand pianofortes; these attempts were overshadowed by the swift establishment of the square piano (and particularly the square piano designed by Zumpe) as a fashionable (and affordable) keyboard instrument. The introduction of the pianoforte in England is mentioned in the journals of Mrs. Papendiek, daughter of a chamberlain in attendance to Queen Charlotte:

> About this time pianofortes were first introduced in this country. They had been in use for some little time in Germany,

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[24] Stewart Pollens, *The Early Pianoforte* (Cambridge: Cambridge University Press, 1995), 175.
[25] Marc Vignal, *Les Fils Bach* (Paris: Fayard, 1997), 117.
[26] John Irving, *Mozart's Piano Sonatas: Contexts, Sources, Styles* (Cambridge: Cambridge University Press), 22.
[27] From the article "Harpsichord" contributed by Burney to *Rees's Cyclopaedia* (1819-20); quoted in Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), 50.

> and were considered a very successful invention. Those instruments now known as 'small pianofortes' were the first that made appearance in England, and those of a square shape shortly followed, upright ones not being known till much later.[28]

In fact, the attempts by harpsichord makers at building pianofortes, mentioned by Burney, preceded the widespread popularity of the square piano. Mrs. Papendiek's reference to 'small pianofortes' may be related to these earlier types of grand pianofortes or to the first pianofortes extant in England. The earliest reports on pianofortes in England mention, around the 1730s or early 1740s, an imported pianoforte owned by Samuel Crisp and a copy of the same piano made by Roger Plenius.[29] These instruments were probably based on Cristofori's designs. The earliest known grand by Americus Backers is from 1772, and the first Zumpe square is from 1766 (the mass production of square pianos began shortly after). Mrs. Papendiek's reference to the introduction of the pianoforte is included in a 1779 entry, clearly a date error, and refers to 'small pianofortes' as predecessors of the square piano. This could possibly be a reference to the earliest grand-piano models, which may have seemed small to Mrs. Papendiek, who lived to witness the subsequent evolution of the grand pianoforte into larger designs.

Michael Cole dates the beginning of Zumpe's production of square pianos to 1766—indeed the same year that J. C. Bach published his Op. 5 sonatas. There is a record of a payment made by J. C. Bach to Zumpe[30] in 1768, when Bach made his first recorded public performance of a solo on a pianoforte. This fact suggests a possible business association between the two, to which we may add that a future associate of Zumpe, Gabriel Buntebart, was a personal friend of J. C. Bach. In this same year, Henry

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[28] Charlotte Louisa Henrietta Papendiek, *Court and Private Life in the Time of Queen Charlotte: being the Journals of Mrs. Papendiek, Assistant Keeper of the Wardrobe and Reader to Her Majesty*, ed. Mrs. Vernon Delves Broughton, vol. 1 (London: Bentley & Son, 1887), 107.

[29] Michael Cole, 43-44.

[30] Terry writes (p. 113): "that Bach used one of Zumpe's instruments can be stated positively; his banking account with Drummond's shows him to have paid £50 to Zumpe in this very month." Michael Cole contests this connection (p. 62-63): since the amount corresponds to the price of not one but three instruments, the two facts are not necessarily linked.

Walsh[31] and James Hook[32] also performed publicly, on two different occasions, solo and concerto works, respectively. The use of the pianoforte in public events was preceded, in the Continent, by a concert in Vienna by Johann Baptist Schmid in 1763.[33]

Regardless of the role personally played by J. C. Bach in the adoption of the square piano by Londoners, Zumpe was highly successful in his venture: mass production of the instrument ensued, not only in Britain, but on the Continent as well, by a number of other builders, and it became "the essential accessory for the polite drawing-room or music salon in both London and Paris."[34] The square piano was the most popular and sought-after type of piano (and continued so for several decades) among the models available. Katalin Komlós points out that the pianoforte is "mentioned and evaluated in various contexts in musical and sociological writings (past and present)," which suggests "the notion of the wing-shaped instrument as a matter of course; whereas the latter was basically the instrument of professionals, made and sold in considerably smaller numbers than the universally used domestic instrument, the square piano."[35] The fact that the square piano was an affordable and convenient version of the pianoforte played undoubtedly an important role in the widespread adoption of this instrument.

Nevertheless, in the years that followed, the harpsichord and the pianoforte coexisted without a noticeable waning of interest in the former. Publications of this period show this coexistence: as in J. C. Bach's solo sonatas, both instruments are usually mentioned as alternative in the title pages of keyboard works, and the building of new harpsichords proceeded undiminished for some time more. Michael Cole points out that demand for Shudi and Kirckman harpsichords "reached their all-time peak about 1775,

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[31] Lawrence Libin, "The Instruments," in Robert L. Marshall, ed. *Eighteenth-Century Keyboard Music* (New York: Schirmer, 1994), 21.
[32] Michael Cole, 122.
[33] Malcolm Bilson, "Keyboards," in *Performance Practice after 1600*, ed. Howard Mayer Brown and Stanley Sadie (London: Macmillan Press, 1989), 223.
[34] Michael Cole, 52.
[35] Katalin Komlós, *Fortepianos and their Music: Germany, Austria, and England, 1760-1800* (Oxford: Clarendon Press, 1995), 13.

and continued at that level for almost a decade, apparently unaffected by the tremendous surge in piano production."[36] Peter Le Huray writes that it is only in 1799 that "the Paris *Conservatoire* awards an annual prize for piano playing, and discontinues the harpsichord prize."[37] Thus we can safely assume that both instruments were commonly in use up to J. C. Bach's death in 1782, and that his keyboard works were played on either instrument, subject to availability and preference.

The soft tone of the early hammered instruments must have been, however, an important drawback in a concert situation. This disadvantage would certainly be more obvious in the case of the square piano. Michael Cole mentions that "the trichord piano of Backers would clearly have the fuller tone implied by Schroeter's and Bach's interest in the piano concerto,"[38] but, otherwise, the harpsichord remained as the main alternative for public performances. The solo and ensemble keyboard repertoire was essentially meant for private and domestic performance, in which case either instrument would be adequate. The use of the pianoforte as a solo instrument in concerts, however, was not common in J. C. Bach's time. As mentioned earlier, there are no records of solo pianoforte performances in England prior to 1768, and this absence may be explained, on one hand, by the fact that the keyboard repertoire (including the sonata) was generally meant for domestic performance, and on the other hand, by the soft tone of the most current type of piano available, namely the square piano. A grand pianoforte would probably be the only instrument that could render an effective performance of solo repertoire in a concert hall, as the square piano could hardly compete with the fuller sound of a harpsichord. As David Rowland points out, "in certain circumstances the harpsichord seems to have been preferred—notably in concertos, according to some of the evidence in Paris

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[36] Michael Cole, 1.
[37] Peter Le Huray, *Authenticity in Performance: Eighteenth-Century Case Studies* (Cambridge: Cambridge University Press, 1990), 164.
[38] Michael Cole, 122.

and London. The reason for this is probably the superiority of the harpsichord over the early piano in projecting the sound."[39]

According to contemporary accounts, the widespread use of the pianoforte in public events became common only towards the last years of J. C. Bach's life. Komlós writes that "according to the accounts of Stevens, in the second half of the 1770s, the keyboard instrument used at most places of public music-making in London was the pianoforte."[40] An entry for 1781 in Mrs. Papendiek's diary confirms that larger pianofortes were later used for the performance of solo repertoire:

> Schroeder was brought forward as the new performer on the pianoforte, and although the small instrument was still used for the accompaniment of vocal music in a concert room, as the harpsichord was at theatres, the grand pianoforte was now introduced for solo playing. The makers were Broadwood and Ganas [*sic*]. Bach played occasionally, but Schroeder was the planet [*sic*].[41]

The grand piano of English design was still following a process of evolution, in the hands of makers such as Americus Backers and Robert Stodard. Michael Cole points out that the grand pianos in the 1780s "had achieved some degree of perfection," but showed problems "in the power and evenness of their tone, due to some rather conservative string tensions."[42] In the excerpt above, Mrs. Papendiek is referring to the piano builders Christopher Ganer and John Broadwood. The latter developed designs that solved problems affecting earlier types of grand pianos, but these improvements were posterior to J. C. Bach's lifetime. There is also reason to believe that the adoption of this maker's pianos, mentioned by Mrs Papendiek, came later than implied by the entry's date. Komlós states that "Broadwood built the first grand piano in 1781 or 1782,"[43] but the oldest

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[39] David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993), 13.
[40] Komlós, 46.
[41] Papendiek, 134.
[42] Michael Cole, 131.
[43] Komlós, 9.

surviving Broadwood grand is from 1787, and the first sale record of a grand piano from the Broadwood workshop is from 1785.[44]

Besides the harpsichord, different types of keyboard instrument would thus have been available to J. C. Bach for a considerable part of the time he lived in London, namely various types of square pianos and grand pianos. The latter would have been used seldom, due to less availability, but also because this type of piano was still undergoing alterations in the search for more effective models. Nevertheless, J. C. Bach undoubtedly favoured the pianoforte for the performance of his solo and accompanied sonatas, which is evident in the use of dynamic markings in most sets published by the composer while living in England.[45] Whereas a two-manual harpsichord could have rendered some of the *forte/piano* indications, all sets, with the exception of Op. 2, present several examples of *crescendi*, and/or passages which require a rapid alternation from *forte* to *piano*, physically impossible to perform on a harpsichord.

As mentioned earlier, both the harpsichord and the pianoforte were in common use during most of J. C. Bach's time in London. Bach, otherwise so willing to adapt the technical requirements of his music to potential performers, would hardly ignore this fact. The pitch range of his solo keyboard sonatas allows for their performance on the most common keyboard instruments then available, not only harpsichords, but square pianos by Zumpe or similar models by other makers as well. As Michael Cole mentions,[46] the AA flat in V / 4: 1 could be played on a Zumpe piano[47] by retuning its lowest note, GG, a semitone higher. A passage in XVII / 2: 3 (published in 1773 or 1774) also shows that J. C. Bach might have taken into account the range of square pianos of the type made by Zumpe: in the recapitulation (bars 82-83) of the material in bars 27-28, Bach omits the doubling at the lower octave in the left-hand notes, used in the exposition. In order to double the bass in the recapitulation as well, a GG and a FF sharp

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[44] Michael Cole, 133.
[45] The keyboard part of the Op. 2 set, composed for the harpsichord, presents no dynamic indications.
[46] Michael Cole, 66.
[47] Zumpe's model presented a dummy AA flat, as did models by other English makers who fashioned their own instruments after Zumpe's.

would have been required. Michael Cole mentions that "English harpsichords of the period had a full five octaves down to FF,"[48] thus a harpsichord would have been suitable for the performance of this work. The most common piano models, however, would have had the GG, but not the FF sharp, so the doubling is altogether omitted in the recapitulation. The last sonata in the Op. 17 set includes a FF in the closing movement, which does not exist on a standard 58-keyed square piano, but the sonata could still be played on a harpsichord. It is known, in addition, that harpsichord makers were already experimenting with grand pianoforte designs in the decade preceding the publication of this sonata. The earliest known English grand, a 1772 bichord piano by Americus Backers, had 60 notes: FF, GG to f3, and this sonata could also have been played on it. Some square pianos also began to include full five-octave keyboards (FF to f3) around the time of publication of these sonatas.[49]

The Backers piano, in addition to a fuller compass, also presented foot-operated damper-lift and *una-corda* pedals, a feature uncommon in square pianos before the mid-1770s. The widespread use of foot pedals is, in fact, characteristic of British pianos, as builders in Central Europe continued to apply hand- or knee-operated devices to their models for a longer period. Pascal Vandervellen, commenting on the piano collection of the Musical Instruments Museum in Brussels, mentions that "in Germany and Austria, the registers are controlled by either hand-stops or knee-levers until around 1808 for grand pianos and until 1820 for squares, whereas in the rest of Europe, the hand-stops are replaced by pedals at the very beginning of the 19th century."[50] Hand stops would have been the most common available operating devices for piano registers during J. C. Bach's time in London. Zumpe's square pianos from the 1770s, for instance, would normally include a buff (harp) stop and two damper-lift stops (in order to lift separately the treble and the bass dampers). These were, however, hand-operated, and

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[48] Michael Cole, 72.

[49] Michael Cole (p. 72) quotes a letter from Charles Burney to Thomas Twining that implies that Pohlman made five-octave pianos already in 1773.

[50] Malou Haine, ed., *Musée des Instruments de Musique*, vol. 5, *Pianos*, by Pascale Vandervellen (Sprimont: Mardaga, 2000), 4.

nearly impossible to change rapidly in the course of a performance. These stops would drastically change the tone quality of a piece, and they could also be combined to create novel effects.

The popularity of these tone-changing devices is undeniable, judging from their widespread adoption. They seem to have become particularly fashionable in the Continent. According to Richard Maunder, "squares seem to have been regarded not as a domestic version of the grand piano (...), but rather as a separate genre, on which touch sensitivity was less important than the mutations."[51]

It is questionable whether the use of the hand-operated damper-lift stop would be an efficient choice in any of the sonatas by J. C. Bach. Michael Cole suggests that, "with two hand stops provided for the divided damper lift (sometimes one), the clear implication is that in the eighteenth century much music was played with the dampers raised."[52] Rowland confirms this statement, referring also "that performances with the dampers raised were not at all uncommon in the eighteenth century (...) and it is also clear that some commentators viewed the natural state of the instrument as *un*damped."[53] Even making allowance for the shorter sustaining time of early pianos, this effect would surely be inadequate for many types of repertoire. Michael Cole mentions Burney's critical view of a type of performance making wide use of undamped effects, which suggests that professional musicians and amateurs[54] may have had conflicting views on this issue. Kenneth Mobbs quotes Czerny's opinion on special-effect stops as "childish toys of which a solid player will disdain to avail himself."[55] The use of mutation stops was even more prominent in Continental piano models, which implies that amateur pianists were markedly fond of varied effects in performance. Regarding J. C. Bach's music, Rowland maintains that "in general his keyboard textures are less adventurous than those of the

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[51] Richard Maunder, *Keyboard Instruments in Eighteenth-Century Vienna* (Oxford: Clarendon Press, 1998), 79.
[52] Michael Cole, 88.
[53] Rowland, 32.
[54] Michael Cole, 88-89.
[55] Kenneth Mobbs, "Stops and Other Special Effects on the Early Piano," *Early Music* 12, no. 4 (November 1984): 473.

inheritor of his style, Mozart. It is therefore difficult to imagine that Bach had very much use for hand stops or pedals."[56] The "potential for novelty" or the possibility to "overcome some of the short-comings of the early piano," mentioned by Rowland as reasons behind the use of tone-modifying stops for the performance of piano music,[57] could justify the use of the damper-lift pedal, when available, in some passages in Bach's sonatas, such as arpeggiated sections or extended sections on a single harmony, or even the use of the buff stop, combined or not with the use of the damper-lift, for a special effect. More probably, the transfer of harpsichord performing techniques, such as the technique some early-music performers nowadays refer to as 'finger-pedal', that is, sustaining some notes longer than written, would replace, in the case of J. C. Bach, pedal effects that would only be available to the few performers owning a piano equipped with foot pedals. As Christopher Kite notes, "accompanying figures in broken chords would automatically be played tenuto to give more harmonic support and delineate the bass line,"[58] a technique that could also be effective in the performance of Alberti-bass figuration.

The issue of whether to use pedal effects or not in J. C. Bach's solo keyboard works is a matter to be handled according to the specific contexts of the music. Needless to say, at the time of their composition, a performer would have had the option of playing these pieces on a harpsichord, or on a grand or square piano. He could also have chosen not to use any of the stops available, or to use the sustaining (damper-lift) hand-stop in order to play some sections partially undampered, or even combined lifted dampers and buff stop (available in most square-piano models from 1769 or 1770), an option which would cause less reverberation.[59] The modern usage of the foot pedal was not an option, according to contemporary performance practice. On one hand, grand pianos equipped with foot pedals, which were more costly, were available in smaller numbers than squares, the type of

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[56] Rowland, 97-98.
[57] Rowland, 30.
[58] Christopher Kite, "Playing Mozart on the Fortepiano," *The Harpsichord and Fortepiano Magazine* 4, no. 3 (April 1987): 53.
[59] Michael Cole, 55.

instrument on which this type of repertoire was more often played. On the other hand, as Komlós remarks, the undamped register was seen as "a device for special colour,"[60] thus applied to longer sections or even movements and pieces. This precludes the use of different degrees of pressure on the pedal, as in the modern piano, a technique apparently not used in early piano models, even when equipped with foot pedals.

Performing sonatas by J. C. Bach would give the contemporary keyboardist the opportunity to interpret various contrasting moods and styles. There was no limit to the number of effects present in a keyboard work: it could include vocal-like or orchestral passages, it could swiftly change metres without warning, include dance-like passages or movements. The mood chosen had less importance than the possibility, now widely accepted, of change and variation within the framework of a slower moving harmonic rhythm and the dramatic weight of the harmonic relationships that marked most formats, namely the framework of sonata form. The emergence of the pianoforte as the instrument of choice among the range of keyboard instruments then available comes as no surprise. Like the harpsichord, the pianoforte could express subtle changes of articulation, if in a somewhat different way, but it could also replicate the orchestral effects of dynamic variation. As we will later see, the addition of further instruments in an accompanying role provided other possibilities to the performer, then still limited by some mechanical shortcomings (from our modern perspective) of the pianos in J. C. Bach's time. When considering the possibilities of playing contrasting dynamics on the new instrument, one should, however, bear in mind the mechanical limitations of the square piano, the most widely adopted model. The absence of an escapement mechanism prevented the performer from playing excessively loud, since there was the risk of the hammer striking the string twice.

While scarce, the use of dynamic indications in all but the last two sonatas of the Op. 5 set suggests that the composer had an instrument with the characteristics of the pianoforte in mind for most of these sonatas. These

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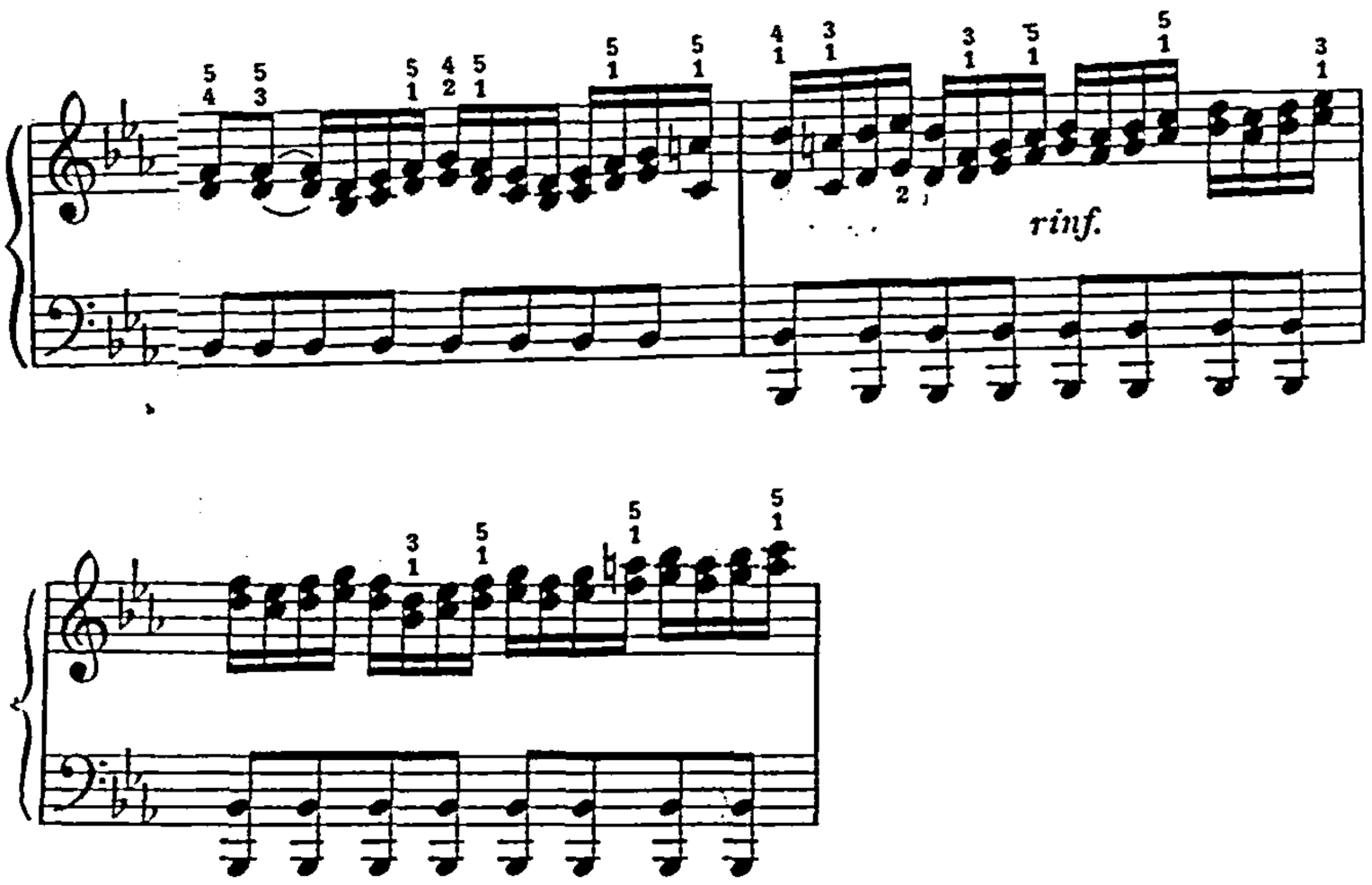
[60] Komlós, 78.

dynamic indications do not preclude the use of the harpsichord; indeed some effects, namely the juxtaposition of sections with contrasting dynamics, can be rendered by a double-manual harpsichord or, to some extent, by a harpsichord equipped with a swell. Even though both title pages indicate the two instruments as alternative, the two sets include some indications that are particularly well suited to the pianoforte. The use of the marking *rinf.* in bar 28 in XVII / 6: 2, for example, clearly indicates a *crescendo* (example 6), placed in the middle of a rising sequence.

Ex. 6. XVII / 6: 2, bars 27-29.



The *rinf.* indication is usually placed in the beginning or in the middle of a rising sequence, thus the *crescendo* would be a natural interpretation, and one certainly more effective and easier to perform on a pianoforte than on a harpsichord, even when using a harpsichord with a swell stop. A similar use of the same marking can be found in the first movements of the fifth and sixth accompanied sonatas in the Op. 10 set. J. C. Bach uses few dynamic

markings (usually *forte* and *piano* indications) throughout his solo or ensemble keyboard output. There is, however, some flexibility in the use of *crescendo* and *rinforzando* markings, as they seem interchangeable to a certain extent. *Rinf.*, in any case, does not appear to refer to a *sforzando* on a specific note, since Bach usually uses *forte* in those instances (as in XVII / 6: 1, bars 58-59).

Nevertheless, the possibility of playing J. C. Bach's solo sonatas on the harpsichord in an effective manner is evident in the type of instrumental writing and particularly in the toccata- or gigue-like movements. The last movement of XVII / 6, for instance, reminds one of the fast, virtuosic passages associated with Scarlatti's keyboard style. In fact, J. C. Bach often uses techniques related to the keyboard writing of the Baroque era, such as hand-crossing in fast passages (as in the development section of XVII / 5: 1), the contrapuntal style in the last sonata of the Opus 5 set, or alternation between the two hands (as in V / 3: 1, V / 5: 1, XVII / 2: 1, or XVII / 5: 2). The Baroque harpsichord style has clearly marked movements such as the opening movement of V / 5, with its hand alternation, rapid scalar passages and transposed figurative sequences.

The pianoforte introduced a range of effects particularly suited to the new style: its dynamic possibilities allowed for a clearer differentiation of sections and moods. The use of contrasting dynamic markings in thematically contrasting sections shows that the composer was aware of the features of the new instrument. In spite of this awareness, the text itself and a comparison with the accompanied sonatas provide some evidence of the survival of earlier performance practices. When analysing markings in the original editions of J. C. Bach, we should bear in mind that there are no surviving autographs of his solo or accompanied keyboard sonatas. We have to rely on contemporary copies or, in the case of the published sonatas, on the first printed editions, published during J. C. Bach's lifetime, in some cases by himself (as is the case, for instance, with the Op. 2 accompanied sonatas) or by his main publisher in London (Welcker). We may assume a

certain amount of supervision by the author in the outcome of these editions, when drawing conclusions based on these texts.

If we compare the markings of the solo sonatas with the markings in the accompanied sonatas we cannot fail to notice the scarce presence of legato slurs in the keyboard parts in contemporary editions of the accompanied sonatas. The near absence of slur markings is particularly noteworthy in passages where the keyboard part is doubled by an accompanying string part, and the latter shows bow markings. One can presume that the contemporary keyboardist would normally be aware of articulation conventions and applied them without the need for clearer indications (which, in some cases, were present in the accompanying part). The absence of slurs could also suggest that these pieces precede the legato style that became prevalent as the Classical era unfolded, associated with the "development of a musical style appropriately expressed through cantabile performance, which included melodic lines and formal sections with less fragmentation and greater continuous sweep."[61] This shift in style is evident in J. C. Bach's late solo sonatas, but is achieved through different procedures in the accompanied sonatas, as will be mentioned later. The legato possibilities of the pianoforte were, at this time, a performance bonus not always reflected by the notation. The subsequent developments in pianoforte construction also suggest a differentiation in playing styles between Continental and English performers. Komlós writes that "the immediate decay of the sound after releasing the key was a *sine qua non* of the German/Viennese fortepiano, whereas the advocates of the English instruments liked a kind of a 'halo' around the sound,"[62] and relates these features to different compositional and stylistic requirements. Nevertheless, in J. C. Bach's time, the establishment of an English school of pianoforte construction, as opposed to a Continental one, was not yet a pertinent factor.

The influence of the harpsichord performance conventions would be, in any case, unavoidable: contemporary evidence shows that in J. C. Bach's

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[61] Sandra Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington: Indiana University Press, 1991), 151.
[62] Komlós, 25.

time the harpsichord was just about to begin its waning course, and many professional and amateur musicians, as well as composers such as J. C. Bach, were surely faced with various types of keyboard instruments, and were equally familiar with and probably skilled at all, transferring their performing approach from one type of instrument to another with ease. In addition, early pianofortes present, in spite of a great variety in design, a proximity to the sound of a harpsichord that can be quite startling for the listener. László Somfai mentions that "many fortepianos were also equipped with registration stops and were quite similar in sound to a harpsichord."[63] The harpsichord style of performance survives side by side with the novel piano style in XVII / 2: 1, for example, which begins with a Mozart-like winding melodic sequence followed by descending second "sighs," but also includes a Scarlatti-like closing theme (bar 38) based on an alternating-hands arpeggio sequence.

1.5. Style features

As mentioned earlier, the virtuosic character of some movements in the solo sonatas is to some extent more related to Baroque performance practice than to Classical trends in sonata writing, which generally allowed for the amateur musician to learn and play these works without an excessive amount of exertion. This was especially true of many accompanied and solo sonatas published in England (namely in London), meant for the British market. These works were often composed by foreign musicians resident in London. As Frederick Moroni points out, referring to the keyboard ensemble output, "nearly everyone who contributed to the British repertoire was either an organist or a public performer, as well as a teacher, composer or publisher, and most works they produced were specially written for the

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[63] László Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Styles*, trans. author and Charlotte Greenspan (Chicago: University of Chicago Press, 1995), 4.

domestic market."[64] This included composers such as the organist Charles Avison, the violinist Felice de Giardini, or J. C. Bach himself. The majority of the publications for keyboard or chamber music with keyboard in England in the second half of the eighteenth century had the amateur musician, not the professional musician, in mind. Many continental sonata publications, on the other hand, were meant for the professional musician, as well as for the advanced amateur. C. P. E. Bach's address to *Kenner und Liebhaber* was more pertinent in a Continental context, as the amateur musician, and not the expert connoisseur, was the chief objective of composers working in the British Isles. The consequences for the type of compositional approach is plainly revealed in a general comparison of J. C. Bach's sonata production with the sonatas composed by his brothers Carl Philip Emanuel and Wilhelm Friedemann: the difference in the level of required technical proficiency is striking.

J. C. Bach's reputation as a composer was partly built on his output of accessible, but expertly composed, solo and ensemble keyboard sonatas. In a letter to his son Wolfgang, Leopold Mozart advised him to compose "something short, easy and popular," asking if Bach did "ever publish anything but similar trifles," and adding that "*what is slight can still be great*, if it is written in a natural, flowing and easy style—and at the same time bears the marks of sound composition."[65] Short, easy, and natural are certainly characteristics of many of Bach's sonatas. J. C. Bach did not hesitate to compose easier pieces in order to supply music that would be suitable for performers with less developed technical skills. An additional proof of his willingness to adapt the music to the performer's skills is seen in the two known versions of the Op. 7, no. 6 keyboard concerto: the manuscript version is longer, and more difficult for the keyboardist than the 1770 printed version.[66] As Philip Downs remarks, eighteenth-century composers "aimed to please an audience, and saw nothing degrading in matching their creative

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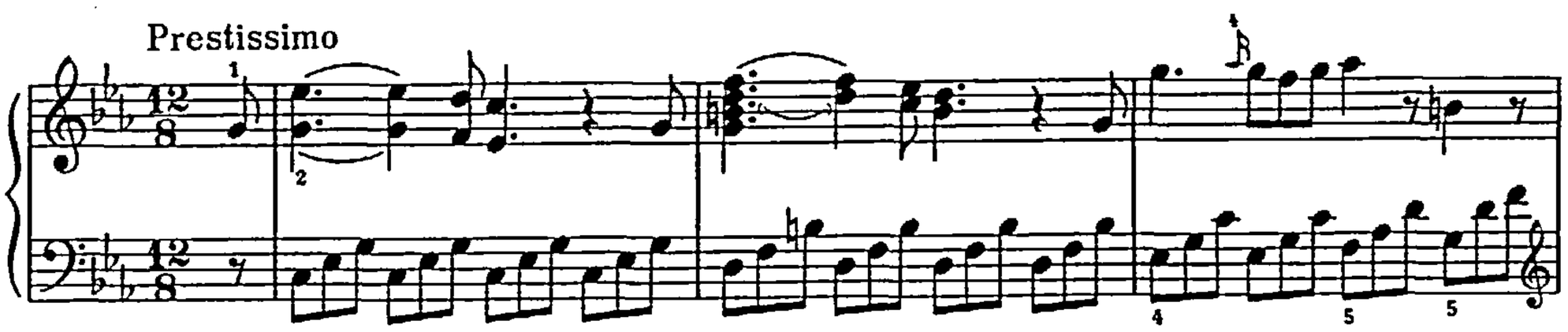
[64] Frederick Moroni, "Keyboard Ensembles in Britain: Piano Trios, Quartets, Quintets and their Antecedents, 1756-1800" (Ph.D. diss., University of Oxford, 1995), 24.
[65] Emily Anderson, ed. and trans., *The Letters of Mozart and his Family* (London: Macmillan, 1989), 599.
[66] Vignal, 241-242.

impulses to a perceived taste."[67] The solo and the accompanied sonatas were, however, destined for different types of performers, and this distinction arises from the comparison between the solo and accompanied works that will later ensue. Movements such as the closing *Prestissimo* of XVII / 6 were certainly not an easy task to accomplish at sight for an unskilled performer. Some virtuosic movements, while retaining characteristics of the Baroque toccata or gigue and the late Baroque binary sonata, foreshadow some high Classical works: the closing movement of XVII / 2 (example 7), for example, shows an affinity to the last movement of Beethoven's Sonata Op. 2, no. 1.

Ex. 7. XVII / 2: 3, bars 1-3.



In spite of the survival of some earlier performance practice features, the performer of these works is faced with interpretative issues that depart radically from the Baroque aesthetic background. The adherence to a single affect or passion is avoided by the saturation of "affects" or effects presented by the composer. The motivic abundance of J. C. Bach's works implies an aesthetic approach with scarce relation to the Baroque ideals of unity. The imitation of passions described by eighteenth-century theorists as the aim of the musical artwork is no longer a requirement for composers such as J. C. Bach, marked by the influence of the new Italian style, which, in spite of the initial reluctance that it met in learned and traditional circles, was to assert itself as the major trend in Western composition at the end of the Baroque period.

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[67] Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven* (New York: W. W. Norton, 1992), 18.

The variety of diachronic styles is thus unavoidably evident at different levels, reflecting the position of J. C. Bach as a composer in the transition between two periods. Not only do we find in his works characteristics that clearly point to their Baroque roots, but we also find the topics of the Classical style in incipient or full-blown form. The Op. 5 set, in particular, shows a varied approach to compositional techniques and instrumental writing. In this set we find pieces such as the two opening movements of the sixth sonata in prelude and fugue format, clearly composed in an earlier period. The last movement in the same sonata combines a Baroque-like walking bass with the alternation between triple- and duple-metre division characteristic of J. C. Bach's mature style, and the doubling at the third of the treble voice, in a clear reminder of a favoured device in the accompanied sonatas.

The influence of multiple styles and the combination of the old and the new is also evident in other passages. This characteristic is indeed a hallmark of Classical style, as described by authors such as Leonard Ratner and scholars who, following a topical approach to the analysis of Classical music, describe this style as one would describe the mechanics of speech, stressing the importance of "defining the various components of discourse, indicating their functions, and demonstrating ways in which they might be persuasively arranged."[68] The accent placed on the choice and sequence of different *topoi* is in fact already patent in the rhetorical approaches to music by theorists in the eighteenth century. The emphasis placed on rhetoric as the foundation of composition was then losing its importance in the wake of the widespread new Italian manner. As George Barth points out, "the late eighteenth-century theorists who had made a point of emphasizing rhetorical principles in their treatises had done so in reaction to rhetoric's waning influence."[69] The importance of a unified affect was replaced by the possibility of varying topics, which inclusively allowed for the combination of

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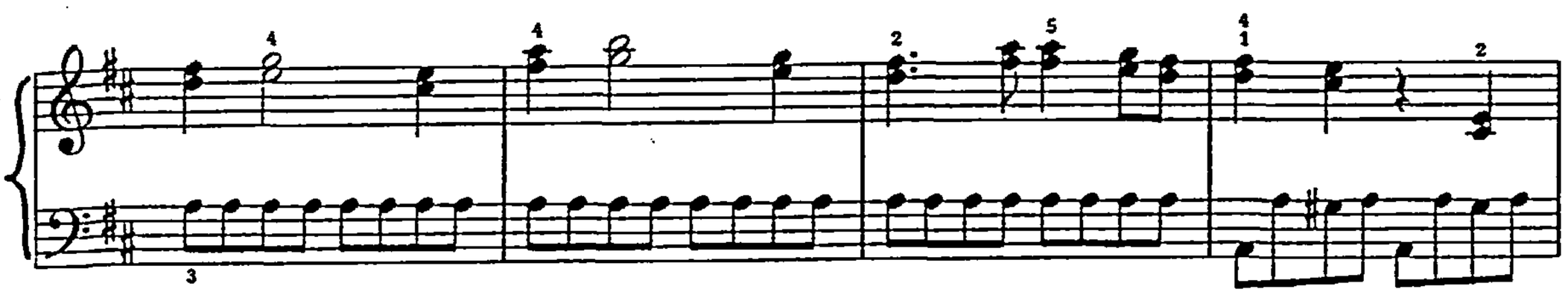
[68] Ratner, 31.
[69] George Barth, *The Pianist as Orator: Beethoven and the Transformation of Style* (Ithaca: Cornell University Press, 1992), 155.

different styles, and introduced an aesthetic alternative to the Baroque preference for the unity of character within a work.

J. C. Bach is clearly searching for a keyboard style that will encompass the old (borrowed from the harpsichord tradition) and the new (borrowed from the orchestral and chamber style and the new, slower harmonic language and new formats, such as the various sonatas forms). The emergence of the orchestral style applied to keyboard works is evident in the opening movements of V / 2 and XVII / 1. We also see the influence of the chamber style, namely of the accompanied sonata, in the double-note right-hand passages in several sonatas, such as V / 2: 1 (example 8) or XVII / 6: 2.

Ex. 8. V / 2: 1, bars 65-68.

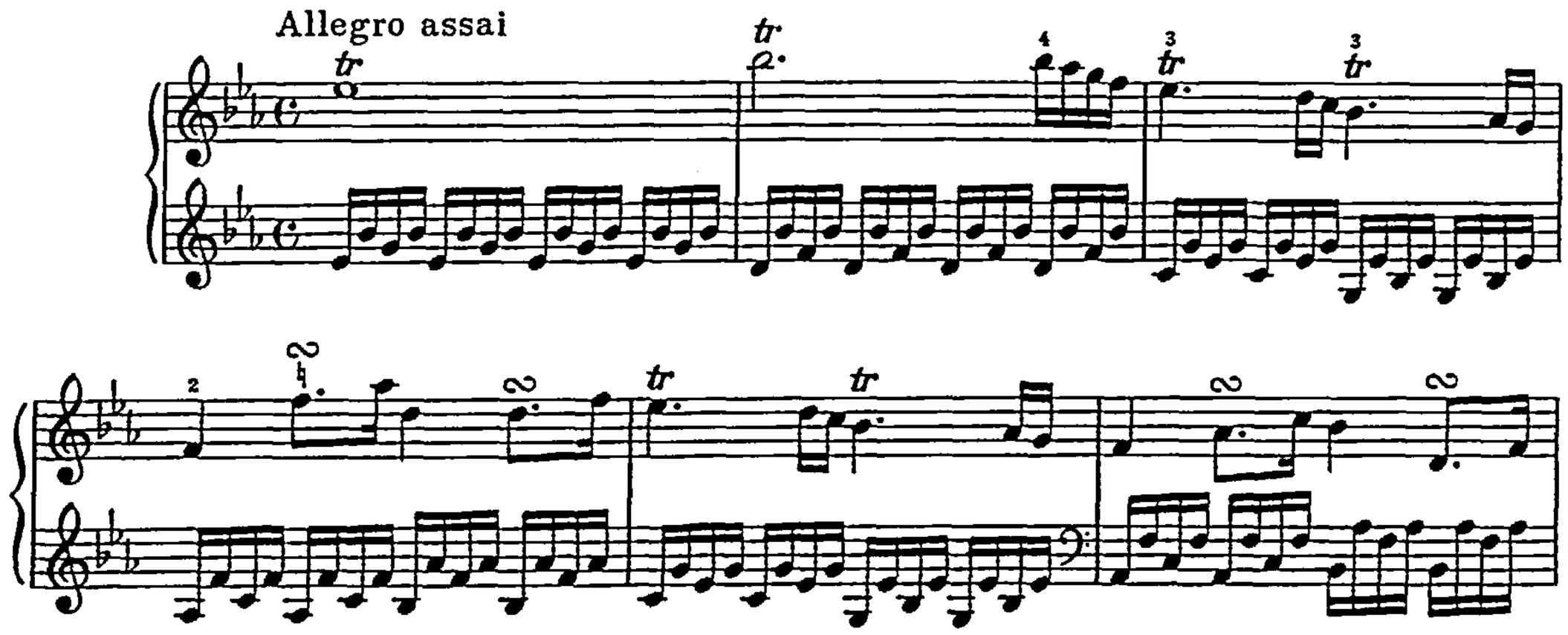


These doublings, usually at the third, occur also in the accompanied sonatas, where the accompanying instrument (violin or flute) doubles the right hand of the keyboard part at the upper or lower third or sixth. These are all instances of transfer of orchestral features to chamber and solo works, and of chamber music features to solo repertoire.

The choice of ornamentation in general reflects important traits of the pre-Classical style as well. Ornamentation is, to a certain extent, the basic material, the underlying raw fabric from which the motives are spun. The trills and turns in the opening of XVII / 3 (example 9) are elemental to the long notes of a melody that would otherwise vanish in the midst of an overpowering accompaniment (the same effect is present in V / 5: 2).

Nevertheless, within the same opus set, we can find movements that make an abundant use of ornamentation, such as the first sonata in Op. 5, and others that resort less to those devices, such as the first movements of the second or the fifth sonata.

Ex. 9. XVII / 3: 1, bars 1-6.



The use of ornamentation in J. C. Bach's sonatas finds a parallel in the sonatas of Italian composers of the early Classical, *galant* period. Some of the characteristics assigned by Daniel Freeman to this repertoire, such as the "rhythmic complexities (...), and fussy, small-note appoggiaturas,"[70] can also be observed in J. C. Bach's sonata output, namely the frequent use of appoggiaturas and written-out Lombardic-rhythm motives. Gärtner singles out Sammartini as "one of the composers whose instrumental music helped form Christian's own style," since, "more than anyone else, Sammartini

[70] Daniel Freeman, "Johann Christian Bach and the Early Italian Classical Masters," in Marshall, 239.

represented the Lombardy school, which continued to exert its stylistic influence on Christian as he started out on the journey to England."[71]

J. C. Bach relies on ornamentation to such an extent that he confers *on* it the status of thematic material *per se*. In Mozart and Haydn, the ornaments are part of the melodic line but their essential character does not preclude the more basic function of embellishment. In J. C. Bach, embellishment is often theme and melody all together, as we can see in its extreme form in the opening of XVII / 3: 1 (example 9). Thus, not surprisingly, in the accompanied sonatas the violin often plays only at the end of phrases or merely doubles the main voice: when embellishment is the ground stone of a work, little remains to embellish, but much to reinforce.

The similarity between J. C. Bach's style and the early Classical Italian composers is present in the rhythmic characteristics of his sonatas as well. The most prevalent feature is the alternated use of pairs of quavers and triplets, which Freeman points out as an important feature of the early Classical Italian sonata.[72] In the Minuet of V / 1, for instance, one of the most important elements of difference between the A and the B section is the predominance of triplets in the first and of duple division in the latter (bar 29). The return to the A section is preceded by a return to triplets at the end of the B section. In XVII / 3: 2, the alternation also confers on the secondary section (predominantly in triplets) a different character from the principal section, where duple metre prevails and the triplets are used sparingly in a mordent-like fashion. In movements such as V / 4: 1 or XVII / 1: 1, duple metre is associated with the principal and closing sections of the exposition and triplets with the secondary section. In XVII / 2: 1, triplets are associated with the faster closing theme (bar 38). Triplets occasionally occur in transition sections as well. The most common rhythmic unit in the principal theme of XVII / 6: 1 is the quaver, whereas semiquavers predominate in the secondary section. The bridge area (bars 12-19), triplet-based, functions not only as a formal and harmonic transition, but also as a rhythmic transition, providing an

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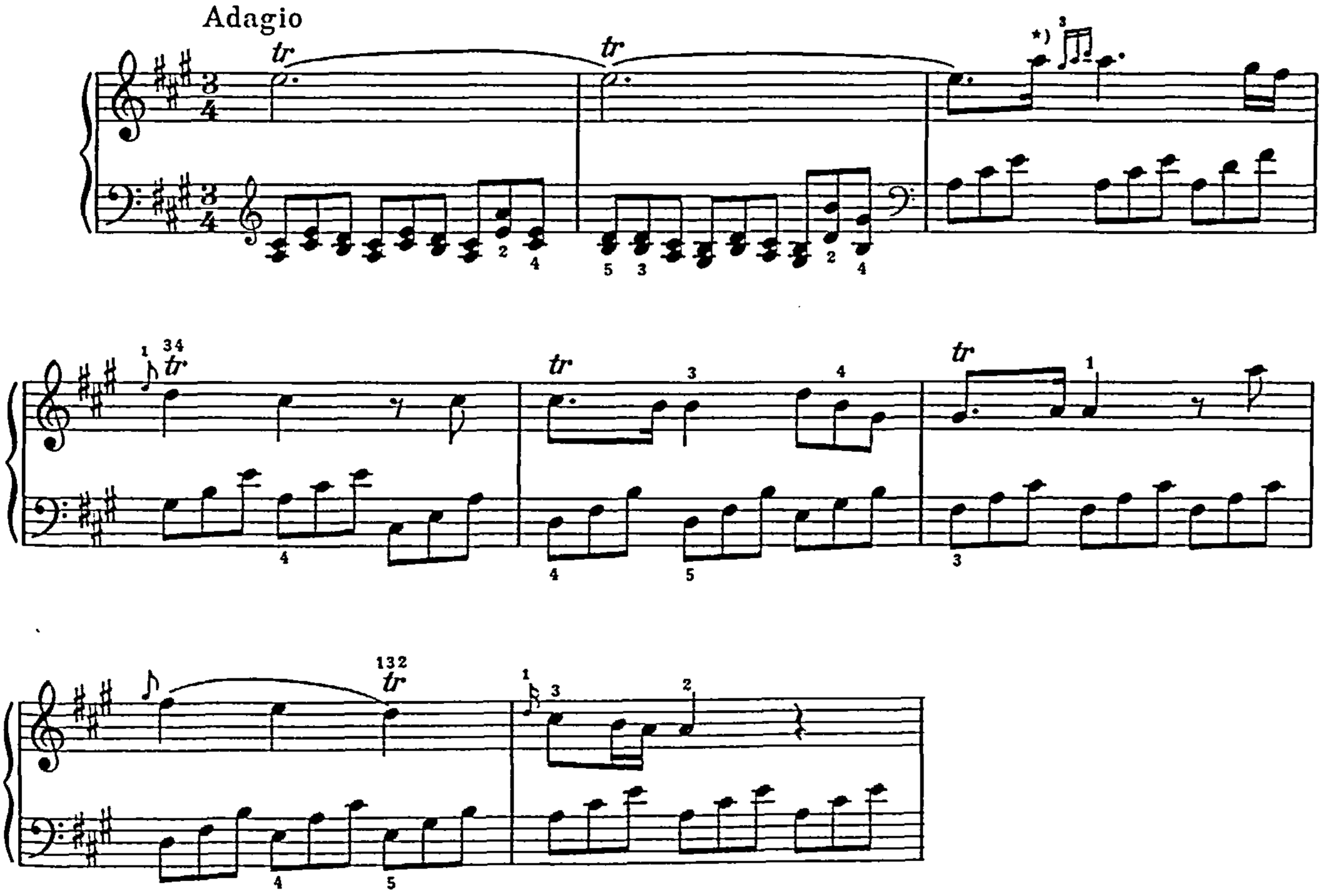
[71] Gärtner, 160.
[72] Freeman, in Marshall, 239.

effect of acceleration of the music's pace prior to the beginning of the secondary section. We find exactly the same type of rhythmic structure in the exposition of XVII / 5: 1.

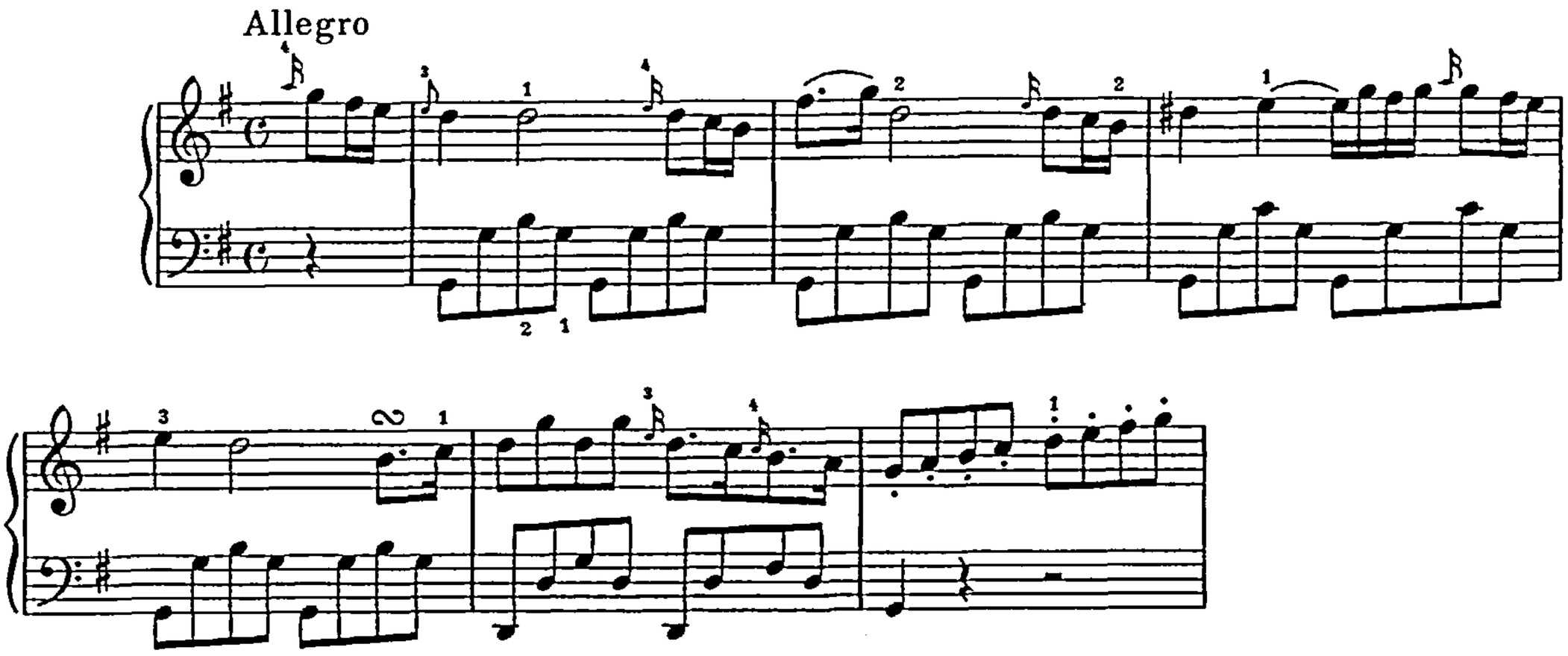
The use of different metres is thus confined to specific sections and often associated with harmonic/formal functions. This type of rhythmic alternation seems in fact to be more important in the process of establishing contrast between sections and providing variety than the actual choice of melodic or harmonic elements.

Triple and duple rhythm are seldom simultaneously used. In V / 5: 2, we find a rare instance where the two metres are combined: the left-hand is predominantly notated in triplets (with the exception of bars 15-16, 27-28, 51 and 54-55), while the right-hand part freely moves from one type of metre to the other.

Ex. 10. V / 5: 2, bars 1-8.



Ex. 12. XVII / 4: 1, bars 1-6.



The descending motive of four-semiquavers, which often occurs in Mozart, either written as such or as a sequence of a one-note appoggiatura followed by a quaver and two semiquavers, is found in J. C. Bach as well, notably in the beginning of some movements (as in V / 3: 1, or the openings of the last three sonatas in Op. 17), and also as a recurring rhythmic/melodic motive. The "softening of downbeats by means of syncopated rhythmic patterns,"[73] already present in the early Italian Classical repertoire, clearly survived the course of time and was often used as a melodic expressive device by J. C. Bach and Mozart. Thus the rhythmic options in J. C. Bach's sonatas also present a variety of solutions that point not only to earlier styles, but also to emerging trends. J. C. Bach's influence on the young Mozart (who arranged the third, fourth and fifth sonatas in the Op. 5 set as piano concertos) is mentioned by several scholars and was certainly an important contribution to the formation of Mozart's own style.

The "busy," figurative traits of much pre- and high-Classical compositional material are equally characteristic of J. C. Bach's keyboard

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[73] Freeman, in Marshall, 239.

works, who relies, like Mozart and other Classical composers, on the use of "conventional material," that is, connecting material "superficially unrelated to the content of the piece, and apparently (and in some cases, actually) transferable bodily from one work to another."[74] On the other hand, the singing-allegro style, often associated with the Classical style, is not always, as pointed out earlier, an important feature in J. C. Bach's sonatas. Clearly the patterns we nowadays associate with a flowing, melodious style are, to a great extent, conditioned by the subsequent style alterations and the type of long melodies that Mozart, and, to a certain extent, Haydn used, as well as by the later Romantic perception of the structure of the musical phrase. The motivic, short-winded, combinatory style of the *galant* era may have been considered melodious and song-like by its contemporaries (Burney's remarks on J. C. Bach certainly induce us to think so), even if it relied mostly on ornamentation and on the transposition and repetition of short melodic fragments. J. C. Bach's preference for motivic rather than extended melodic structures has been analysed earlier and characterises his whole keyboard output, in spite of a shift towards longer melodic segments in later works, such as the Op. 17 sonatas. Karin Heuschneider links this development to the influence of the operatic style, mentioning "Paradisi, J. C. Bach and Mozart, three composers who excelled in the field of opera and assimilated in their instrumental compositions (...) important stylistic aspects of opera writing."[75] One of J. C. Bach's earliest scholars, Heinrich Peter Schökel, had already pointed out the influence of opera as a major factor in the development of J. C. Bach's style in general.[76] The singing-allegro style is present in some passages, such as the opening movements of fourth and fifth sonatas in the Op. 17 set. The melodic character of the opening of XVII / 4: 1 (example 12) is particularly striking, inasmuch as the remainder of the movement establishes a sharp contrast to its beginning by depending nearly

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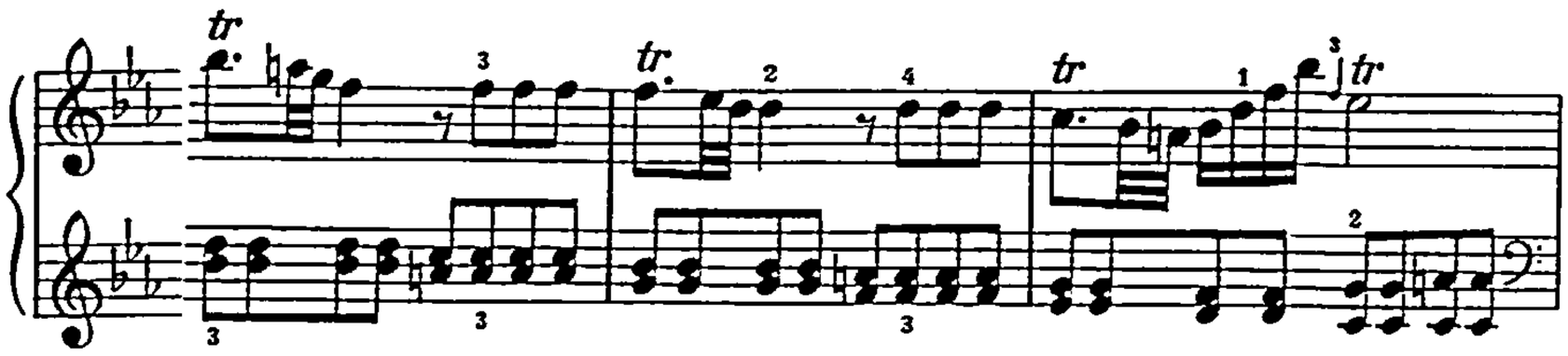
[74] Rosen, *Classical Style*, 71.
[75] Karin Heuschneider, *The Piano Sonata in the Eighteenth Century in Italy.* Contributions to the Development of the Piano Sonata, vol. 1 (Cape Town/Amsterdam: A. A. Balkema, 1967), 41.
[76] Heinrich Peter Schökel, *Johann Christian Bach und die Instrumentalmusik seiner Zeit* (Georg Kallmeyer Verlag: Wolfenbüttel, 1926), 171.

exclusively on figurative material: various scalar combinations, pedal points, alternating-hands sequences, and orchestral-like unison passages.

The departure from the Baroque style can also be observed in the choice of left-hand accompaniments, and the relative importance of the right- and left-hand parts. The left hand has a clear accompanying role to a melodic/thematic right-hand part. We find in J. C. Bach accompanying styles characteristic of the Classical era, as the Alberti bass, *tremoli* on various intervals (mostly octaves), and broken-chord figuration. A cursory look through contemporary works issued by British publishers shows the extent to which these types of accompaniment were overused by minor authors of the period. J. C. Bach did not rely solely on these devices, but combined them with other types of accompanying figure, such as walking-bass sequences, or sequences including pivot notes. A hint of virtuosity is also added to otherwise plain accompanying figures by doubling at the lower octave the left-hand part (we find several examples of this procedure in XVII / 6), or, more seldom, by introducing relatively wide intervals and jumps in left-hand passages, as in XVII / 5: 1 and 2. Pedal points are also frequently used, especially in passages in the dominant or the dominant of the dominant keys. The left-hand texture is predominantly single-voiced, and rarely functions as an independent voice with a melodic function; it has a clear harmonic function. Accompanying devices such as the Alberti bass, with a single-voice texture but a strong underlying harmonic role, are thus particularly suited to this type of music. We find the same prevalence of the harmonic function in left-hand passages with two-voiced intervals or chords, and even in passages in thirds (example 13).

Ex. 13. XVII / 3: 1, bars 14-16.

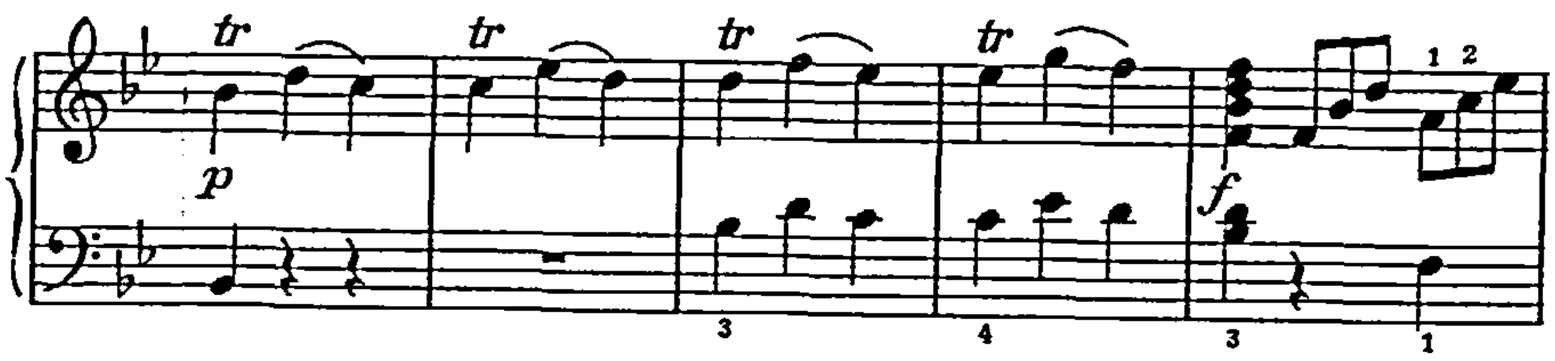


Left-hand passages doubled at the third with a melodic function equivalent to the right-hand passages doubled at the third (a type of double-voiced melodic texture present in the accompanied sonatas as well) are rare. With the exception of the Adagio of V / 5, we do not find a systematic doubling of the left-hand part with the intent of melodically stressing cadential points or conferring thematic autonomy to the left hand. Left-hand melodies such as the one in bars 16-20 of XVII / 2: 1 (see example 4) are rare, and, predictably, this instance occurs in the context of an alternated hand passage, one of the few types of passage in which the left-hand part is allowed an important melodic role in addition to its harmonic function. Other rare instances of thematic prevalence of the left-hand part include the bridge of V / 2: 1 (bars 9-12) or sequences where the left- and right-hand parts engage in question-answer alternation (XVII / 3: 2, bars 79-86).

The respective roles of the right-hand and left-hand parts practically preclude the use of counterpoint or strict imitation, as the left-hand part has solely a harmonic, accompanying function. Contrapuntal devices are nearly absent from J. C. Bach's mature sonata production. The presence of a double fugue as the second movement of V / 6 is explained by the assumed earlier date of the work. The same remark could be applied to the two-voiced texture of the right-hand part in the opening movement (a prelude-like piece). The examples of contrapuntal writing or points of imitation are otherwise very rare, and we can only conclude that J. C. Bach tended to discard these devices in a more mature stage of his career as a composer. The few

examples of imitation found in these sonatas are usually short canon-like episodes, in fact so short that their span rarely exceeds a couple of bars. Example 14 shows the type of imitation sometimes used by J. C. Bach: near-literal imitation by the left-hand of a short motive first stated by the right-hand, returning to non-imitative texture after a few bars (we find similar examples in XVII/ 4: 2 and XVII / 5: 2).

Ex. 14. V / 1: 2, bars 55-59.



Curiously, short instances of imitation are more often found in the accompanied sonatas, in spite of their marked simplicity. The use of two or three instruments explains, to some extent, the more frequent use of this technique in the accompanied genre.

The characteristics assigned to the solo works, regarding compositional, formal and performance-practice aspects, set a standard that represents J. C. Bach at the height of his accomplishment as a composer of keyboard works. The ensuing comparison with the accompanied repertoire will take into account equivalent characteristics, in an attempt at pointing out the differences and similarities in handling genres that are basically distinct, but nevertheless resort to the keyboard as main instrument.

CHAPTER 2

J. C. BACH:

THE PUBLISHED ACCOMPANIED KEYBOARD SONATAS

2.1. The accompanied-sonata genre

For performers nowadays, the accompanied sonata is often viewed as an odd entity in the realm of sonata repertoire, due to the predominant keyboard part and short-lived existence of the genre. The accompanied sonata is, nevertheless, a typical representative of Classical performance practice. The appraisal and study of this particular type of keyboard ensemble has been influenced by the subsequent establishment of the 'true duo' and other instrumental combinations in which all instruments play important roles. The mature keyboard ensemble production of Mozart and Beethoven, for instance, includes works in which all instruments display equivalent importance. On the other hand, Haydn, in his keyboard trios, still confers more relevance to the keyboard than to the violin or the cello (which for the most part merely doubles the keyboard's bass line), adhering to the accompanied-keyboard practice typical of the time.

As mentioned earlier, in spite of the number of publications that attest to the popularity of the accompanied keyboard sonata, this repertoire has gone into near oblivion. There were many publications and reprints of this material in the second half of the eighteenth century, but scarcely any modern editions or recordings of these sonatas are currently available. There is undoubtedly a question of quality connected to this issue. It is arguable whether much of this repertoire would deserve any degree of modern exposure. Most accompanied works would indeed stand the test of time as merely representing musical and sociological trends rather than as

masterpieces of the period. We should, however, take into account the fact that this repertoire was, to a high degree, adapted to the technical features and sound quality of the instruments it was composed for, and that these instruments were subsequently modified (string and wind instruments, and the pianoforte) or ceased to be used (the harpsichord). Its awkwardness when played on contemporary instruments has weighed heavily on a genre that might otherwise, in some cases, have deserved a continued exposure.

One recurring objection in the appraisal of the accompanied sonata repertoire is the consideration that the music lacks instrumental balance. In fact, the keyboard part does dominate the composition, and the accompanying instrument or instruments are nearly always subordinate to the keyboard. Such repertoire is seldom performed nowadays, since an adequate balance between instruments is considered an essential requirement for an effective chamber work. A simple dismissal on the grounds of lack of balance overlooks other aspects of interest in these works. The issues raised by this repertoire are complex and the aspect of instrumental balance will not suffice as the only criterion of assessment. The wealth of repertoire and the multiplicity of styles and constantly changing relationship between the instruments are quite overwhelming. The variety of this repertoire and the popularity that it obviously enjoyed at the time are sufficient reasons for us to look more closely at this output.

The history of the accompanied keyboard sonata is closely related to the development of the pianoforte and the consequent abandonment, by the end of the eighteenth century, of earlier keyboard instruments such as the harpsichord and the clavichord. In many editions, and especially towards the end of the eighteenth century, the pianoforte and the harpsichord are indicated as alternatives for the keyboard part, and in some later editions the pianoforte is the only instrument mentioned. This is particularly evident in British editions of the late eighteenth century. Richard Maunder points out that "by the early 1770s, the English grand piano had become the 'normal'

concert keyboard instrument in London,"[1] attesting to the popularity and rapid adoption of the new instrument, and the success of builders residing in Britain. String instruments were undergoing important changes as well, both in the way they were played and in the materials employed for the strings and bows, leading to a more powerful sound. Wind instruments followed a similar trend, and the use of keys was becoming commonplace. The pianoforte could express dynamic changes more efficiently than the harpsichord, as pointed out earlier. Nevertheless, its sustaining power was poor, as the dynamic decay of the struck notes was quite pronounced. The addition of a violin or flute part was partly meant to counterbalance that decay and sustain the melody of the right-hand part of the keyboard. Such practice became so common that, already in 1745, Louis-Gabriel Guillemain, one of the first composers to publish works with the designation of accompanied sonatas, complains about feeling obliged to follow this practice in spite of his reservations about the combination: "When I composed these sonata pieces, my first intention was to use the harpsichord alone without accompaniment, since I noticed that the violin was a bit too loud, which prevented from hearing the real subject; but in order to comply with the current tastes, I could not leave out this part."[2] Avison also mentions the reason why he found such a combination advantageous: "The accompanied Sonata for the Harpsichord is so far preferable to the Concerto with Symphonies, that the Airs are less tedious—their Designs are more compact—and the principal Instrument is better heard."[3]

These statements refer to a performance practice that is far removed from the nineteenth- and twentieth-century model of the duo repertoire, according to which the question of balance is often dealt with in favour of the string or wind instrument and the keyboard part is sometimes regarded as the accompaniment. Nowadays, we speak of flute or cello sonatas, but never of piano sonatas with cello accompaniment (which incidentally was

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[1] Richard Maunder, "J. C. Bach and the Early Piano in London," *Journal of the Royal Musical Association* 116 (1991): 209.
[2] Avertissement in *Pièces de Clavecin en Sonates, Oeuvre XIIIe.*
[3] Advertisement in *Six Sonatas for the Harpsichord, Op. 8* (London: author's edition, 1764).

how Beethoven described his own Op. 5 sonatas for cello and piano). In spite of its lesser importance, the violin or flute part in this type of sonata carries an *ad libitum* indication less frequently than one would expect. It appears in the sonatas of some minor composers, found in library catalogues, such as Miss Parke or Henry Bewlay, but also in Schobert's Op. 6 and Op. 7. Whether it was current performance practice to play these pieces with or without the accompaniment is not always clear, as many of these sonatas were meant for domestic use rather than public performance; it certainly was determined by the availability of instruments and performers.

Specialised studies on this topic tend to focus on the geographical differences and give some relevance to the production of specific centres, such as Germany (in the case of Alfred Wierichs[4]) or France (in the case of Reeser). In fact, the accompanied keyboard sonata seems to have followed different paths in different countries, justifying the geographical approach presented by most studies of the genre. England, France, the Austro-German region, and Italy stand as centres for composition and publishing of accompanied works. In France, besides Guillemain, Jean-Joseph Cassanéa de Mondonville published some interesting examples in the first half of the century. The sonatas by these composers present traits that link them to the Baroque style, such as the use of movements traditionally associated with the dance suite (overture, aria, gigue). In Germany, some composers from the Mannheim school seem to have followed a path that set their compositions closer to the Baroque sonata as well. In Franz Xaver Richter's English edition of a *Second Set of Six Sonatas* (c. 1760), for example, we find a type of sonata form that still approaches Baroque binary form, as well as the use of figured bass and fugato technique (as in the C-major sonata, no. 4). The opposition between North Germany and the Southern German-speaking areas was also an important fact for the establishment of different schools of sonata styles. Philip Downs mentions, referring to the "sensitive style" of the North-German school, that "the differences in practice are so

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[4] Alfred Wierichs, *Die Sonate für Obligates Tasteninstrument und Violine bis zum beginn der Hochklassik in Deutschland* (Münster: Westfälischen Wilhelms-Universität, 1980).

great and the gap between the two aesthetics so wide as to merit its being considered a separate phenomenon."[5] This gap in style explains the differences between the production of C. P. E. or J. C. F. Bach and the younger Johann Christian. J. C. Bach adhered to a style more indebted to Italian trends, which influenced the South-German and Viennese production as well. Marc Vignal, comparing Christian with C. P. E., J. C. F. and Wilhelm Friedemann, points out that "among the four brothers, Johann Christian is the only one to break radically with the Northern-German inheritance, and apparently the only one never to perform, in the context of his professional activities, a work by his father."[6]

Sonatas issued in London, on the other hand, belong quite often to a "type cultivated by composers of Italian opera who found the publication of solo and accompanied keyboard sonatas for the English amateur market a lucrative sideline to their principal occupation,"[7] according to Daniel Freeman. Decisive factors for the popularity of this type of chamber repertoire were the rise of the middle class, the popularity of domestic music-making in the affluent classes, the early adoption of the pianoforte in Britain, and the fact that many music publishers were established and thriving in London: Welcker, Birchall & Andrews, Longman & Clementi, Dale, Goulding, and Bremner were among those who published accompanied sonatas in the late eighteenth and early nineteenth centuries. Ronald Kidd stresses that this particular genre, by the late 1760s, "was one of the major categories in publisher's catalogues"[8] in London. The majority of composers who published in Britain were Continental-born composers (such as J. C. Bach, Schobert, or Clementi, who resided in London), but there were some British composers as well, such as Charles Avison or John Garth. The influence of the Italian solo sonata was transmitted directly as many of these composers were Italian. Daniel Freeman points out that the accompanied genre "started

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[5] Downs, 59.
[6] Vignal, 16.
[7] Daniel E. Freeman, "Joseph Myslivecek and Mozart's Piano Sonatas K.309 (284b) and 311 (284c)," in *Mozart-Jahrbuch* (Salzburg: Internationale Stiftung Mozarteum, 1995), 102.
[8] Ronald R. Kidd, "The Emergence of Chamber Music with Obbligato Keyboard in England," *Acta Musicologica* 44 (1972): 122.

to appear among the Italians only as their interest in the keyboard was beginning to decline. Even then, the cultivation of this repertoire was concentrated among expatriates in England, not in Italy itself, and the approach to form and style manifested in it was to a large extent merely an extension of techniques pioneered in the solo sonata."[9]

A classification of accompanied works according to the type of instrumental balance displayed leads us, in general, to the conclusion that the German and French repertoire presents a greater equilibrium between instruments, whereas the British-published works are simpler and give less importance to the accompanying instrument(s). In reality, the different repertoires do not present clear-cut profiles, as many German and French composers published in London, and the gap seems indeed to derive from the targeted audience and the centre in which each individual composer publishes rather than his nationality or training. Nevertheless, we may find this same diversity of approach to the genre in British publications, and sometimes within the output of one single composer. If we look, for instance, at a set of six keyboard sonatas by Muzio Clementi, published in London around 1779 as Op. 2, we find within this same set three sonatas without accompaniment (no. 2 in C major, no. 4 in A major and no. 6 in B-flat major), one sonata with totally subordinated violin part (no. 1 in E-flat major), one sonata with partially subordinated violin part (no. 5 in F major) and one 'balanced' sonata (no. 3 in G major). In this set the main difference between the accompanied and non-accompanied sonatas is that the latter are more virtuosic in character and present trademarks that are usually associated with Clementi's keyboard style, such as the use of glissandi or passages in thirds for the right hand.

The degree of importance of the accompanying instrument(s) in this type of repertoire varies not only according to the place of publication, but also according to the time of publication. In general, works from the mid-eighteenth century, regardless of the place of publication, tend in many cases to display more 'balanced' distribution of material between the keyboard and

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[9] Freeman in Marshall, 231.

accompanying parts than later works. This general rule is, however, subject to a number of exceptions as well. In Mozart's case, for instance, his collection of violin sonatas includes both 'balanced' and 'unbalanced' sonatas, and the tendency seems to be for more balanced instrumental options in the later sonatas. Some of the earlier sonatas, however, are of lesser interest due to their lack of maturity rather than from the fact that the violin plays an obvious secondary role.

In England, social aspects and the publishing market seem to be the most decisive factors in determining the type of composition and its quality. Simon McVeigh points out that "such works were hardly ever advertised for London concerts" and that "the 'accompanied sonata' was designed for domestic performance by amateurs, with the lady at the keyboard, the gentleman playing the violin."[10] Many of the sonatas published in London fit into a profile that reminds us that chamber music at the time was, to a certain extent, a rather domestic affair. The standard English publication of the time was the six-sonata set: these would usually be in major modes (this trend was evidently pursued by J. C. Bach, who rarely used minor keys in his keyboard production) and quite accessible technically. Many of these sonatas would follow a recurring six-page pattern, which included a four-page allegro or allegretto in sonata form, followed by a minuet or rondo (which would invariably accommodate a section in the minor mode). Some sonatas would also include, in addition, a slow, short, cantabile movement after the opening allegro. The fact that some of these sonatas included "favorite airs" (minor composers, such as Joseph Mazzinghi, were particularly fond of including well-known operatic or popular melodies in one or several movements) or are labelled "grand sonatas" for the display of a more advanced virtuosity testifies to the fact that publishers and composers alike were ready to indulge the public's demands.

Another common trait in the various types of accompanied work is found in the use of first-movement sonata form in one or several movements.

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[10] Simon McVeigh, *The Violinist in London's Concert Life 1750-1784* (New York: Garland Publishing, 1989), 134.

The adoption of sonata form is characterised by diversity rather than by evolution: even within the same set of sonatas by the same composer, we find various designs of sonata form. If we look, for instance, at a few of Leopold Kozeluch's sonatas, we find monothematic first movements with unusual harmonic sequences (such as a false recapitulation in F major in the G-major Sonata, Op. 23, no. 1, or a development section starting in the subdominant in the C-Major Sonata Op. 23, no. 2). In the Op. 16 set by Johann Christian Bach, we find both articulated and unarticulated recapitulations, and recapitulations which begin both with principal themes and with secondary themes. Also, as John Irving mentions, referring to general changes in sonata form, "within these various sets of sonatas the shift from 'developed' binary to full-blown sonata form is not a gradual one."[11] Throughout the Classical period, this diversity of form will remain unchallenged, and the accompanied sonata is no exception to this tendency.

The diversity in format and quality raises some problems when we try to find, among the preceding repertoire, similar works, and determine possible influences. Depending on the repertoire, we can notice "a relatively continuous development process from the Baroque figured bass sonata to the Classical violin sonata,"[12] as Wierichs claims for the German repertoire. Thus we could establish a link between the Classical accompanied sonata and the Baroque solo-violin sonata with *basso-continuo* accompaniment (we still find figured-bass notation in some Classical works, such as Myslevecek's F-major sonata in his set of six accompanied sonatas from *ca.* 1775) or even the trio sonata. We could also speculate whether these early-classical duo sonatas developed from the practice of performing solo keyboard sonatas with another instrument (the violin) playing along with the right-hand part, which Wierichs also mentions. Wierichs also refers to the German tradition as presenting more balanced solutions to the accompaniment issue (certainly the case with composers such as C. Ph. E. Bach or Franz Xaver Richter). Nevertheless, some other composers cited by him, such as Schobert,

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[11] Irving, 23.
[12] Wierichs, 218.

published widely in England and were certainly responsible for some of the least 'balanced' solutions. Regardless of origin and influences, most accompanied-sonata repertoire composed after the middle of the century presents *galant* stylistic traits, resorting to simplicity and elegance.

James Webster also establishes another possible link between the Baroque dance suite and the Classical chamber repertoire in the Austrian-Bohemian cultural region. He writes of a "process, which lasted from ca. 1740 to ca. 1780, [that] led from the dance suite to the Classical sonata, trio, quartet, and quintet. In the middle of this development came music titled *Partita* and *Divertimento*."[13] In fact, a number of composers include movement types associated with the Baroque suite in their sonatas, as is the case with Mondonville (his second sonata in *Pièces de Clavecin* includes a gigue), Kozeluch (the last movement of his Op. 25, no. 1 is likewise a gigue), or Charles Avison (his sonatas include movements titled gigue, fugue, or aria).

The concerto is also a possible element of influence in the shaping of a more balanced repertoire: Reeser refers to Mondonville's use of the concertante style as a forerunner for the "possibilities that the concertante elements would later provide for the piano and violin sonata."[14] He notes, however, that also in France, "after 1760, the Parisian sonata for harpsichord and violin presents an ambiguity: the *obbligato* violin style shows less differences from the *ad libitum* style than one would be led to expect."[15] Ronald Kidd also points out the existence of common characteristics in the keyboard concerto, which initially belonged to "the realm of chamber music,"[16] and in the accompanied sonata, which was affected by the "cross-fertilization from the newer Italian harpsichord sonata and the concerto."[17]

David Fuller lists a wider range of influences that could have led to the emergence of the accompanied sonata:

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[13] James Webster, "Towards a History of Viennese Chamber Music in the Early Classical Period," *Journal of the American Musicological Society* 27 (1974): 218.
[14] Reeser, 146.
[15] Reeser, 149-150.
[16] Kidd, 123.
[17] Kidd, 143.

The roots are in diverse musical terrains: Franco-Italian violin and trio sonatas of the post-Corelli generation, German trio sonatas and concertos of the same period, various kinds of solo keyboard music including popular transcriptions of orchestral music, the practice of accompanying ostensibly solo lute or harpsichord music with another instrument, and finally, perhaps, the Viennese *Lauthenconcert* and the English organ concerto. Stimulus to growth was provided by new aesthetic ideas and stylistic trends, and by the enormous demand on the part of ladies of quality for keyboard music.[18]

Fuller also remarks, contrarily to Wierichs, that the disappearance of the continuo sonata and the appearance of chamber repertoire with obbligato keyboard constitutes "not a victory but just a coincidence,"[19] as both types coexisted for a considerable span of time.

Katalin Komlós, on the other hand, relates the vogue of the accompanied sonata to the arrival in England of "the first generation of fortepiano/harpsichord players and composers that lived in Paris in the 1760s and 1770s, represented by the Silesian Johann Schobert, and the Alsatians Leontzi Honauer and Johann Friederich Edelmann."[20]

Regardless of its origins the popularity of the accompanied sonata is a recognized fact, demonstrated by the number of works published and reprints. A number of pre-Classical and Classical composers wrote keyboard sonatas with and without accompaniment(s), and the existence of both types in the output of the same composer provides an interesting ground for comparison and contrast. The choice of a single composer's sonata output (in this case, J. C. Bach's) might exclude some important aspects of the accompanied-sonata history, but will allow us to deepen our understanding of some compositional and stylistic trends surrounding the history of this genre.

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[18] David Fuller, "Accompanied Keyboard Music," *The Musical Quarterly* 60 (1974): 224.
[19] Fuller, 227.
[20] Komlós, 85.

2.2. J. C. Bach and the accompanied-sonata genre

When performing unaccompanied and accompanied sonatas by J. C. Bach, one is immediately struck by a number of differences between the two types. The most obvious difference lies in the considerable technical simplicity of the accompanied works. The performer is also aware of the shorter span of the latter, both in number of movements and length of individual movements. These characteristics are some of the most evident differences between accompanied and unaccompanied sonatas, but other important details ultimately establish a corpus of stylistic features that encompass the style and character of the accompanied medium.

J. C. Bach's accompanied and unaccompanied sonatas constitute a particularly significant output for the comparison of the two types of setting, especially if we take into account the works he published in London, or while living in England.[21] After his removal to England in 1762, and up to his death in 1782, J. C. Bach issued five sets of accompanied and two sets of unaccompanied keyboard sonatas. Even though his first published set of accompanied sonatas (Op. 2) is more representative of an Italianate stage in his production, we are nevertheless confronted with an output of considerable consistency of style that covers a relatively short span of time that runs from the earliest accompanied set (the Op. 2 sonatas) of 1764 to his latest sonata publication (Op. 18) in 1780 or 1781. J. C. Bach clearly favoured accompanied settings in his final years: his last set of solo sonatas is from 1774, but he published three more sets of accompanied sonatas after that.

Comparing the accompanied and unaccompanied sonatas of J. C. Bach allows us to examine a set of important style characteristics of the early Classical sonata. In fact, there is a close relationship between the accompanied sonata and the early Classical style, as the emergence and subsequent popularity of this type of keyboard sonata marks the onset of the Classical era. It eventually lost its initial popularity and became a concept

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[21] The Sonatas Op. 17 were first published in France by Sieber (in 1773-74), but J. C. Bach resided already in London at the time (Welcker reissued these sonatas in 1779).

hard to grasp to later performers and audiences. As mentioned earlier, this type of setting survived in the title pages of Classical works as late as Beethoven's cello sonatas, but we could hardly consider such works as typical accompanied settings: they belong to the duo genre, whose development is clearly documented by the style changes in Mozart's violin sonatas, for instance. The duo has since become a standard option in regard to the instrument balance issue.

The lack of an even distribution of material between the instruments involved leads to the fact that the accompanied sonata is generally regarded as an early, 'imperfect' stage in the evolution of the duo format, which nowadays requires that the instruments in the ensemble are treated in an equal fashion. Basil Smallman, for instance, states that J. C. Bach's Op. 15 sonatas, "lacking as they do an organic, integrated treatment of the instrumental parts in relation to the whole sonata concept, (...) remain at, rather than over, the threshold of the burgeoning piano trio genre."[22] The same author refers to Haydn's piano trios as "close to adopting the essential criteria of the fully developed forms," but failing "to sever entirely his links with the traditional accompanied sonata."[23] The connection to the accompanied sonata is patent in the choice of titles: William S. Newman mentions that Haydn usually referred to these works as 'sonatas for piano with accompaniments' or simply as 'sonatas' and "publishers generally used these titles, too, even though 'capriccio,' 'divertimento,' 'terzetto,' and 'concerto' are the terms more often found in contemporary MS copies."[24] Indeed, there is a case for maintaining that these compositions could be included in a survey of accompanied keyboard compositions, since, in spite of the number of instruments involved, they are essentially keyboard music, but this fact does not alter their outstanding quality.

The criticism implied in Smallman's comment is evidently informed by the later adoption of chamber settings that present a balanced distribution of

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[22] Basil Smallman, *The Piano Trio: Its History, Technique, and Repertoire* (Oxford: Clarendon Press, 1992), 12.
[23] Smallman, 2.
[24] Newman, 470.

melodic and/or harmonic material to all instruments without a marked supremacy of the keyboard part. When Charles Rosen points out that "Haydn was working against history"[25] when composing his piano trios, he could just as well have written that history has since been working against Haydn, since these trios are often considered in the light of our own performance ideals. These works have been subjected to quasi-oblivion, supposedly because they represent an archaic and 'unbalanced' remnant in the composer's output. The concept of having a violin or a flute accompanying a keyboard instrument is in fact a performance practice found only during the Classical era. To modern ears, the accompanied keyboard repertoire is perceived as an oddity in stark contrast with works with the same type of instrumentation from the late Baroque or late Classical style. This vision is further enhanced by the fact that this type of repertoire loses much of its appeal when performed on modern instruments, which alter and compromise even further the perception of the instrumental balance. This approach ignores the characteristics of the instruments used in the Classical era and the importance that the keyboard instrument had in chamber music settings. The standards by which we judge these works derive from Romantic performance practice and bear no relation to the way these works and the instruments for which they were written were perceived in their own time.

Rosen explains that the Classical composers may not have grasped "the nature of the future piano and violin as well as might be hoped, but they more than adequately understood the instruments of their own time." He further states that "with a few magnificent exceptions their works (Haydn's and Mozart's) for piano alone tend to be more inhibited and less rich than the compositions for piano with accompanying instruments."[26] Such a view is necessarily polemic, especially if we take into account the considerable number of outstanding solo piano sonatas by either Mozart or Haydn, and certainly impossible to apply to composers such as J. C. Bach. The

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[25] Rosen, *Classical Style*, 351.
[26] Rosen, *Classical Style*, 353.

accompanying instruments served, nevertheless, an essential function, which is easily perceived when performing this type of piece on period instruments. Our assessment of this music should not be based on a perception derived from performances on modern instruments, but from an analysis that takes into account Classical performance-practice standards, the characteristics of period instruments and what was expected of both composers and performers at the time.

Underlying this problem, we find important issues whose understanding enlightens some problems raised by this type of repertoire: the performing media, coupled with social and performing conventions of the era.

The lesser importance of the accompanying instrument(s) in accompanied settings represents, in general, a compositional choice with a strong social and cultural motivation. In England, sonatas such as J. C. Bach's were meant for the amateur market, and generally not performed at public events. They were played in domestic contexts, and contemporary accounts mention the typical distribution of players: a male performer at the accompanying instrument, usually the violin or the flute (these instruments were considered unsuitable for women) and a female performer at the keyboard. This distribution of instruments, ruled by implicit social conventions, testifies to the manner in which gender conditioned performance practice. As Richard Leppert points out:

> By the late eighteenth century and among the dominant classes music, once integrated into the social fabric not self-consciously as art but as part of life-ritual, was now almost universally understood—with respect to time—in one of two ways. For men it was a misuse of time, because it was literally non-productive, totally abstract, hence non-developmental. Its use therefore necessitated strict control. It was a fit practice when performed by someone else (a professional, hired labor) or as a physical-spiritual relaxant from productive involvements. For women the male perception of music as a misuse of time was the very source of music's usefulness. It helped ensure that women's use of time would be non-productive (except for closely sanctioned activities), hence advantageous to men.[27]

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[27] Richard Leppert, *Music and Image: Domesticity, Ideology and Socio-Cultural Formation in Eighteenth-Century England* (Cambridge: Cambridge University Press, 1993), 200.

Keyboard instruction was therefore considered an important part of the general education of young women from rich and aristocratic families. When publishing his accompanied sonatas, J. C. Bach must have been aware that many of the potential buyers and performers of his works would be young, unmarried, well-off women, and gentlemen amateurs. In fact, most dedications in J. C. Bach's sonatas sets were made to women: Princess Augusta of Brunswick-Lunebourg (Op. 2), Lady Melbourne (Op. 10), the Countess of Abingdon (Op. 15), and Miss Greenland (Op. 16). Only one set (the Op. 5 sonatas) was dedicated to a man, the Duke of Mecklenbourg.

The violin and the flute were instruments associated with the male performer, and learning to play this instrument was a facultative part of a gentleman's general education. Music education was not seriously pursued by male performers: Richard Leppert mentions that "numerous eighteenth-century written accounts complained of the arrogance and meagre talents of male upper-class amateur musicians."[28] He quotes a contemporary comment on a gentleman amateur as somebody who "plays in a very ungentlemanlike manner, exactly in tune and time, with taste, accent, and meaning, and the true sense of what he plays."[29] The poor taste of gentleman performers is also mentioned by Robert Bremner in a preface to a quartet publication in 1777: "Many gentlemen players on bow instruments are so exceedingly fond of the *tremolo*, that they apply it wherever they possibly can. This grace has a resemblance to the wavering sound given by two of the unisons of an organ, a little out of tune; or to the voice of one who is paralytic."[30]

Even making some allowance for the caricature and the irony present in this and other accounts, J. C. Bach must have been aware of the shortcomings of the potential performers of his accompanied sonatas, and adapted the technical scope of his works to the skills of the amateurs he

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[28] Leppert, 11.
[29] Leppert, 16.
[30] Robert Bremner, "Some Thoughts on the Performance of Concert-Music," in J. G. C. Schetky, *Six Quartettos,* op. 6 (London: Bremner, 1777), i.

composed for. The King was surely one of the performers J. C. Bach had in mind. In her journals, Mrs. Papendiek, whose father was a close friend of J. C. Bach, mentions that, besides teaching music to the Queen, J. C. Bach, in the "evenings, by appointment, (...) attended the King's accompaniment by the flute."[31] This information is set among events occurring in 1774, and precedes the publication of the Op. 16 and 18 sonata sets, which indicate the 'German flute'[32] as an alternative to the violin for the accompanying part. These sonatas could thus have been composed for these music-making evenings with King George III. The accompanying part in the later sets is, in general, more accessible to an amateur player than the flute/violin part in the Op. 2 sonatas. This set, however, is indebted to an earlier style of composition, closer to Italian trends. A gradual tendency to simplify the accompanying parts, pointed out earlier as a general trend affecting the genre towards the end of the eighteenth century, also explains the considerable difference in technical proficiency requirements between the Op. 2 set and later sets of accompanied sonatas.

2.3. The accompanied sonatas—instruments

An important difference between the Op. 2 sonatas and the other accompanied sets by J. C. Bach lies in the choice of the keyboard instrument. The title page of Op. 2 indicates only the harpsichord, while later sets add the pianoforte as an alternative. Delores J. Keahey points out that, "whereas Bach's early chamber music was performed by musicians in the aristocratic surroundings of Count Litta's Milanese household, and probably used the harpsichord as the principal keyboard instrument, the duos composed in England were popular with amateur musicians who enjoyed evenings of social music making in their homes."[33] In the nine years that

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[31] Papendiek, 65.
[32] This designation referred to the transverse flute.
[33] Delores J. Keahey, introduction to *The Collected Works of Johann Christian Bach, 1735-1782*, Ernest Warburton, general editor; vol. 38, *Music for two instruments*, ed. Delores Keahey (New York: Garland Publishing, 1991), vii.

separate the first two sets of accompanied sonatas, the pianoforte had become an increasingly popular instrument in London. As mentioned earlier, the earliest known English piano, a Zumpe square piano, was manufactured in 1766, but a number of keyboard instrument builders were already trying to develop pianofortes around the time the Op. 2 sonatas were published. Michael Cole points out that "there were many attempts, in the years 1763-6, to produce large pianofortes ('grands' as they were later to be called), and that Bach's prominence in London's musical life was an added incentive to these efforts."[34] Cole also refers to the association between J. C. Bach and Zumpe as an important factor for the popularity of the English square piano,[35] in spite of the shortcomings presented by this model (the greatest drawback surely being the absence of an escapement mechanism). We find additional evidence in the accompanied sonatas that J. C. Bach may have adapted his compositions for performance on pianos with a dummy AA flat (as mentioned earlier, a standard feature in Zumpe's square pianos). In XVIII / 1: 1, a scale descent in the left-hand part (bars 79-82) is interrupted at the point where the sequence would have demanded an AA flat, and concluded one octave higher.[36]

As in the solo sonatas, the dynamic markings in the accompanied sets confirm, to a certain extent, that J. C. Bach had different keyboard instruments in mind when composing these sonatas. Maunder points out that "newspaper references to Bach's solo appearances as a keyboard player, while disappointingly vague at times, on the whole bear out the conclusion that by 1770 he had abandoned the harpsichord in favour of the piano."[37] Only the Op. 2 accompanied sonatas and the Op. 5 solo set precede this date. In fact, the Op. 2 set is the only accompanied set to include dynamic markings for the violin part only, since all other sets include markings for the keyboard instrument as well.

If we examine the accompanied sets composed for the pianoforte (as

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[34] Michael Cole, 50.
[35] Michael Cole, 61-62.
[36] A similar example in the solo sonatas is cited in pages 39-40.
[37] Maunder, "J. C. Bach," 207.

alternative to the harpsichord), we notice a gradual adoption of a wider variety of markings, even if the frequency with which they are used does not follow a discernible pattern. Sandra Rosenblum notes that, "although it can be assumed that unmarked graduated dynamics were used in various musical styles before the Baroque period, and although they are known to have been used by the voice and by stringed and wind instruments from around 1600, specific vocabulary to indicate gradual change in volume developed slowly."[38] We find mostly contrasting *forte* and *piano* indications in J. C. Bach's sonatas, usually applied to dissimilar sections. There are comparatively few instances of dynamic contrast between similar repeated sections: most often this type of dynamically varied repeat occurs when an opening theme is restated. The first statement of the opening theme of X / 1: 1, for example, bears no dynamic marking, but it is followed by a repeat (bars 5-8) marked *piano*. Assuming that the first statement is to be played *forte*, the two statements should thus be played with contrasting dynamics. The frequent absence of dynamic markings in the beginning of most movements is, in fact, common to all sets. Often the first indication in the course of a movement is a *piano* indication placed a few bars after the beginning (nearly always coinciding with a repeat of the principal theme), which leads us to deduce that, in the absence of a marking, beginnings should be performed *forte*. This assumption of an implicit *forte* is confirmed by the fact that Bach does notate *piano* at the beginning of several movements. A *piano* opening, however, is nearly always (with the exception of XVIII / 1: 1) restricted to second movements. In these instances we often find a first statement of the principal theme played *piano* on the solo keyboard, followed by the repetition of the same theme in *forte* with the addition of the accompanying instrument. This type of beginning, in which the opening theme is played first by the keyboard alone, and then by the two instruments together, can be regarded as a standard option for second movements in J. C. Bach's accompanied output, regardless of the format (rondo or minuet) employed. This option also accounts for the greater importance given to the accompanying

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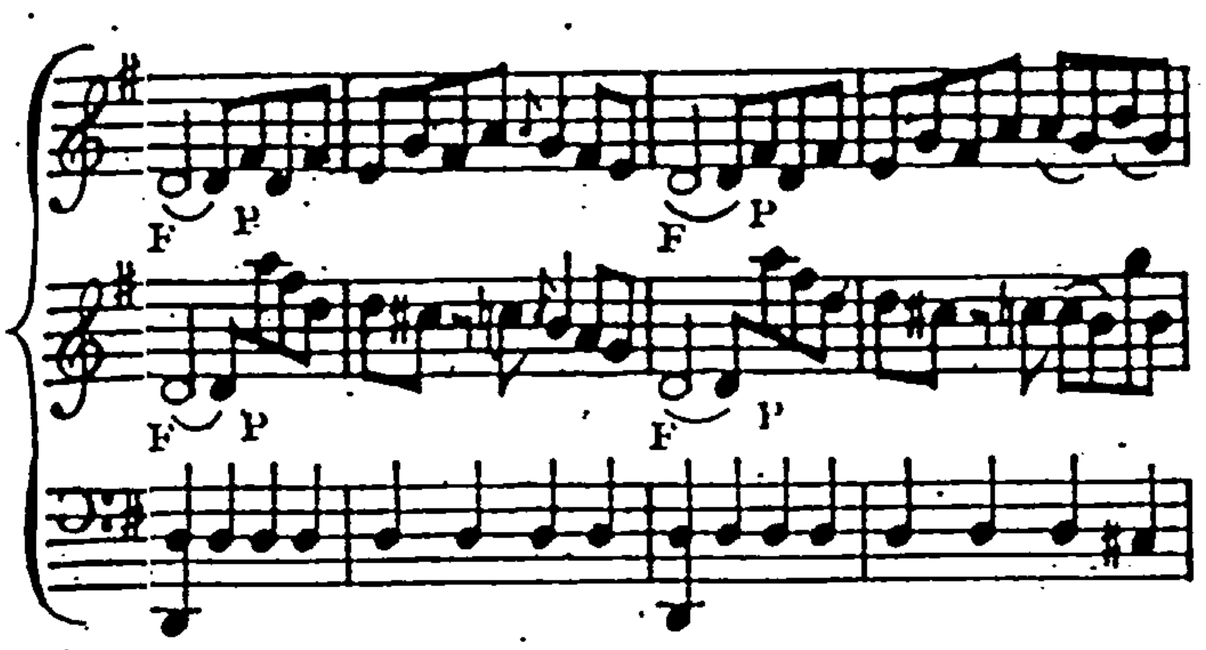
[38] Rosenblum, 69.

instrument in second movements, as the restatement of the opening theme allows for the expression of an important melodic element.

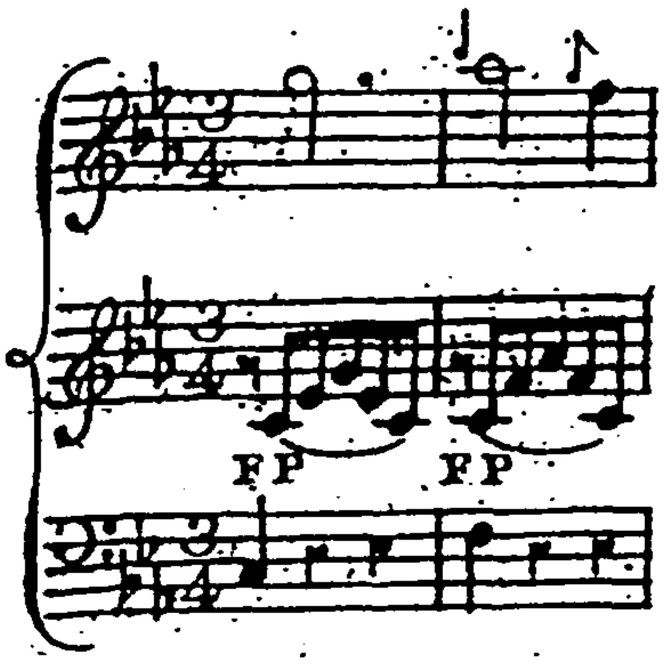
In general, indications for gradual changes in dynamics are scarce. We find one single instance of the use of the mark *crescendo* in the Op. 10 set (X / 5: 1, bar 28 and corresponding passage in bar 79), while in the Op. 15 sonatas we find four movements that include that marking (XV / 2: 1, XV / 3: 1 and 2, and XV / 4: 2), four movements in Op. 16 (XVI / 1: 1, XVI / 2: 2, XVI / 3: 2, and XVI / 4: 2), and three movements in Op. 18 (XVIII / 1: 1, XVIII / 3: 1, and XVIII / 4: 2). The indication *rin* is used in two sets only (X / 5: 1, X / 6: 1, and XV / 3: 1) and the context suggests that its use is equivalent to a *crescendo* rather than a *sforzando*, as in the solo sonatas. In fact, the occasional occurrence of *forte* indications applied to specific beats or notes, immediately followed by *piano* indications, as in example 15, leads us to believe that J. C. Bach occasionally used *forte* (and not *rin*) to indicate a *sforzando*-like accent.

Ex. 15. X / 3: 1, bars 67-70.



Indications suggesting a *sforzando* performance are, however, extremely rare, as is the use of the marking *fp*, which occurs only once in all sets (example 16). It seems to indicate different dynamics for the right- and left-hand parts rather than a sudden change of dynamics from *forte* to *piano*.

Ex. 16. X / 2: 2, bars 35-36.



Contrarily to what could be expected, the amount of indications in later accompanied sets by J. C. Bach is not higher than in earlier ones. Apart from the first sonata, which includes few indications in the first movement and none in the second, the Op. 10 set is as often (if not more often) notated with dynamic markings as later sets, particularly if we take into account sonatas such as XVIII / 2 or XVIII / 4, which present very few indications in their opening movements. If there is a difference to be made between the earlier and later sets, it lies in the variety rather than the abundance of dynamic markings. Indications such as *fmo.* or *pmo.* are found in the last three sets (Op. 15, 16 and 18), *mf* in two movements of Op. 16 only (XVI / 1: 1, and XVI / 2: 2), and the even rarer *dim* makes a solitary appearance in bar 101 of XVIII / 3: 1. The last three published sets present thus more variety of dynamic indications than the earlier Op. 2 and Op. 10 sonatas.

All these subtler indications are, nevertheless, rare in comparison with the frequency of simpler indications as *f* or *p*. Rosenblum points out that, in some Classical music, "often broad stretches are marked just *piano* or *forte*, reminiscent—at least in appearance and sometimes in practice—of the 'terraced' dynamics prevalent in Baroque harpsichord music."[39] J. C. Bach's parsimonious use of dynamic markings may indeed remind us of Baroque performance practice, and vouch for an effective performance of his works on

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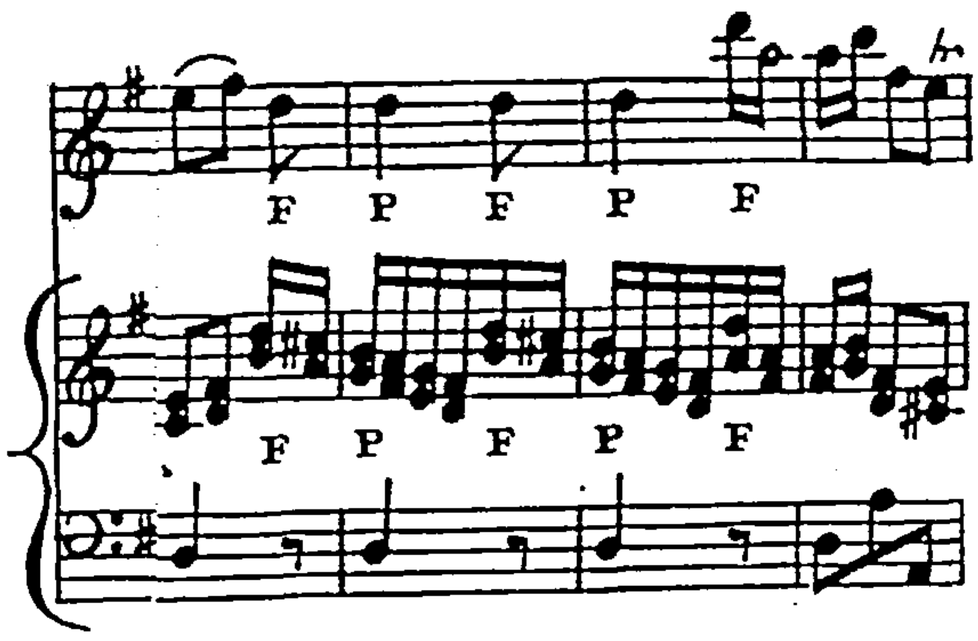
[39] Rosenblum, 57.

the harpsichord (the opposition between *piano* and *forte* can be rendered by the different registers of a harpsichord). Nevertheless, in many instances, the rapid succession of short *forte* and *piano* sections indicates that Bach had in mind the pianoforte rather than the harpsichord, in which these sudden changes would be cumbersome or impossible to play, even using an instrument with several registers. We find examples of sudden dynamic changes in the Allegro of the X / 5 (bars 23-25), or in the Andante of the XVI / 2 (example 17).

Ex. 17. XVI / 2: 2, bars 40-45.



The fact that there are no extant autographs of J. C. Bach's sonatas could, however, undermine conclusions drawn from these facts. The markings in contemporary editions may reflect the composer's intentions, but could also be the result of editorial additions. We should take into account, however, that several of Bach's sets (namely Op. 2, 5 and 16) were first issued as author's editions. Subsequent editions of Op. 5 and 16 by Welcker used the same plates or even the same title page (Op. 16), suggesting some degree of author's influence in the outcome of these editions. In addition, all the first British editions of the sonatas, with the exception of Op. 17 (first published in France by Sieber), were published by Welcker, which implies a close collaboration between the composer and the publisher. Dynamic indications in Bach's sonatas reflect, in any case, contemporary performance

practice, and confirm that, in spite of the harpsichord being mentioned alongside the pianoforte in the title pages from Op. 10 onwards, J. C. Bach had surely the pianoforte in mind. The fact that the last sets discard the cello altogether[40] also suggests that J. C. Bach was aware that the use of the pianoforte would allow for a louder bass line and thus render the doubling of the bass unnecessary. As Frederick Moroni states, composers of accompanied types understood "comparative strengths of contemporary string and keyboard instruments, and of ways in which the sound could be varied by shifts of emphasis between them."[41]

This type of repertoire typically used instruments such as the violin or the flute as accompanying instruments, and occasionally the cello for doubling the bass. This is the case with J. C. Bach's accompanied sets as well. The violin is usually the first instrument referred in the title pages of Bach's published sonatas, and in some cases (Op. 10 and 15), the only one. The flute is, however, mentioned as an option in Op. 2, 16 and 18, proving its popularity in England in J. C. Bach's time. John Solum mentions that "in England the demand for flutes was so great in the classical age that literally dozens of flute-makers were kept busy meeting the demand."[42] These included makers such as Caleb Gedney, or members of the same family such as John Just Schuchart and his son Charles, in whose workshop six-keyed flutes were probably made already in the 1740s.[43]

The flute was undergoing, in the second half of the eighteenth century, a number of important changes, related to the different demands of the Classical orchestra. The Classical flute showed, in the last third of the eighteenth century, "a tendency towards a rather harder, more brittle sound (...), with an evenness more suited to the running scales and the melodies of the young 'classical' style."[44] During J. C. Bach's time, the available transverse flutes in England would have included the traditional *traverso*

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[40] Op. 15 includes two trios with cello, but, as it will be mentioned later, the cello's main function is not that of reinforcing the keyboard bass.
[41] Moroni, 47.
[42] John Solum, *The Early Flute* (Oxford: Clarendon Press, 1995), 54.
[43] Johann George Tromlitz, *The Keyed Flute*, ed. Ardal Powell (Oxford: Clarendon Press, 1996), 13.
[44] Tromlitz, 40-41.

flutes without keys, and one-keyed (for D sharp) and multi-keyed instruments as well. Ardal Powell notes that "the English keyed flutes of the period 1755-85 had a relatively large bore, a rich and even tone with a somewhat recorder-like timbre, and good intonation in all keys."[45] Not all potential performers of J. C. Bach's works, however, owned outstanding instruments; the contrary might possibly be more common. The popularity of the 'German flute,' as the transverse flute was then named, among amateurs and the unfortunate consequences of this popularity for construction standards in the second half of the eighteenth and early nineteenth centuries are stressed by Solum: "supplying flutes to a largely amateur market, the standard of workmanship of the English makers was frequently not very high (although there were some very fine makers creating excellent instruments at this time). Above all, England was at the forefront of mechanical change and development during this period."[46] Four-keyed and six-keyed instruments, according to the same author, were frequently used in Britain during the last years of J. C. Bach's life.[47] The publication of several flute tutors in England at that time, such as Jonathan Fentum's *Compleat Tutor* (a 1765 version of Hotteterre's treatise), or Luke Heron's *Treatise* (1771), reflects the popularity of the instrument as well.

The fact that a sonata by J. C. Bach bears the indication that it may be played on the flute as well may, in some instances, be no more than a marketing strategy and an attempt at addressing a wider range of potential music buyers/performers, since there are obvious marks of string writing to be found, even when the pitch range allows for a performance in the flute.

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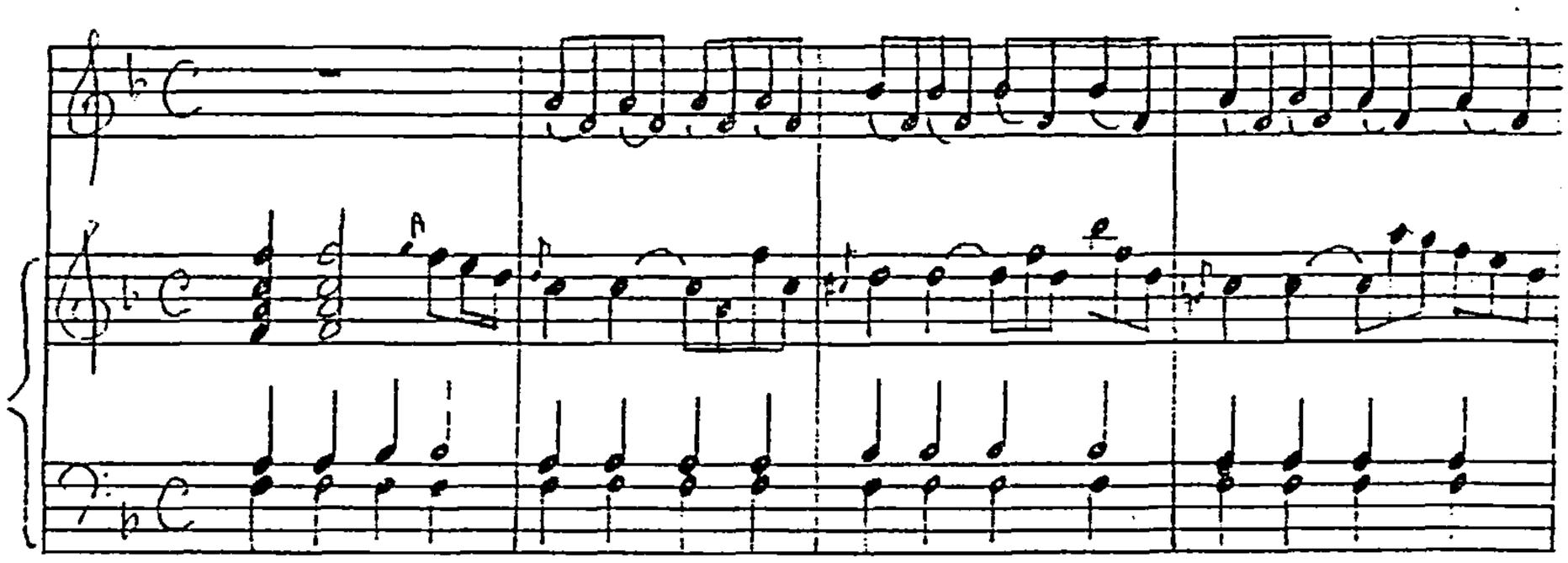
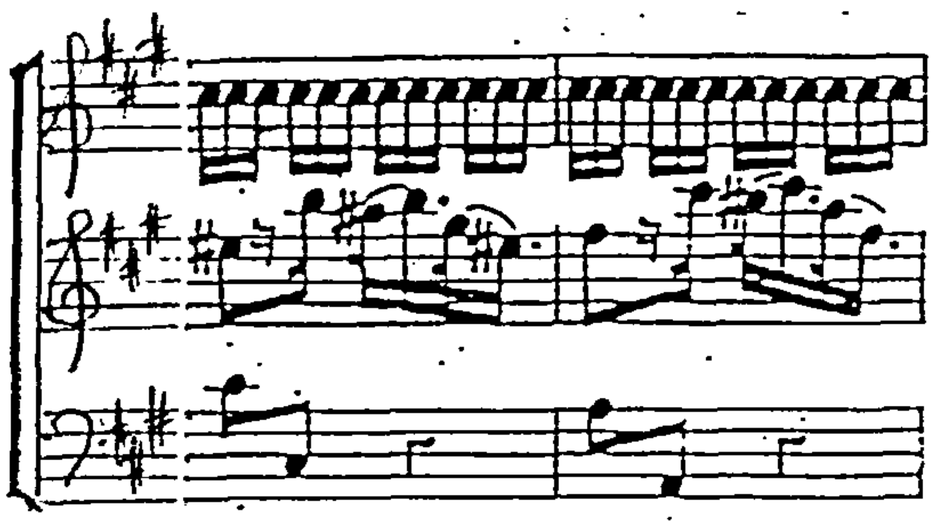
[45] Tromlitz, 13-14.
[46] Solum, 54.
[47] Solum, 61.

Ex. 18. II / 1: 1, bars 1-4.



The opening alternating-note figure in II / 1: 1 (example 18) is more efficient as an accompanying figure for the violin than for the flute, and the same applies to the repeated note passage in II / 5: 1 (example 19), a typical string figuration.

Ex. 19. II / 5: 1, bars 63-64.



The accompanying part in the Op. 2 sonatas presents more of a challenge to the performer than the accompanying parts in later sets. The simplicity of the sets that follow Op. 2 may derive from Bach's awareness that amateur players in England would prefer repertoire easy to read at sight, even by a poorly skilled player. The accessible accompanying parts for J. C.

Bach's sonatas provided an excellent opportunity for music making for the amateur violinist/flutist. We should also bear in mind that pianofortes (like harpsichords) were characterised by a clear emission of the notes, followed by a quick decay in sound. Melodic instruments such as the violin or the flute provided the necessary balance to minimise the effects of this quick decay, as well as a harmonic and melodic complement to a musical text that had to be technically accessible and simple, since it was destined for the amateur musician. Combined with an equally simple keyboard part, the violin/flute part allowed for a satisfying performance, inasmuch as the two (or three) instruments complemented each other, and produced a fuller sonority.

Repertoire issued in London around the time J. C. Bach published his accompanied sets also included sonatas in which the violin plays a principal role, a genre not represented in Bach's output from his London years. This type of work was, however, often composed by professional violinists, as in the case of Italian violinists resident in London such as Giardini. These works sometimes presented early characteristics of the chamber duo, but functioned also as vehicles for the display of the violinist's skills. In some cases the keyboard part was partly or totally a continuo line, which marks their adherence to the earlier continuo sonata. Significantly enough, keyboard treatises in the second half of the eighteenth century, often adaptations or translations based on C. P. E. Bach's *Essay*, continued to include instructions on continuo realisation, which implies that this particular skill was a requirement even for the amateur keyboardist until the end of the century. This type of violin sonata coexisted with the accompanied keyboard sonata, but the latter was more common, reflecting the growing popularity of keyboard instruments. As Robin Stowell points out, "the violin was superseded by the piano as the dominant concerto instrument in the second half of the eighteenth century,"[48] proving the shift in preferences from the violin to the pianoforte in the Classical era. The growing popularity of the piano extended to domestic music making as well. The extension of the

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[48] Robin Stowell, *The Early Violin and Viola: A Practical Guide*, Cambridge Handbooks to the Historical Performance of Music (Cambridge: Cambridge University Press, 2001), 15.

repertoire available (chamber and solo repertoire and concertos) demonstrates the piano's prevalence in the second half of the century. In a predominantly amateur market, marked by the popularity of the piano, repertoire such as the sonatas composed by J. C. Bach found easy acceptance.

The changes affecting keyboard instruments at the time, which especially affected the pianoforte, had a counterpart in the violin, if somewhat less radical. Gut strings were still commonly used, and only the G string (a catline) was gradually replaced by an open-wound string.[49] Neck and fingerboard alterations, however, reflected a striving for a more powerful sound, which affected other instruments in general. Stowell mentions the introduction of the "'Cramer bow', one of the many transitional types between the various Italian models and the Tourte design." This bow "was in vogue between *c.* 1760 and *c.* 1785, especially in Mannheim (...), and in London after he [Cramer] had settled there in 1772."[50] The types of bow available were especially suited to the motivic, short melodic elements of the early Classical repertoire, as, according to Stowell, "most pre-Tourte bows required a manner of playing adjusted more to clearly divided phrases and sub-phrases than to sweeping melodic lines."[51] Cramer was, incidentally, one of J. C. Bach's music-making companions in his "private quartet parties" initially held at Bach's house in Richmond.[52]

The accompanying instruments, whether the violin, the flute or the cello, fulfilled specific functions that, to some extent, compensated for the more modest technical and compositional scope of the accompanied sonatas (when compared to the unaccompanied repertoire). The understanding of these differences requires a closer look at the characteristics of the accompanied sonatas.

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[49] Stowell, 35.
[50] Stowell, 44.
[51] Stowell, 76-77.
[52] Papendiek, 64.

2.4. Instrumental style

The Op. 2 set includes the first accompanied keyboard sonatas published by J. C. Bach (in 1764), and was preceded only by eight unpublished sonatas composed during the last years of his stay in Italy, in the early 1760s. The Op. 2 sonatas present features that set them apart from his later accompanied-sonata sets. In fact, J. C. Bach's next accompanied set would not be published before nearly a decade had elapsed (in 1773), and his style underwent a number of changes during that time span. There is a marked stylistic distance between these two sets. As Stephen Roe writes, "the op. II sonatas, dating from the beginning of the composer's stay in England, represent not so much the first fruits of Christian's London style as the consummation of his Italian period: their musical language and equal balance between keyboard and violin present a distinct contrast to the works of his later years."[53]

The Op. 2 Sonatas are, in effect, trios for violin (or flute), cello and harpsichord. This particular instrumental combination as a medium for a sonata was common at the time: as William Newman points out, there was a "rather frequent equating of 'trio' or 'duet' and 'sonata' (as by Christian Bach)."[54] The distinction between trios conceived as accompanied sonatas and trios conceived as ensemble works with equivalent instrumental parts, as implied earlier, is related to the development, in the high Classical composers, of a type of trio in which the keyboard is no longer prevalent. In later trios, the treble instrument is on an equal footing with the keyboard and the cello line acquires a considerable degree of independence from the keyboard's bass part. This development, however, does not follow a clear path of evolution, and different types of combination can be found, even within the output of the same composer.

J. C. Bach's trios demonstrate the diversity in trio conceptions available in the Classical period. The use of the trio format is not common in

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[53] Roe, "The Keyboard Music," 206.
[54] Newman, 20.

J. C. Bach, and we have to look at the two trios included in Op. 15, published fourteen years later, to find further examples of this instrumental combination. All the other accompanied sets are composed for a single accompanying instrument (violin or flute). A direct comparison between the function of the cello in the Op. 2 set and in the two trios of Op. 15 shows a striking difference. The type of publication available for the former is, by itself, meaningful: the author's first edition is a score including the violin and keyboard parts, and the cello part is published separately. The cello part is indeed a subsidiary part, with the sole function of reinforcing the keyboard's bass, which it merely reproduces. This characteristic is common to similar works composed by J. C. Bach's contemporaries; Moroni writes that "regardless of the nature of the violin part, the cello part in British trios attains little in the way of independence before the late 1790s at least."[55] Hence J. C. Bach's Op. 15 trios, published in 1778, constitute two remarkable early examples of British-published trios with independent cello lines.

In the Op. 2 sonatas, published as harpsichord sonatas, the use of the cello provides for a fuller bass line and avoids a potential imbalance between the harpsichord and a more elaborate violin part. The identical cello part reflects the Baroque continuo practice of doubling the bass line, even though the music is marked by Italianate pre-Classical trends, displaying a slow harmonic rhythm and a motivic phrase structure. The keyboard part resorts mostly to two-part writing, with a melodic right-hand part set against a bass line with a strongly marked harmonic function. Stylistically, these sonatas still reflect the Baroque opposition described by Roe as "the stereotyped patterns of the earlier accompanied sonatas with the left hand serving as a continuo bass-line and the right hand resembling a solo violin."[56] The title page itself leaves no doubt as to the relative importance of the instruments: these are sonatas "*pour le clavecin*," and the other instruments (violin or flute and cello) fulfil an accompanying role.

The practice of reinforcing the keyboard's bass with the addition of an

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[55] Moroni, 3.
[56] Roe, "The Keyboard Music," 269.

identical cello part is nearly altogether abandoned in the later Op. 15 set. We could associate this abandonment of the cello's function as a continuo instrument with J. C. Bach's preference for the pianoforte. Nevertheless, it is questionable whether all hammered instruments available during J. C. Bach's time would indeed present a fuller tone (as compared to the harpsichord) that would render the cello's reinforcement superfluous. This would not always be the case with most models of square pianos available; indeed the harpsichord was still used in public concerts for some time, and the limited dynamic possibilities of earlier pianos were a known factor. The pianoforte did, however, allow for a differentiation in the dynamic level between the two hands, and the performance of the bass lines could, to some extent, be enhanced by dynamic means rather than by adding an instrument to reinforce the bass. The new role of the cello is, on the other hand, related to the developing conception of the accompanied sonata. According to Rosen, "violin-and-piano sonatas and piano trios, quartets, and even quintets were considered basically piano music well into the nineteenth century."[57] These works demanded a new approach to the role of the cello, since the use of this instrument to reinforce the bass, one of its common functions in the Baroque era, would not be consistent with the new style, in which the other instruments in this type of ensemble were viewed as accompanying instruments.

The cello part in the Op. 15 trios displays a role that radically differs from the function ascribed to the instrument in the earlier Op. 2 set. The cello line is, to a large extent, melodically independent from the keyboard's left-hand part. Exact coincidences between the piano bass and the cello part are still found, especially at important cadential points, where this doubling reinforces the sense of harmonic closure, but these passages are complemented by many others in which the cello presents an independent line. In its first statement in XV / 1: 1, for instance, the cello follows the keyboard's bass, but embellishes it with broken-chord figuration (example 20).

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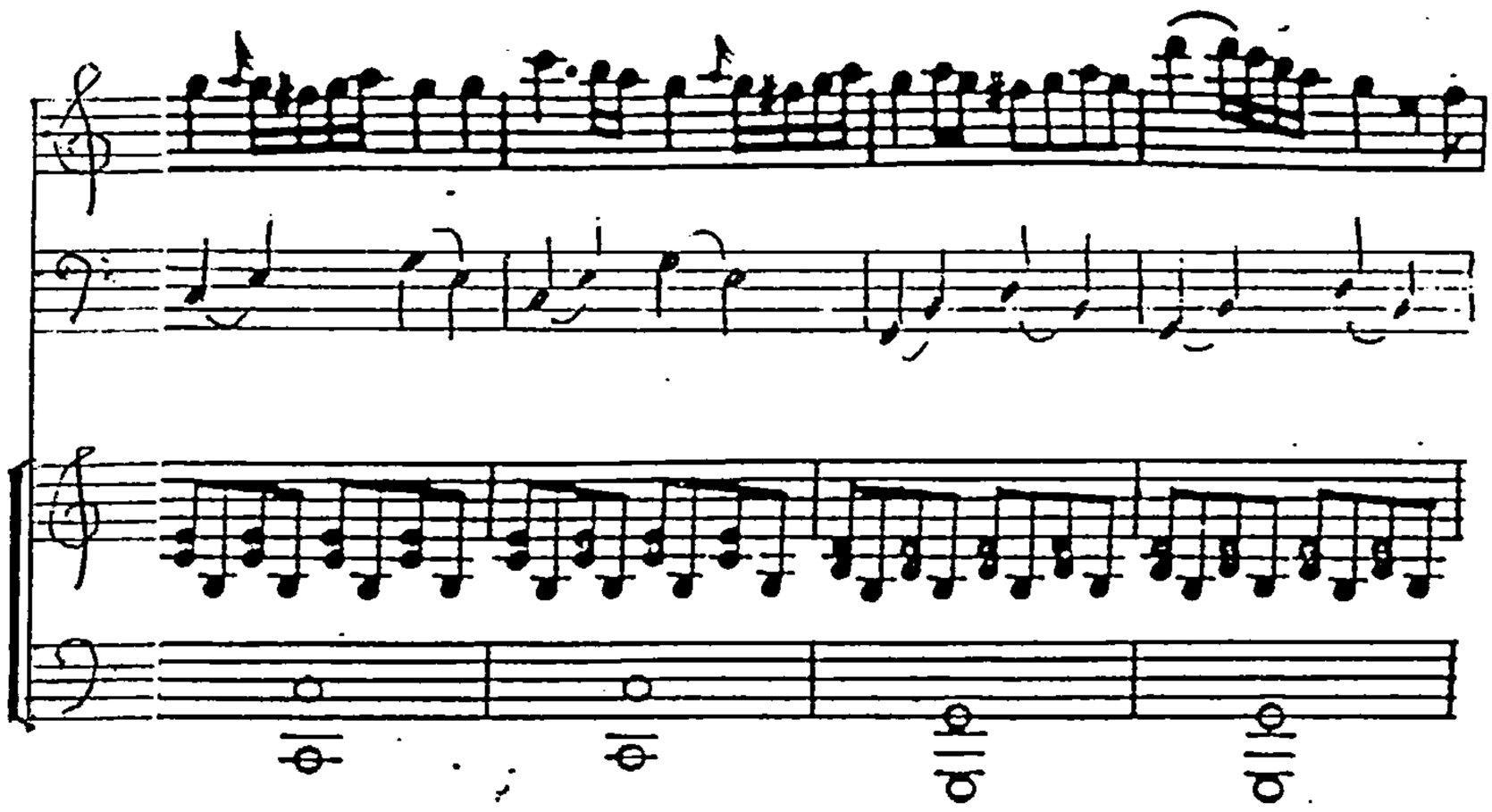
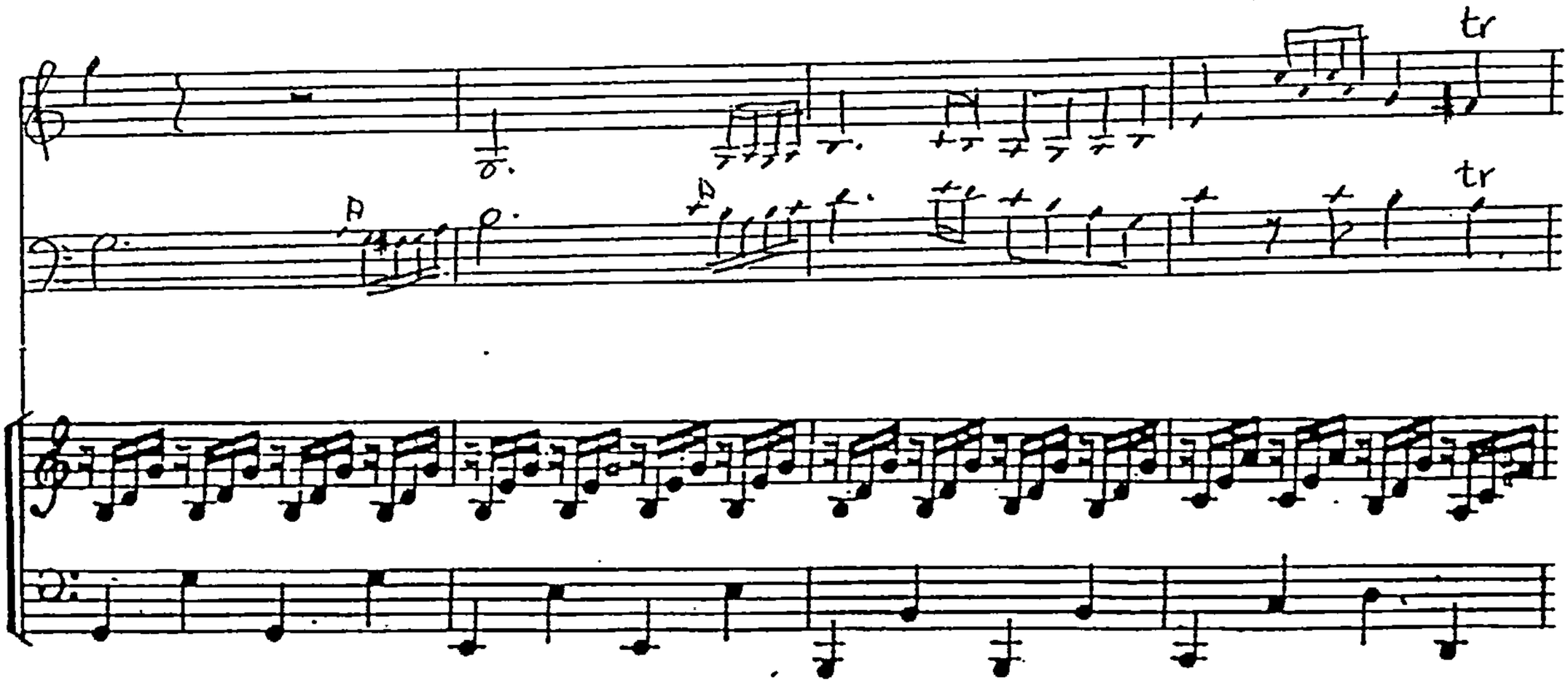
[57] Rosen, *Classical Style*, 46.

Ex. 20. XV / 1: 1, bars 9-12.



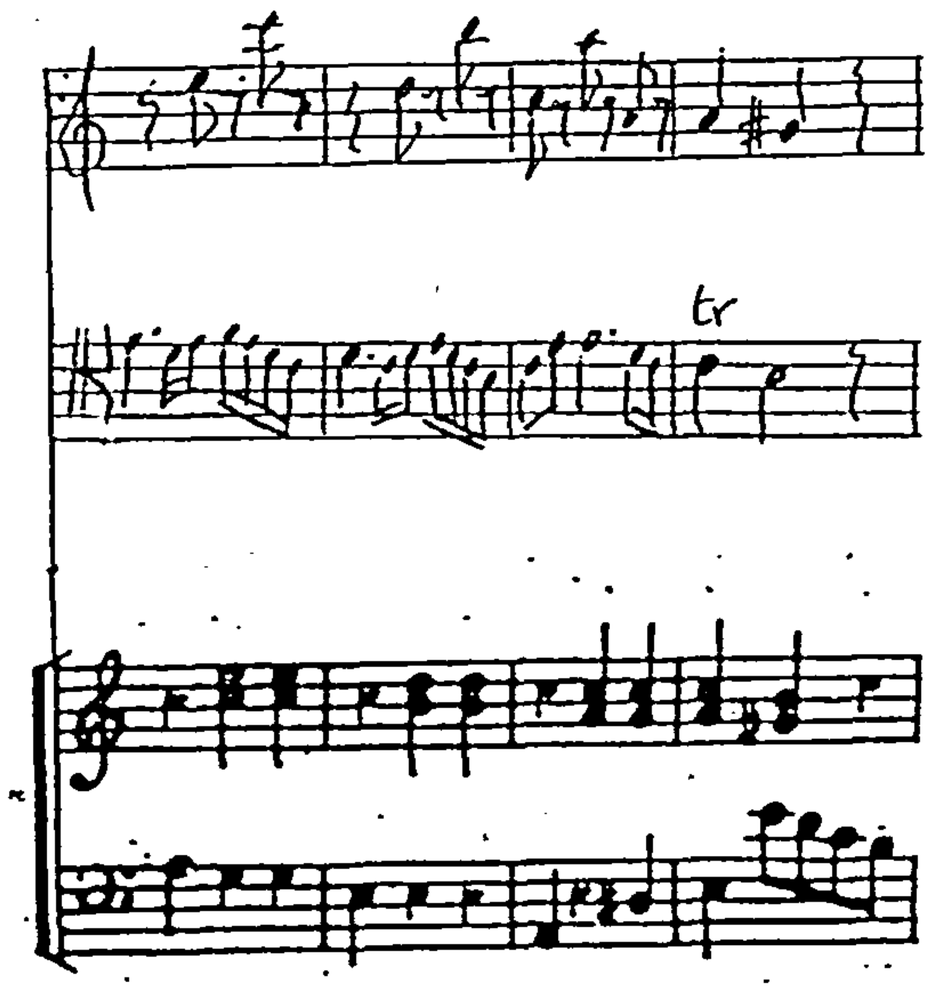
In fact, the cello line displays more links to the violin part than to the keyboard material. This is noticeable in passages where the cello doubles the violin line at lower intervals, and particularly in imitative passages as represented in example 21, or in the minor section of XV / 2: 2 (bars 71-74), as well as in passages where the cello plays arpeggios in contrary-motion answer to the violin arpeggios (as in the first movement of XV / 2).

Ex. 21. XV / 1: 1, bars 37-40.



In passages as pictured above, the cello is clearly on an equal footing with the keyboard and the violin. Its relatively high pitch range in some passages further stresses the cello's melodic importance. Long-held notes in the cello part do not always reproduce the lowest note in the harmony, which is played by the piano. The cello in many instances fills an inner voice in the harmony instead of doubling the lower notes of the piano part, contrarily to the use of the cello in Op. 2. Remarkably, the cello plays a short solo melody, accompanied by the violin and the piano, in the closing movement of the first trio (example 22).

Ex. 22. XV / 1: 2, bars 71-74.



The instrumental balance in the Op. 15 trios sets the two accompanying instruments in league in opposition to the piano. Moroni writes that "Burney was the first composer in Britain, and one of the first in Europe, to allow the violin and cello to double up in this way,"[58] and might have inspired J. C. Bach to use this technique in the Op. 15 trios. This option contrasts with the hybrid stylistic features of the Op. 2 trios, which combine a continuo-like cello part with a pre-Classical accompanied keyboard sonata. The importance of the two Op. 15 trios is evident if we compare them with trios by Haydn and Mozart, who were already composing works using the same instrumental combination around the time that Bach's Op. 15 was published (1778). Haydn and Mozart pursued balance options quite different from J. C. Bach's. Haydn's trios, on the whole, follow a type of instrumental distribution similar to the type found in Bach's Op. 2, with important violin and keyboard parts and the cello doubling the keyboard's bass. In 1778, however, Haydn had still not composed the majority of his trio output, and his greater works within the genre were still to be created. Mozart also adopted an instrumental balance option similar to Bach's Op. 2 in his Divertimento KV

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[58] Moroni, 189-190.

254 from 1776, inasmuch as it presents important keyboard and violin parts, and a cello line doubling the piano's bass (the major difference from Op. 2 lies in the fact that the cello does not play constantly but has large rests). Only in his KV 496 trio, composed a few years after J. C. Bach's death, in 1786, do we find an instrumental distribution resembling Op. 15.

In contrast with the trios, the type of instrumental balance options in J. Bach's duos is more conditioned by the importance conferred on the keyboard instrument. Nevertheless, we find varied balance solutions, from the near-equivalence between the violin and the keyboard parts in the Op. 2 trios to the subsidiary flute/violin parts in the later sets. The fact that the violin/flute part is not clearly subordinated to the keyboard in J. C. Bach's early accompanied works is consistent with the style of earlier examples of accompanied sonatas (as the accompanied sonatas by Mondonville or F. X. Richter) that are in fact, if not in title, sonatas in which both the keyboard and the 'accompanying' treble part have a nearly equal importance.

The title page of the Op. 2 sonatas refers to two instrumental alternatives for the upper voice—the violin or the flute, but only one option for the keyboard part—the harpsichord. Indeed, the publication of these sonatas (1763) precedes the first reported public solo performances on a pianoforte in England (which occurred, as mentioned earlier, in 1768), and possibly the beginning of pianoforte building in England. Maunder mentions 1766 as "the most probable date of manufacture of the first Zumpe square, and hence (since no other London maker ever claimed precedence) of the earliest English-made piano."[59] As pointed out earlier, the number of pianofortes available in England prior to that date was scarce; thus, it is not surprising that the title does not mention the alternative between harpsichord and pianoforte that becomes commonplace in later sets.

As mentioned earlier, the violin part in the Op. 2 set has a greater level of importance than the violin parts of later accompanied sonatas by J. C. Bach. We may even consider that this particular set presents an almost

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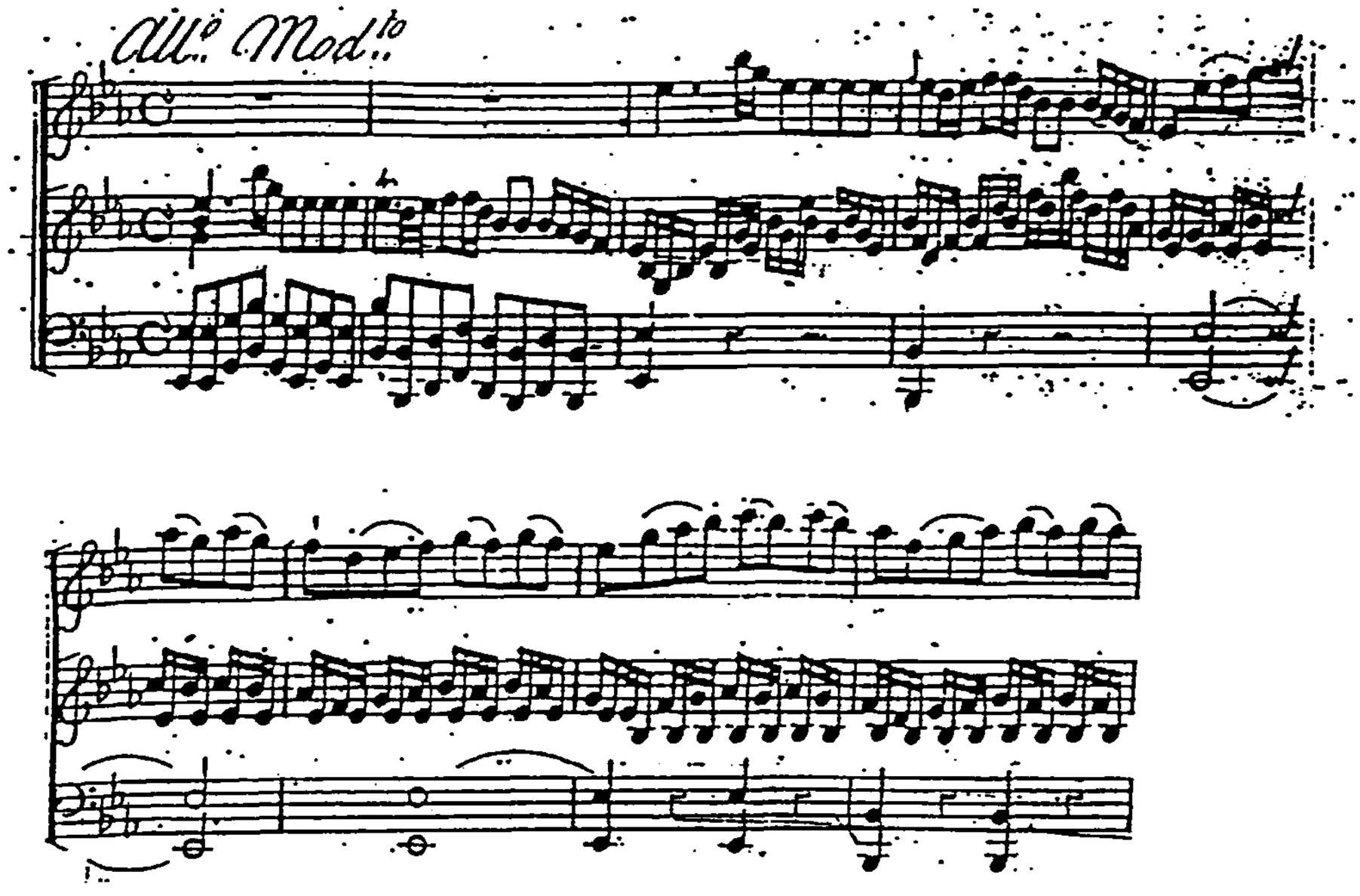
[59] Richard Maunder, "J. C. Bach and the Early Piano in London," *Journal of the Royal Musical Association* 116 (1991): 202.

balanced approach in the relation between the keyboard and the violin. The exposition of the Allegro Moderato of II / 6 is an example of balanced distribution of material. The opening theme is presented by the harpsichord and repeated by the violin with a figurative accompaniment provided by the harpsichord. The two instruments proceed then to a two-bar sequence in parallel motion at the sixth (the keyboard's right-hand part presents an ornamented version, with the use of a pedal note), repeated with voice interchange at the tenth (example 23).

Ex. 23. II / 6: 1, bars 1-8.

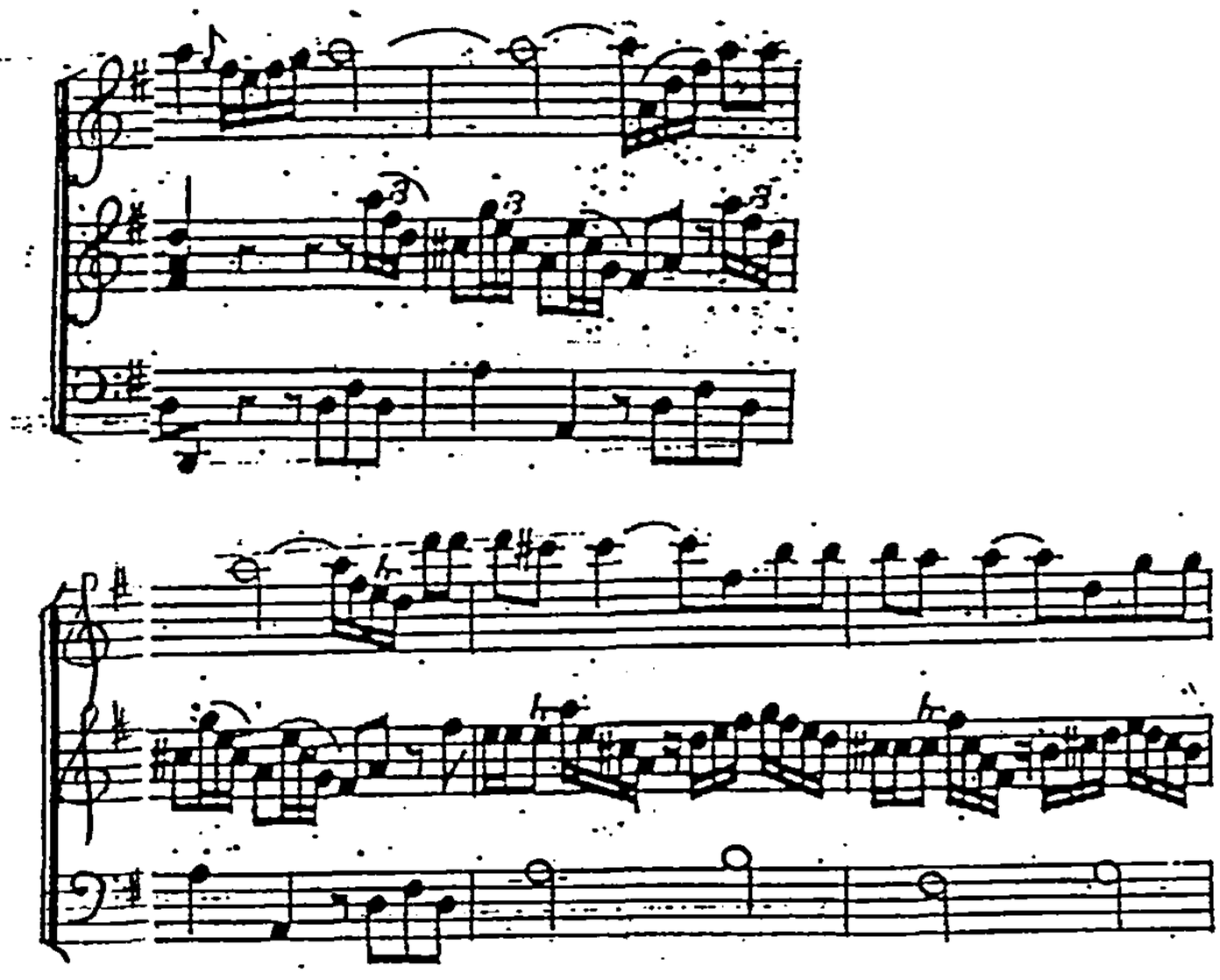


Several passages in the exposition of this movement present some form of voice interplay between the two instruments, chiefly between the right-hand part of the harpsichord and the violin part. As an example, we find parallel motion at the sixth or third/tenth from bars 5 to 8, from bars 23 to 29, and 33 to 34. Parallel motion, in later sets, does not function as a balanced type of material distribution: the importance of the keyboard part is so evident in most sections, that passages using parallel motion function as a

combination of a main voice (in the keyboard's right-hand part) with doubling at different intervals, rendering parallel motion a standard accompanying device. In this sonata, however, we do not find it combined with keyboard-dominated passages, as in later sonatas; therefore, the relative importance of each instrument in these parallel passages is not easy to establish. We also find several instances of voice exchange between instruments in bars 24-25 and bars 28-29, as well as in bars 9 and 10. There are also short imitative episodes in bars 16-17 (between the left- and right-hand parts of the keyboard, but also between the right-hand of the keyboard and the violin) and in bar 11 (a short contrary-motion imitation). Bars 12 and 13 combine two different motives of equal importance in the harpsichord and in the violin.

The violin part sometimes presents new themes: that is the case with the first statement of the first theme from the secondary group in the Allegro of II / 1 (bar 13). In the Allegretto of II / 2, the harpsichord presents the principal theme, but the violin part becomes more important in the related key section. The first theme in this section (bars 10-12) is distributed between the violin part and the right-hand keyboard part, and the transition to the second theme (bars 13-16) includes a sequence combining two equally important motives in the two instruments (example 24).

Ex. 24. II / 2: 1, bars 10-14.



The violin also leads a short imitative passage in bar 20, later repeated with voice exchange in bar 27. The Andante of II / 4 is also an example of near equivalence between the harpsichord and the violin: parallel passages at the third or the sixth are abundant. They are often combined with harmonic/melodic sequences: in bars 8-9 and 24-26, for instance, short motives in semiquavers on one instrument are combined with repeated notes in the other. We also find a rare instance of contrary motion in bars 5 and 7.

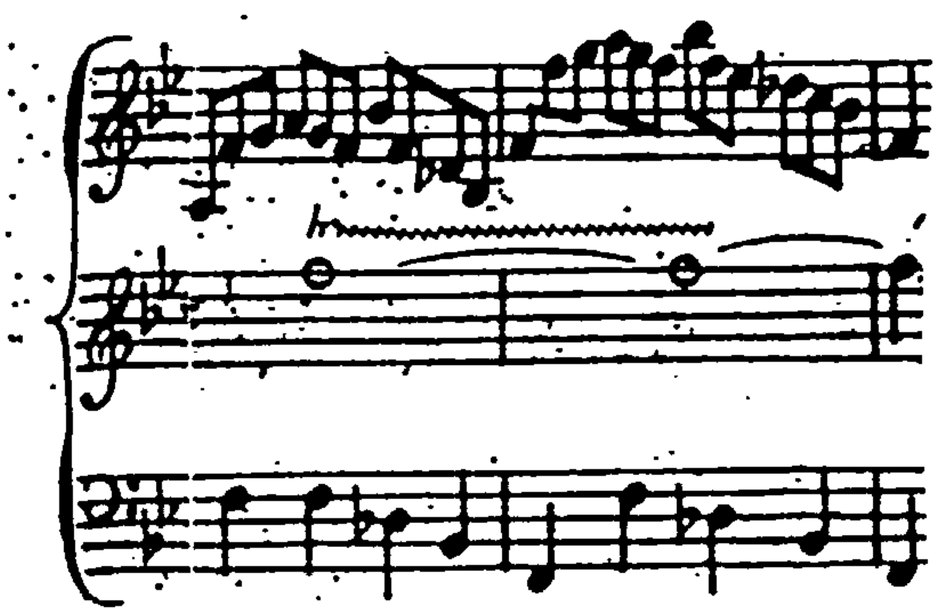
In spite of these examples of instrumental equivalence, there is evidence of the fact that the harpsichord is the predominant instrument in these sonatas: if we compare the violin and keyboard parts, we notice that the violin part is technically undemanding. The same could be said about the keyboard part, but it is the keyboard part that occasionally presents more complicated passagework. Still, we notice to a greater degree in these sonatas the importance of the violin part than in later sets of accompanied sonatas by J. C. Bach. The use of motivic voice interplay, for instance, is an important stylistic feature, and it also reinforces the essential role of the violin part.

The Sonatas Op. 10 were published in London in 1773, and are J. C. Bach's first accompanied set to mention the pianoforte as an alternative to the harpsichord for the keyboard part. The violin is the only instrument indicated for the accompanying part. In this set, J. C. Bach clearly adopts the accompanied sonata style: these sonatas are basically keyboard sonatas in which the violin part has a subordinate function. Thus the violin accompaniment follows procedures common to the accompanied-sonata repertory of the time. The violin part usually reinforces melodic right-hand passages at the lower or upper third/tenth or sixth, embellishes some cadential passages with melodic flourishes over the keyboard part or provides accompaniment figures to some extended melodic keyboard passages. The variety of functions present in the Op. 2 set is reduced, as well as the amount of independent interplay. In spite of its simplicity, the violin line is, however, not expendable: as Burney commented, these pieces "lose much of their effect when played without the accompaniments, which

are admirable, and so masterly and interesting to an audience, that want of hand or complication in the harpsichord part, is never discovered."[60] As their title page indicates, these sonatas could be performed either on the harpsichord or the pianoforte, testifying to the growing interest in the new instrument. The violin part of these sonatas, whether it is performed together with an earlier type of pianoforte or a harpsichord, provides a melodic continuity in sound that reinforces the keyboard line. Also, in spite of many passages where the violin part merely reproduces the keyboard's upper voice at the sixth or the third/tenth, there are also many others (namely short imitative passages or theme statements), where its presence is melodically essential to the work.

Even though the violin part is not expendable, the main melodic lines are usually played by the keyboard and very seldom by the violin, contrarily to Op. 2. In all of the six opening movements the only significant and more lengthy examples of a predominant violin line may be the short cadenza-like passage that precedes the recapitulation in X / 1: 1 (example 25) or the beginning of the bridge in the exposition of X / 3: 1 (bars 7-11).

Ex. 25. X / 1: 1, bars 66-68.



Imitation, even though scarce and used only in very short passages, is in fact the main context in which the violin part seems to acquire an added

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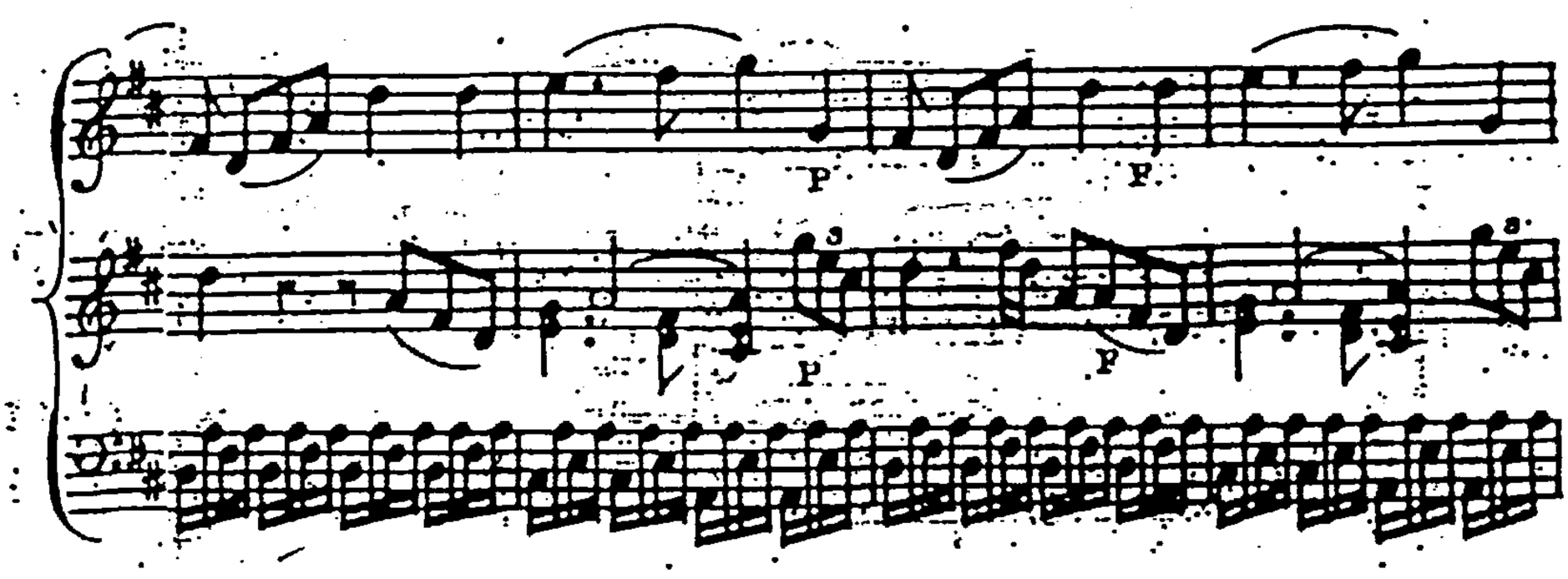
[60] Burney, vol. 2, 866.

importance. Even though J. S. Bach's influence is not altogether absent from this work (there is a striking resemblance between the opening of the first sonata and J. S. Bach's B-flat major keyboard Partita), these few instances of imitation show no relation to the polyphonic style of J. C. Bach's father. They show the influence of the trio-sonata style, but are considerably reduced in scope. We find additional examples of short imitative passages in the secondary theme group of this first sonata (bars 17-20), or in X / 4: 1, at the beginning of the bridge (bar 8). These passages ascertain the importance of the violin part, which is essential, even if subordinate.

As pointed out earlier, parallel motion at the third/tenth or the sixth between the violin and the upper voice of the keyboard part is the standard arrangement used by J. C. Bach in this set, a feature which recurs with particular frequency in the Op. 10 and 16 sets. In some cases, we find alternate solutions. Contrary motion between the violin part and the right-hand keyboard part is almost absent, but we find it, for instance, in the bridge of the exposition in the Allegro of X / 6 (example 26), which constitutes a simple example of inverted counterpoint and contrary motion between the keyboard's right-hand part and the violin part.

Ex. 26. X / 6: 1, bars 10-13.



The violin part sometimes presents independent accompanying lines, as in the second statement of the opening theme of X / 1: 1 (bars 5-7), where

the violin takes over the left-hand keyboard part of the first statement. We find likewise some variants in the accompaniment when a theme is repeated: the first three bars of the closing theme in the Allegro of X / 3 are repeated with identical keyboard parts (bars 28-30 and 32-35), but the violin accompaniment is varied, both melodically and rhythmically (even presenting a short passage in triplets in bar 33). In the opening movement of X / 5, the second theme from the secondary key section is also stated twice (bars 23-30), with variants in the violin accompaniment. The differences are stressed, in this case, by the dynamic *forte/piano* contrasts of the first statement (bars 23-26) as opposed to the more linear *crescendo* (in fact the only *crescendo* mark of the whole set) of the second statement.

The use of dynamic markings, even though scarce, may point to a possible intention of the composer to render these works more effective when performed on a pianoforte. Bernard Harrison's comments on Viennese publishing conventions may also apply to London publications: "the inclusion of dynamics may have been a prerequisite, or at least a desirable feature, in a marketable opus."[61] With the exception of the second movement (Allegro assai) of the first sonata, all movements present some sort of dynamic marking, not only in the keyboard part, but reproduced in the violin part as well. As mentioned earlier, the number of dynamic markings in this set is by no means inferior to the number of markings in later sets. They are, for the most part, as in the Op. 2 set, *forte/piano* contrasts between dissimilar short sections.

Published in 1778, the sonatas Op. 15 belong to a mature phase of J. C. Bach's production. Roe considers the later Op. 16 set (published the year after) an earlier work on stylistic grounds.[62] The Op. 16 and 18 sets have in common, nevertheless, the fact that the accompanying instrument could be the violin or the flute, and in effect show less idiomatic string writing than the other sets, written exclusively for the violin.

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[61] Bernard Harrison, *Haydn's Keyboard Music: Studies in Performance Practice* (Oxford: Clarendon Press, 1997), 27.
[62] Roe, "The Keyboard Music," 254.

The Op. 15 set includes two trios (for harpsichord/pianoforte, violin and cello) and two accompanied sonatas (for harpsichord/pianoforte and violin).[63] The use of the cello in these trios has been discussed above, in comparison to the Op. 2 trios. The Op. 15 trios, in particular the first movement of XV / 1 and the last movement of XV / 2, present a style of string writing unique in the accompanied sonata output of J. C. Bach, and probably only paralleled in the importance conferred on the accompanying instruments in some movements from the Op. 2 set (as far as the use of the violin is concerned). The fact that J. C. Bach provides an important role for the cello[64] has obviously marked the type of string writing in general. The violin and the cello parts are strongly connected to each other, and often present parallel lines. The two instruments, as mentioned earlier, also engage in interplay characterised by canon-style imitation (see example 21) or exchange of similar motives (as the arpeggios passages mentioned earlier). The violin also fulfils an important melodic function, equivalent to the keyboard's right-hand part. Some themes presented by the piano are immediately repeated by the violin, such as the opening themes of XV / 1: 1 or XV / 2: 2. We must take into account, however, that these two movements present an exceptional approach to the issue of instrumental balance, inasmuch as all three instruments have similar importance in the general balance of the works. The solutions adopted in the other two movements of the same trios, and in the other two accompanied sonatas in the set, are more indebted to the accompanied sonata style. XV / 1: 1 and XV / 2: 2 are forward-looking pieces in the sense that they foreshadow the trios of the high Classical style.

The function of the violin as an accompanying instrument is particularly evident in the third and fourth sonatas in the set, where the violin is an important harmonic, rhythmic, and note-reinforcing element, in spite of playing a secondary role in the melodic outline. The violin often reinforces at the octave figurative passages where the main melody could be obscured by

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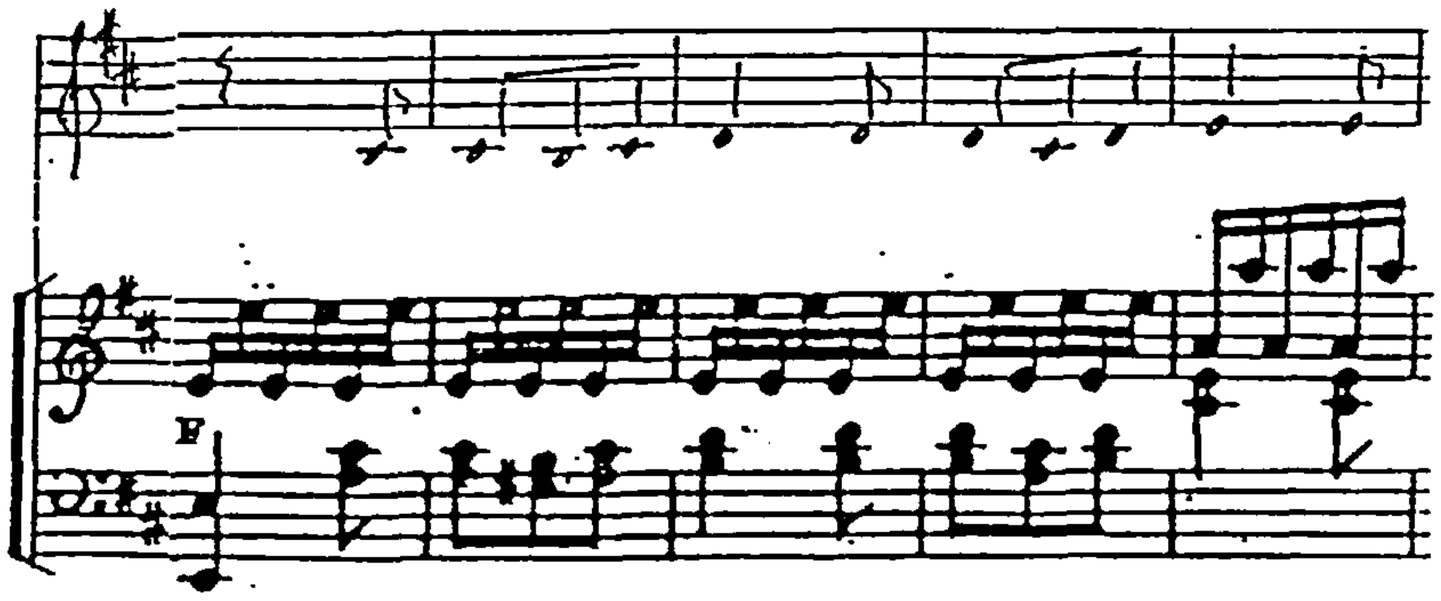
[63] This set includes two keyboard duets as well.

[64] Perhaps we could detect in this fact the close association, through friendship and business, between J. C. Bach and Carl Friedrich Abel, a famed gamba player.

other voices, as in example 27, but also reinforces at different intervals (usually sixths or thirds/tenths) the melodies of the left- or right-hand parts.

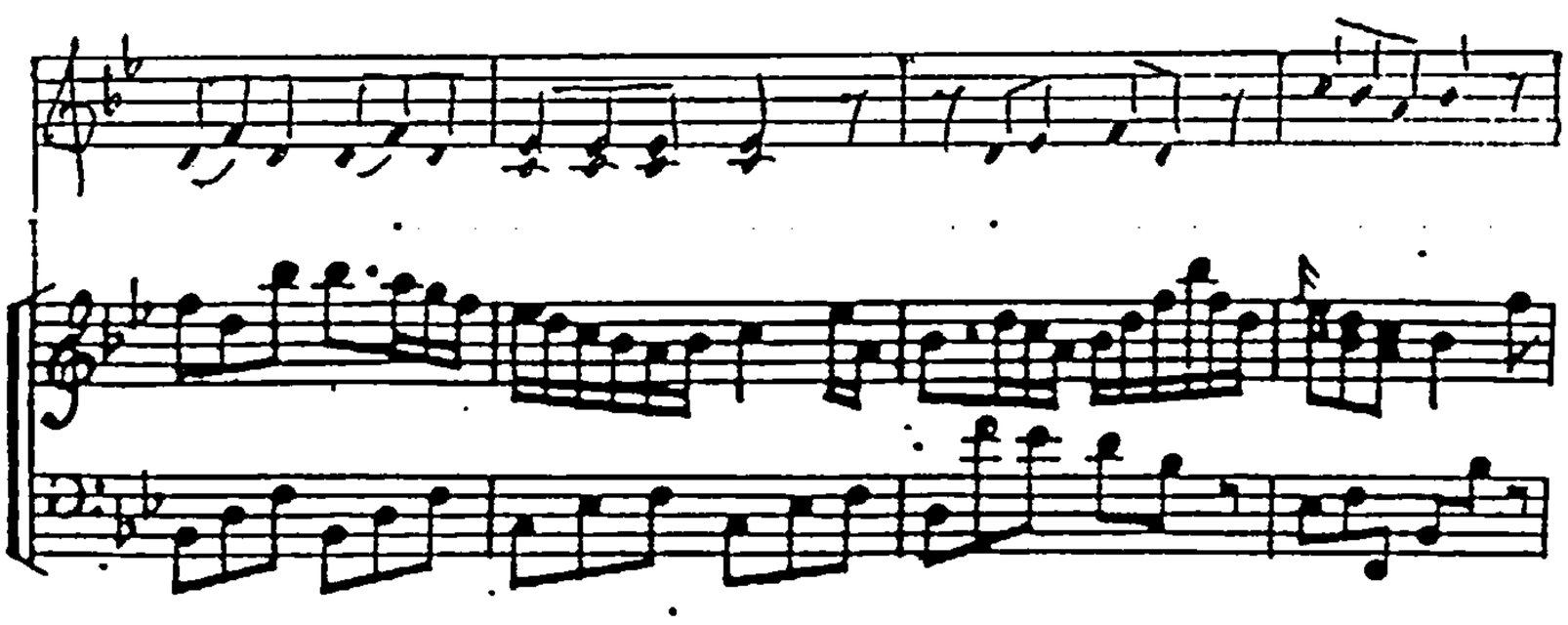
Ex. 27. XV / 3: 2, bars 46-50.



The reinforcement at the third/tenth or sixth is particularly effective at the harmonic level, providing a fuller sound than could have been rendered by the keyboard part alone, but at the cost of added technical difficulties through the use of double-note passages in the right-hand part. The violin line in these sonatas (with the exception of the violin parts of XV / 1: 1 and XV / 2: 2) is in general very short, motivic, and does not present a significant development of melodic material. The violin part is chiefly characterised by the shortness of its interventions, which sometimes share the contour, if not the same notes, of the keyboard's right-hand part (less often the left-hand part, as this part has usually a mere harmonic function). There is a marked contrast between the earlier and later sets in the importance, at the melodic level, of the accompanying instrument, as well as in the amount of participation allowed. The accompanying parts in the Op. 10 and 16 are clearly secondary to the piano part when compared with the Op. 2 set but, nevertheless, their participation is extended and continuous, when compared to the short interventions and the wide pauses of the violin part of the Op. 15 and 18 sets. In these last sets we find the accompanied-sonata genre crystallised into its definite and most accomplished appearance.

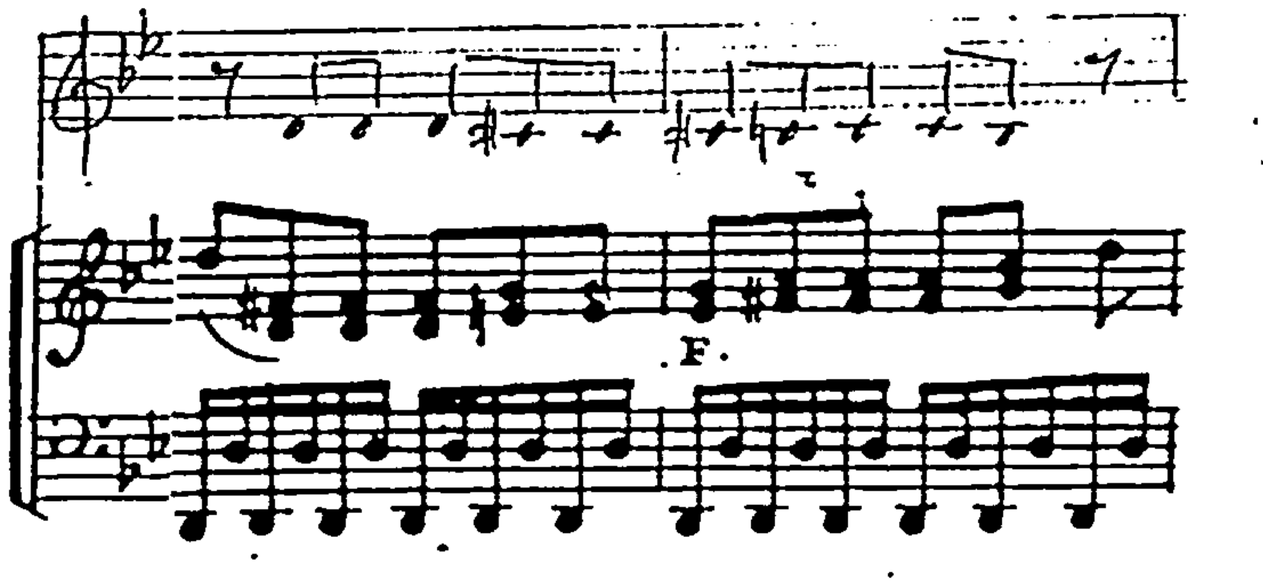
The violin line in Op. 15 presents other characteristics not so clearly defined in earlier sets. The use of double stops is more prevalent in Op. 15 than in the earlier Op. 10 set, where double stops occur occasionally. In the Op. 10 sonatas, the double stops are always placed at the beginning or at the final cadences of some movements, whereas we find double stops in central passages in the Op. 15 set. In this set, the violin, in spite of its shorter interventions, shows a greater independence from the keyboard's right-hand part than in earlier sets. Example 28 shows the violin in its function of accompanying instrument, but, nevertheless, presenting new and independent material.

Ex. 28. XV / 4: 2, bars 5-8.



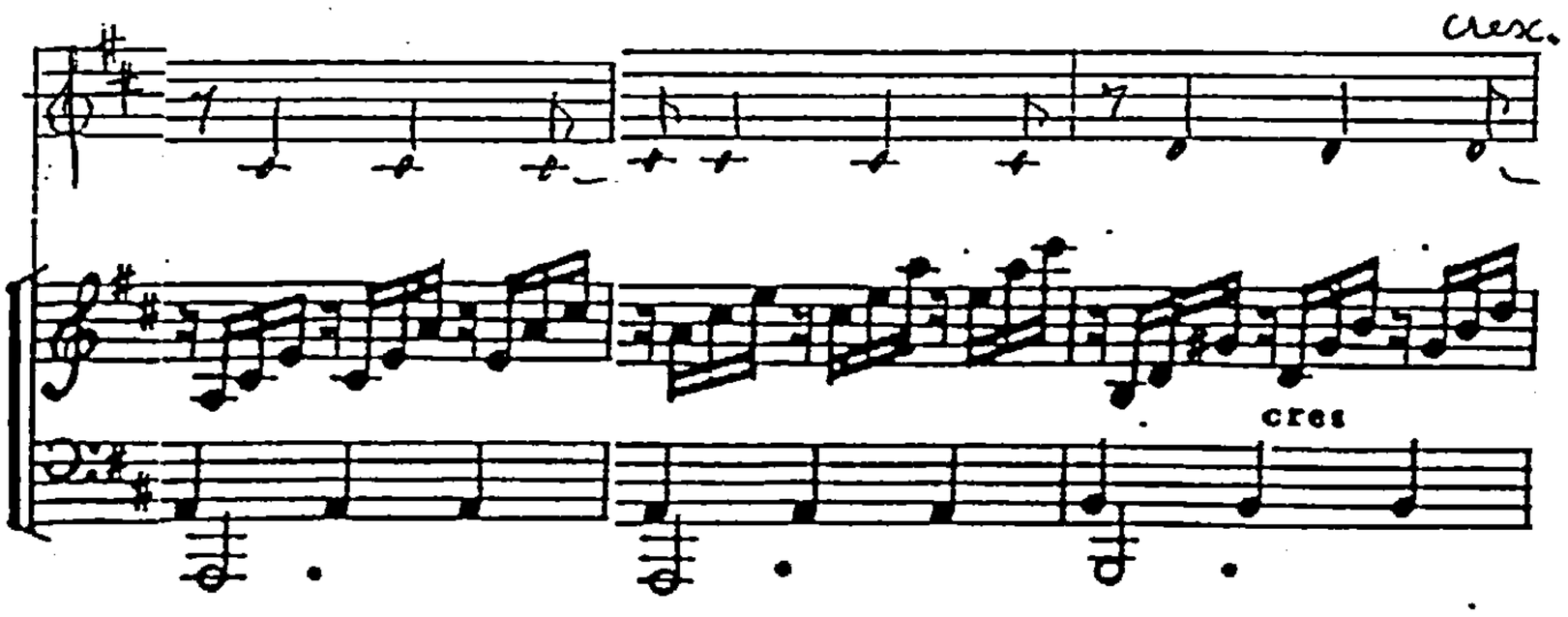
Other passages introduce contrary motion, a device seldom used in earlier sets (example 29).

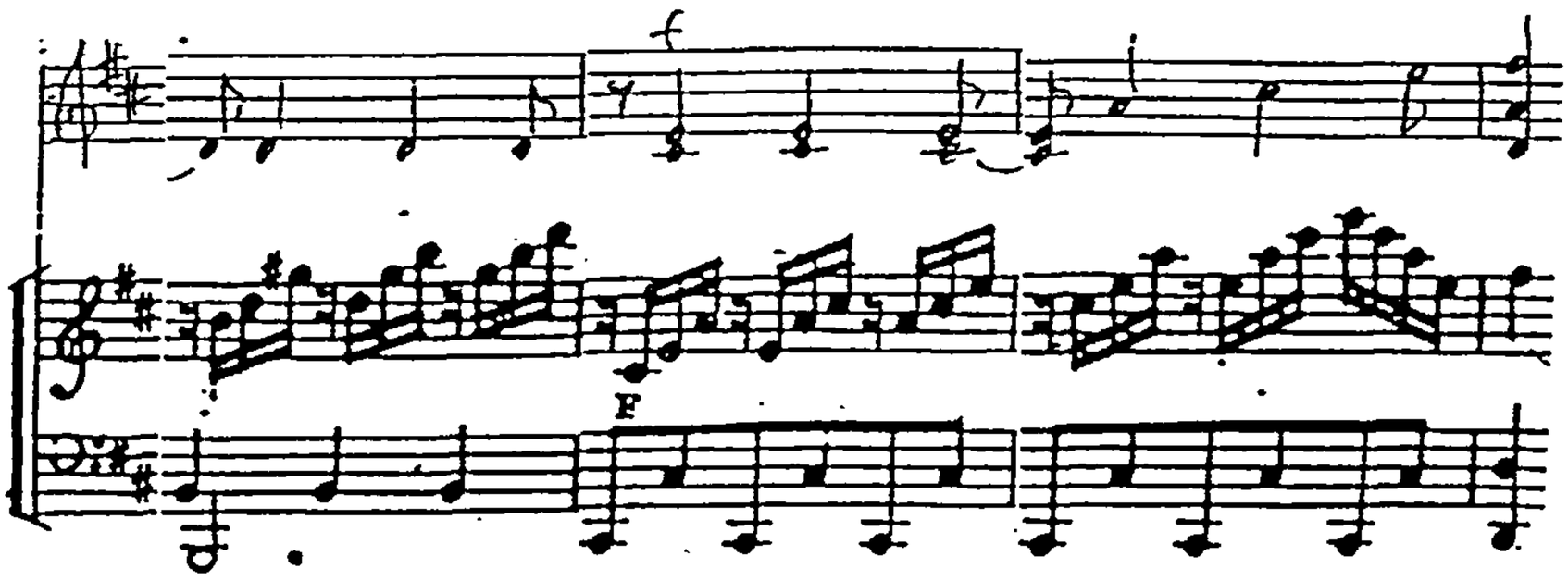
Ex. 29. XV / 4: 2, bars 62-63.



Syncopation and pauses on strong beats are also used in a more systematic fashion in the violin part independently of the rhythm in the keyboard part, introducing an element of rhythmic forward motion. The long syncopated sequence in XV / 3: 1 (example 30) is a remarkable example of the use of syncopation in the violin part as a rhythmic device contributing to the effective build-up of a crescendo.

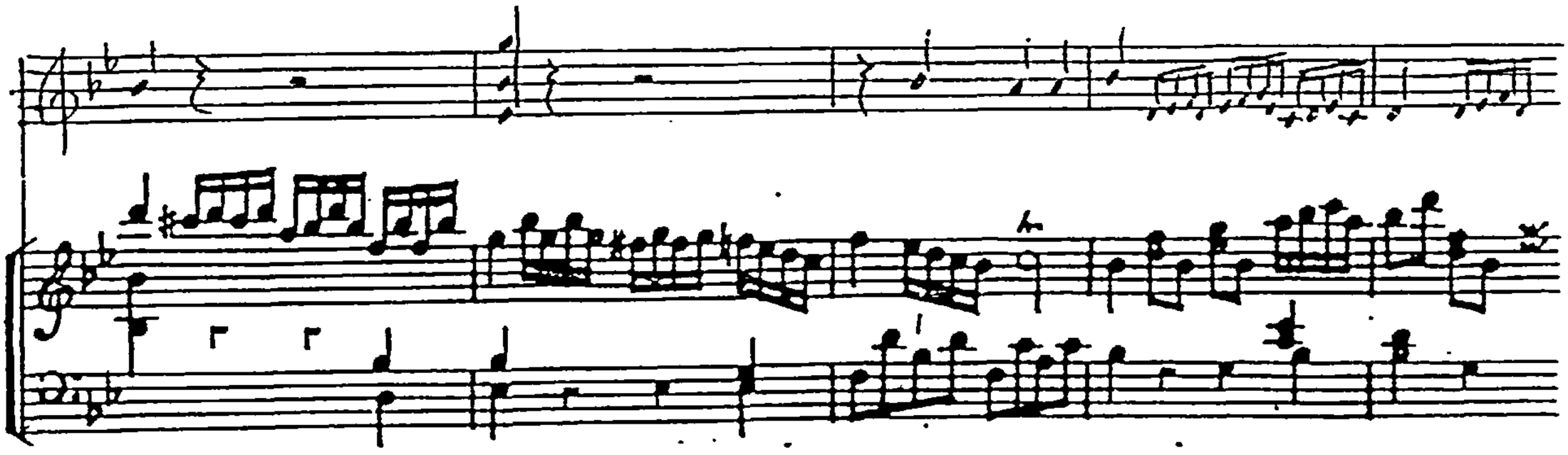
Ex. 30. XV / 3: 1, bars 55-60.

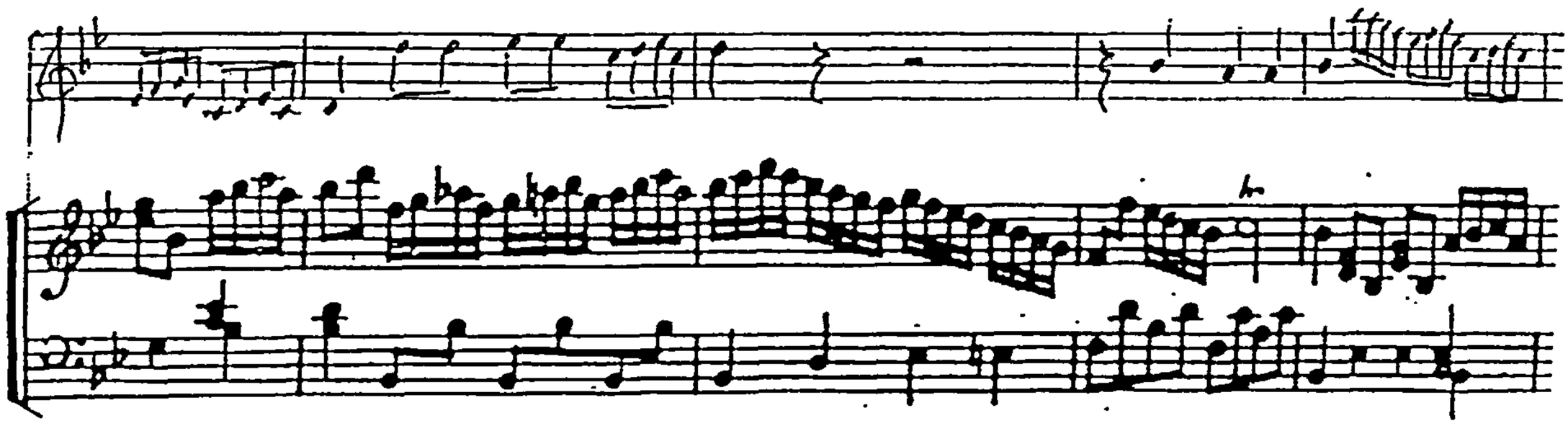


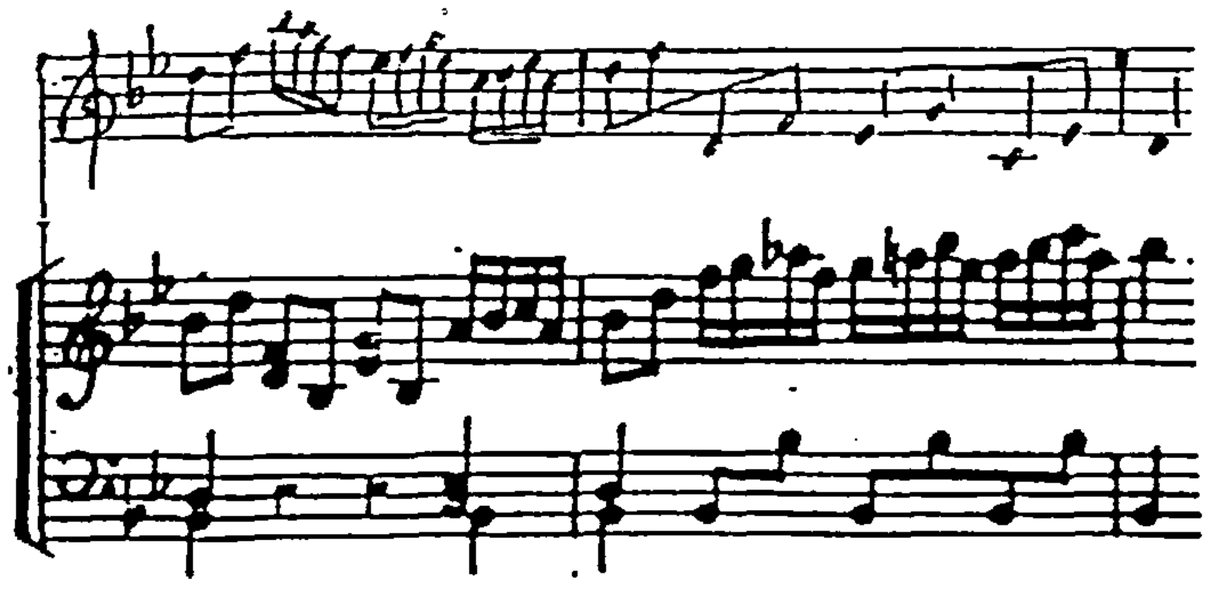


The violin line provides a connection between the two themes of the secondary theme area in XV / 4: 1, as well as melodic variation in the recapitulation of the same movement. The passage in example 31 reproduces the closing bars of the first (bars 90-92) and the second secondary themes in the recapitulation. We can observe that the rhythmic sequence of the keyboard's right-hand part in bars 90-92 is taken over by the violin with a different melodic design, rhythmically connecting the two themes of the same theme area. In the corresponding passage in the exposition, the second theme is stated twice without any significant alterations, but in the recapitulation the violin line introduces some variants in pitch and melodic design in the repetition of this theme.

Ex. 31. XV / 4: 1, bars 90-101.





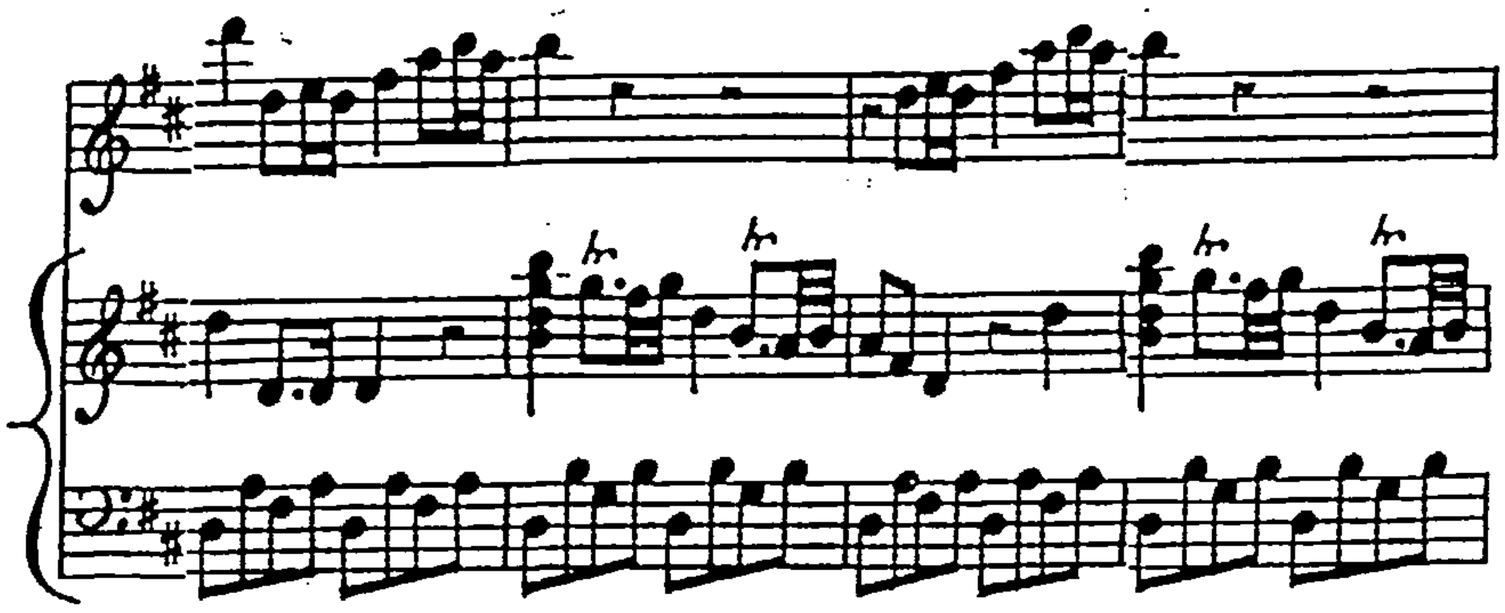


These elements, in spite of their motivic and subordinate nature, stress the differences rather than the similarities between the violin and the keyboard's right-hand parts, as opposed to earlier sets where the violin, in spite of a more active participation, adheres closely to the piano.

The Op. 16 sonatas, published in 1779, share with the last set, Op. 18 (published in 1780 or 1781), the fact that the flute is indicated as an alternative to the violin for the accompanying part. The Op. 2 set presents that possibility as well, but, as mentioned earlier, shows clear marks of string writing, not prevalent in these later sets. J. C. Bach devised an accompanying part that suits both instruments indicated in the title page, avoiding specific instrumental-style marks. In fact, the pitch range in these sonatas and the type of phrasing and figuration are perfectly adapted to an effective flute performance. The subordinate function of the accompanying instrument is again evident in these sets: both are presented as sonatas for the harpsichord or the pianoforte "with accompanyment." Nevertheless, the composer does not indicate the possibility of playing *ad libitum* the

accompanying part, as was the case with similar contemporary repertoire. The effect intended would be seriously compromised, not to mention the consequences for some short passages where the main melodic line is expressly assigned to the violin (or flute). In general, the accompanying part in the Op. 16 and Op. 18 sets fulfils roles similar to those found in the Op. 10 and 15 sets respectively. Thus we find a more continuous presence of the accompanying line in Op. 16 (as in Op. 10), but a wider variety of accompanying solutions in Op. 18 (as in Op. 15). The main device found in Op. 16 is the doubling of the keyboard's right-hand part, whereas in Op. 18 the violin/flute line, in spite of its secondary importance, often presents material independent from, and complementary to, the piano part. This does not imply that all accompanying material in Op. 10 and 16 is systematically derived from the piano part, as the accompanying part sometimes introduces motives that function as answers to the piano part. At the beginning of the Op. 16 set, for instance (example 32), the violin line engages in melodic interplay with the keyboard. The violin line also presents longer important melodic lines, nearly absent in the last accompanied set, as in XVI / 2: 1, bars 29-35, XVI / 2: 2 in general, XVI / 3: 1, bars 49-58, or XVI / 5: 2, bars 25-36.

Ex. 32. XVI / 1: 1, bars 4-7.



Thus J. C. Bach seems to address the accompaniment issue in different terms in Op. 16 and Op. 18. In the accompanying part of Op. 16 we find, on one hand, passages subordinated to the keyboard, literally reproducing its material, and, on the other hand, passages with important melodic lines. In the Op. 18 set, we do not find a predominant melodic character in the flute/violin part, but an overall concern in presenting a distinct but clearly subordinated line, characterised by the shortness of its interventions and a frequent interplay with the keyboard.

Clive Brown states that "during the Galant and the Classical periods there seems to have been a significant distinction between melody and accompaniment with respect to metrical accentuation. It arises from the characteristic textures of this music, in which accompanying parts were so often given regular patterns of repeated notes."[65] Repeated-note patterns are not found in Op. 18, but there is nevertheless a clear distinction in metrical treatment between the keyboard part and the accompanying part. The flute/violin line is rhythmically as well as melodically complementary to the keyboard's right-hand part, a fact evident in the frequent rests on strong beats and widespread use of syncopation (the strong beats are occupied by the keyboard part). The reliance on short motives and subsidiary melodic material for the accompanying part places these sonatas closer to a type of sonata publication with *ad libitum* accompanying parts. This characteristic is consistent with Frederick Moroni's affirmation that the 1780s and 90s "witnessed a striking decline in the number of ensembles with essential rather than unessential string parts."[66]

In general, the attempt at introducing an element of distance between the right-hand part and the accompanying part, found in the Op. 15 and Op. 18 duos, is not evident in Op. 10 and 16. In these sets, literal doubling of the keyboard's right-hand part at the sixth or third/tenth is prevalent. This device is also used in Op. 15 and 18, but the doubling often does not correspond to all notes played by the right hand, but only to the essential notes, in

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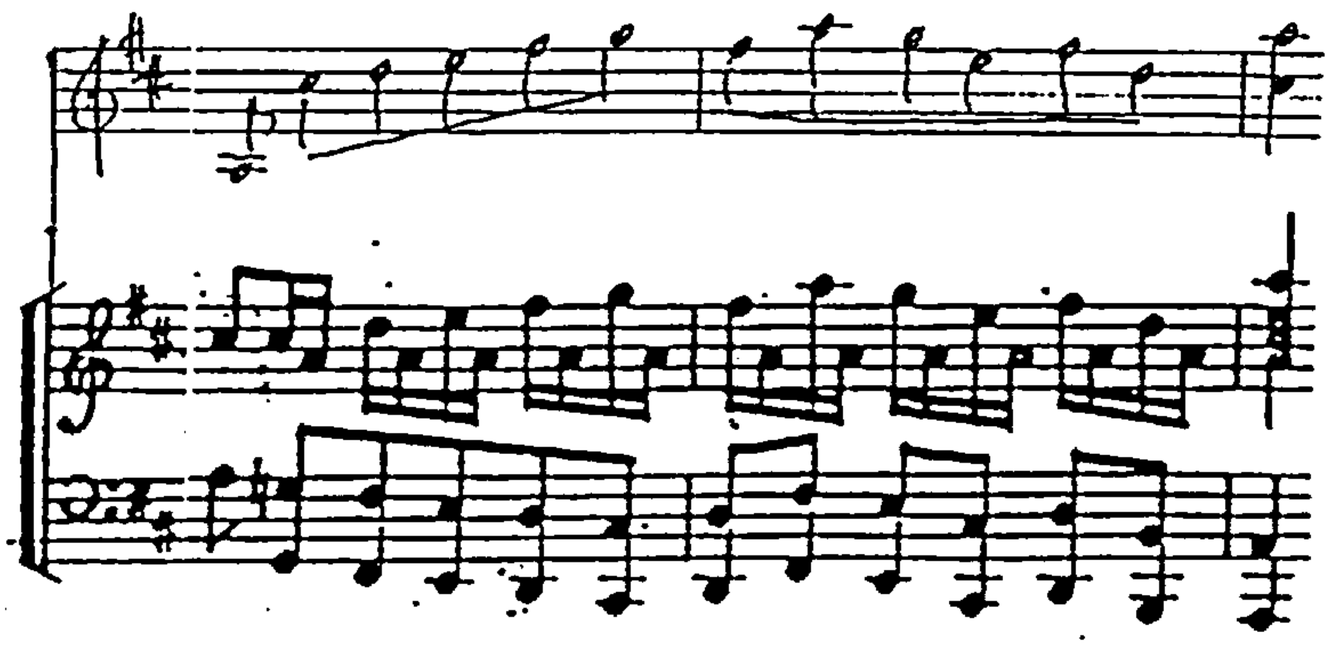
[65] Clive Brown, *Classical and Romantic Performing Practice: 1750-1900* (Oxford: Oxford University Press, 1999), 16.
[66] Moroni, 55.

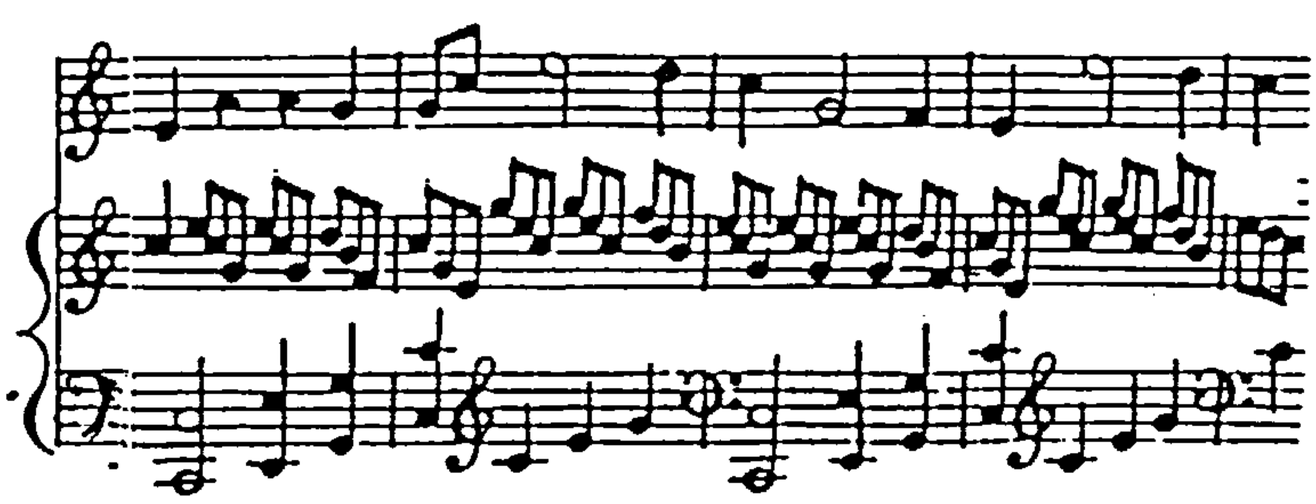
sequences where the keyboard figuration could conceal the main melodic line. A typical case could be found in passages where, in the keyboard part, the main notes of the melody alternate with a pedal note; in this case the violin reproduces only the main notes (example 33).

Ex. 33. XV / 3: 1, bars 24-26.



In another passage (example 34), the right-hand part plays a figurative sequence and the violin doubles the melody implied in the sequence.

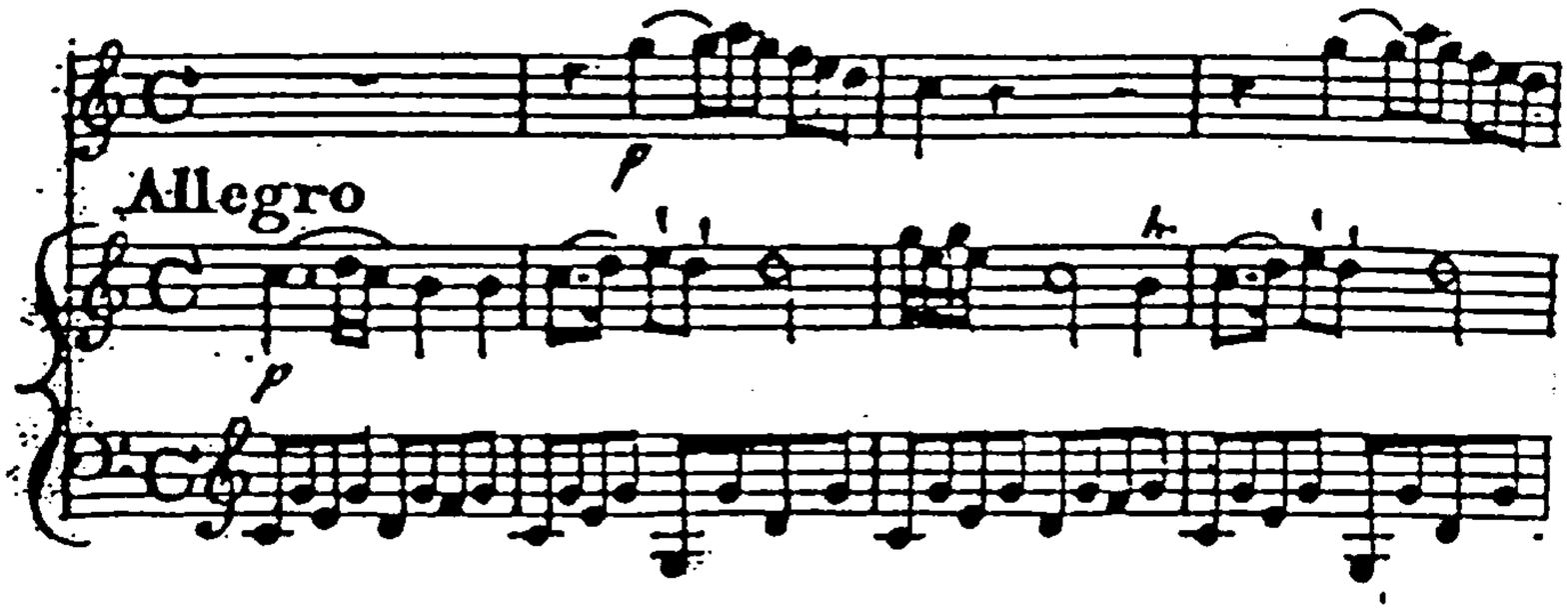
Ex. 34. XVIII / 1: 1, bars 100-104.



In Op. 15 and 18, literal doublings (at the octave or other intervals) in the manner found in Op. 10 and 16 are, however, not so common, and they are often placed at cadential points, where they reinforce the sense of

closure. Literal doublings are also less likely to appear in the midst of a section in Op. 15 or 18, even though the device is sometimes used to reinforce the opening theme of some movements in Op. 18 (as in XVIII / 2: 1 and 2, or XVIII / 4: 1). In spite of the common traits in the types of accompaniment used in Op. 15 and Op. 18, there are a few differences between the two sets. In Op. 18, we find more instances of melodic interplay between the violin and the keyboard line than in Op. 15, in which reinforcing lines are more often used, and the accompanying part occasionally ornaments intermediate cadences and imitates or provides melodic answers to motifs in the keyboard part. The opening bars of XVIII / 1:1 (example 35) demonstrate a typical instance of motivic, subordinate accompanying line, which is nevertheless melodically and rhythmically independent from the keyboard part.

Ex. 35. XVIII / 1: 1, bars 1-4.



A comparison of these sets with Mozart's output of violin sonatas shows common traits in the type of instrumental combination, but also differences in the way Mozart, departing from standard accompanied options, evolved towards the modern concept of the duo. There is a clear adoption of the accompanied style as seen in Bach's Op. 15 and 18 in Mozart's early violin sonatas up to KV 31. The violin line is largely subsidiary and does not present principal melodic material, reproducing instead the keyboard's right-

hand, interposing motivic fragments when there are pauses or long-held notes in the piano line, and providing accompanying figuration.

There is a large gap in Mozart's violin-sonata production between the last of these early sonatas, from 1766, and KV 296[67] and the six sonatas known as the Mannheim set (KV 301-306), published in Paris in 1778, the same year that Bach's Op. 15 sonatas were published in London.[68] In the Mannheim sonatas, the violin part achieves a considerable independence by comparison with J. C. Bach's accompanied sonatas. Mozart combines a motivic, independent style of accompaniment with a more frequent use of the violin for main melodic passages. In the first movement of the G-major Sonata, KV 301, for instance, the main theme of the exposition is presented by the violin and not by the keyboard, stressing the role of the violin as an essential instrument in the ensemble. We find more instances of voice exchange of principal melodic material as well. Doubling of the piano part is still used, but not indiscriminately: its reinforcing nature is clearly connected with formal functions (mostly the reinforcement of important themes or cadences), and not a mere attempt at providing a fuller sonority. In general, Mozart discarded characteristics of the accompanied sonata such as the literal reproduction of the keyboard material, and retained and developed features such as conferring important melodic material or independent accompanying figuration to the violin. Mozart was also targeting a different market and different performers, and obviously did not feel constrained by the same technical limitations J. C. Bach chose to or was obliged to address.

2.5. Stylistic features

A recurring feature in the accompanied sets is, undoubtedly, their technical simplicity. Almost without exception, these sonatas are accessible to amateur players, and can even be sight-read by performers with medium

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[67] This sonata was composed in 1778, at the same time as the sonatas of the Mannheim set, but published in 1781 only.
[68] The remainder of Mozart's violin sonata output is posterior to Op. 18, Bach's last published set.

skills. This fact is particularly evident in the accompanying parts, but the keyboard part also presents few technical problems. The technically accessible nature of J. C. Bach's accompanied sonatas is also a characteristic of many sonata sets composed around the same time.

The fact that all Bach's accompanied sonatas published in London are two-movement works is pointed out by Daniel Freeman: "as soon as he needed to market works in England, Bach wholeheartedly adopted the Albertian two-movement patterns in all of these genres, most consistently of all in the accompanied sonatas."[69] The accompanied sonatas composed in Milan included three movements each, with the possible exception of the A major sonata (designated by Roe as M 8) which presents two minuets in addition to the opening movement, and not an andante followed by a dance-type movement. The inclusion of the additional minuet (identical to a minuet in M 4) could be ascribed to the copyist.[70]

A number of London publications fall into the above-mentioned recurring publishing pattern labelled as the "six-page sonata": four pages for the opening movement and the remainder for the second movement. This is a pattern adopted in the first editions of J. C. Bach's Op. 10 and 16 sonatas. Curiously, when slightly more demanding sonatas were included in a set, these sonatas were often placed at the end of the set. This is the case, for instance, with the Op. 2 set, in which the last two sonatas are technically more demanding than the first four. This publishing option could be a mere marketing strategy, reflecting an attempt by the author or the publisher to present easier repertoire in the opening pages as a way to appeal to the amateur buyer/performer. Assuming the buyer to be a performer of average or low proficiency, the impression made by the first sonatas in a set would be paramount for a positive appraisal of the whole set. Virtuosity could have its appeal, and indeed there is a number of 'grand' sonata publications for that type of performer, but most amateur musicians would be looking for music they could play without much effort.

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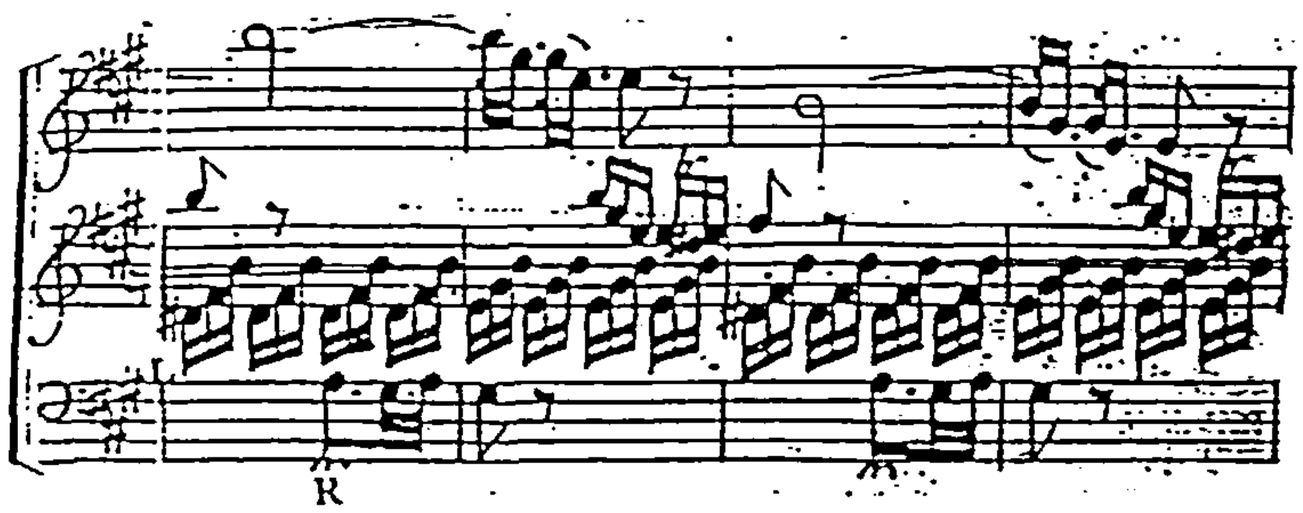
[69] Freeman, in Marshall, 259.
[70] Roe, "The Keyboard Music," 174.

The attempt at creating works that would appeal to amateurs without demanding advanced performing skills had consequences for the general style of the accompanied sonata during the last third of the eighteenth century, particularly in London, a city with a thriving music publishing business. When J. C. Bach published his first London opus of accompanied sonatas (Op. 2), he chose repertoire probably composed during the last years of his stay in Italy, but may have tried to minimise the inconvenience of some technically difficult passages by placing the sonatas that included them at the end of the set. This is reflected in the stylistic differences between the first four and the last two sonatas. As Roe remarks, in these last sonatas "there is a more systematic integration of idiomatic figuration into the overall structure, and the left hand is allowed to participate more fully in the musical argument."[71] Their technical requirements, in general, were still accessible to many average amateur performers. They include, however, more elaborate and advanced keyboard effects, absent from or not particularly prevalent in the other sonatas. In II / 5: 1, for example, we find rapid arpeggio passages (as in bars 2-3) or hand crossings combined with trills (example 36), which would require an advanced technical proficiency.

Ex. 36. II / 5: 1, bars 32-35.

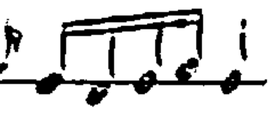


In II / 6: 1, the left-hand keyboard accompaniment plays in octaves (bars 1-2), and there are fast arpeggio and ornamented scale passages (bar

[71] Roe, "The Keyboard Music," 215.

74). In contrast with these two sonatas, the first four sonatas in the set present more modest technical requirements. The fact that the opening sonatas could be easily played by amateur performers was an essential condition for their commercial success, and J. C. Bach shows in his first attempt at the publication of accompanied sonatas that he was willing to indulge the public's demand.

Newman lists a number of characteristics of the opening of the first sonata (Op. 2) that are typical of J. C. Bach's style, and which characterise later compositions as well: "its descending quadruplet of conjunct 16th-notes initiated by an appoggiatura, its feminine endings initiated by a chromatic 8th-note appoggiatura, its syncopations on the second beat, its chordal figure in triplets, its short trills, and its elementary—in this instance, note-for-note—accompaniment."[72] These sonatas also present some characteristics of the early Classical style that are less noticeable in later works. One of these characteristics is a prevalent use of thematic/harmonic sequences (a trait that marks Baroque music as well), which are often found in the Op. 2 sonatas, combined with the reliance on short motives as the prime compositional material. Newman mentions "the kaleidoscope of ideas and syntax of 2+2+2...measures to be found often in his earliest sonatas"[73] as an important stylistic trait of the composer. This element also characterises the early Classical style in general. Rosen points out that "the clearest of these elements in the formation of the early classical style (or proto-classical, if we reserve the term classical for Haydn, Mozart, and Beethoven) is the short, periodic, articulated phrase."[74]

We find both techniques (sequences and motives) in the first movement of II / 4: the principal theme of this sonata is based on a rhythmic/melodic motive () which is repeated at different pitches, and played by both instruments. J. C. Bach does not add longer melodic passages to this motive: the third bar is a cadential formula and the remaining bars before the dominant key area (bars 4-10) correspond to a

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[72] Newman, 709.
[73] Newman, 712.
[74] Rosen, *Classical Style*, 57.

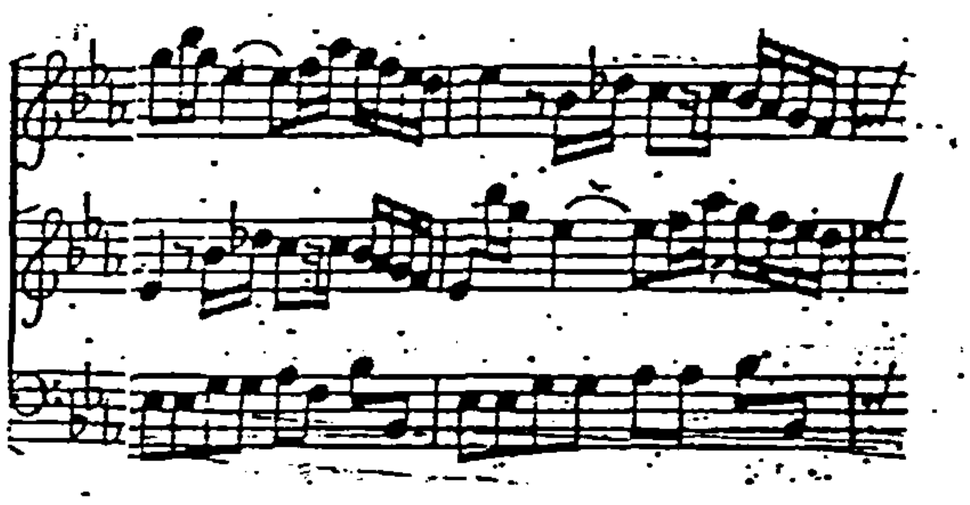
bridge also based on motivic units. There is no attempt at developing or varying the opening motive: it presents the same characteristics when restated in the secondary key area (bar 11) or even in the development (bar 41). The use of motive-based sequences is particularly evident in the development section, where we find chromatically modulating sequences associated with repeated rhythmic/melodic patterns as in bars 66-68 and bars 75-77.

The opening movement of the third sonata is yet another example of the use of motives as basic compositional material. One of these motives (bars 2 and 4) is similar to the opening motive used in the first movement of the fourth sonata. This motive is combined with a dotted-rhythm motive played in unison by both instruments, reminiscent of the orchestral style. In the secondary theme area, all themes are based on some form of motivic interplay. In the first secondary theme (bars 17-22), an ascending arpeggiated passage in the keyboard part is answered by an arpeggio in the violin; in the second theme (bars 23-28), the initial motive in the keyboard part is imitated by the violin; the third theme (bars 29-35) presents a melodic/rhythmic motive in the keyboard which is imitated by the violin, and then repeated and developed; the fourth (or closing) theme (bars 36-43) presents a nearly imitative inverted interplay between instruments, followed by the return of the  motive in the keyboard, combined with the dotted motive from the opening in the violin.

The motives used by J. C. Bach in the Op. 2 set are usually quite short, and characterised by specific melodic and/or rhythmic features. Within each main section (exposition, development or recapitulation), the use of individual motives is usually restricted to a single presentation in the exposition, followed by corresponding restatements in the development and/or the recapitulation sections. Strict imitation is nearly absent, but there are a few instances of voice exchange employing short motivic passages, almost in the manner of antecedent/consequent passages. We find two such instances in II / 6: 1: there is voice exchange in bars 16-17, where a left-hand passage is repeated by the right-hand while the violin takes over part of the

right-hand material. In example 37, we see that the left-hand accompaniment is repeated while the right-hand part and the violin line exchange material.

Ex. 37. II / 6: 1, bars 9-10.



Some movements present examples of motivic development as well. These motives and their respective alterations are characterised by recurring rhythmic features but also by common melodic and intervallic patterns.

If we compare bars 2, 3 and 4 of the keyboard part of II / 1: 1 (example 18), we notice that the right-hand motive in the second bar is repeated in the third bar with a different rhythm but similar intervallic relations (the repeated note and the upward skip of a sixth are maintained), while in the fourth bar the rhythm is maintained but the melodic relations changed. We also find in this movement a rare case of augmented repetition of a motive: the violin motive that opens the secondary theme area in bar 13 is first presented in bar 5 using notes values with half the rhythmic length.

In II / 4: 1, J. C. Bach uses the same motive in the beginning of both principal and secondary areas. This monothematic approach (even though we can scarcely consider this movement monothematic if we take into account the number of themes otherwise included) is an exception in J. C. Bach. Nevertheless, we occasionally find some examples of motives being repeated in different sections with different formal functions: in II / 2: 1, a sequence of melodic sixths first presented in the bridge (bars 8-9) is the basis of the codetta (bars 31-32). In II / 4: 1, one of the violin motives in the

closing theme (bar 32) is first presented by the harpsichord in the bridge (bar 8). In spite of the several examples of monothematic approach observed in the fourth sonata, this type of technique is rarely used in J. C. Bach. The same could be said of later sonata sets: the reliance on the scarce melodic/harmonic material provided by motives would imply a masterly handling of what Rosen calls "secondary directional forces," namely the "capacity to form sequences" and an "aptness for reinterpretation—development, fragmentation, and, above all, for creating new significance when transposed."[75] In this last fact lies perhaps J. C. Bach's most obvious shortcoming when compared to the composers of the high Classical style: his inability to handle creatively the format and the harmonic and melodic material, particularly evident in the earlier works, leads to the constant introduction of new motives as a way to keep a forward motion. Only the short scope of these sonatas seems to prevent the potential chaos created by the profusion and diversity of motives.

The constant alternation between duple and triple division of the beat is also an attempt at diversifying and providing motion to the work, typical of the early Italian Classical sonata repertoire, but which would characterise the mature Classical style as well. The contrast between triple and duple division may seem a simplistic procedure when compared to the rhythmic and metric complexities of Baroque music. As Wye Allanbrook remarks, however, "the reduction in meters had nothing to do with a weakening capacity for refined expression. It was rather the consequence of one of the few true 'revolutions' in habits of expression in the latter part of the century—the enlistment of contrast as a compositional procedure."[76] The opposition between quaver and semiquaver passages is also present in the Op. 2 sonatas, but the opposition between duple and triple division is a prevalent rhythmic feature. The Vivace of the fifth sonata is the clearest example of extensive use of triplets, almost to the exclusion of the duple division of the metre. This type of rhythmic alternation can indeed be considered as a

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[75] Rosen, *Classical Style*, 129.
[76] Wye J. Allanbrook, *Rhythmic Gesture in Mozart* (Chicago: Chicago University Press, 1983), 23-24.

trademark of J. C. Bach's keyboard style, and we find it extensively in the works of his mature period. The introduction of triplets in a movement is, as a rule, associated with a specific formal function. In XV / 1: 1, for instance, triplets are used in the transition area between the bridge and the secondary theme area (bars 26-32), providing an effect of rhythmic acceleration that connects the bridge (where quavers predominate) to the secondary theme (where semiquavers predominate). We find triplets associated with transitional sections in the last set as well, as in the bridge of XVIII / 4: 1 (bars 17-19).

In the Op. 10 set, there is a noticeable expansion in the motives used by J. C. Bach. Even if the phrase structure used in the Op. 10 sonatas is still predominantly motivic, the motives overlap, in many instances, the typical one-bar limit characteristic of Op. 2. Nevertheless, the techniques used to combine these motives present similar features to the phrase-combination structures found in Op. 2. Many sections are formed by the combination of two- or four-bar motives, sometimes repeated, often followed by short transitional passages. We find this type of pattern in the secondary key section of X / 3: 1: the four-bar motive beginning in bar 16 is repeated (the last bar is omitted in the repetition) and followed by a one-bar motive, repeated twice, concluding with a two-bar cadential passage.

We do not find in these sonatas, in spite of Burney's earlier-mentioned characterisation of J. C. Bach as "the first composer who observed the law of *contrast*, as a *principle*," a marked contrast between "rapid and noisy" and "slow and soothing"[77] passages. This characterisation of J. C. Bach's style is, however, frequently pointed out as an outstanding mark of his style, and we find evidence of it in his symphonic and operatic production. Referring to the Op. 5 sonatas, Komlós mentions "the typical dynamic contrast within a main theme; the more important contrast in character between first and second theme; the finely articulated texture."[78] These features are present to a certain extent, but the shortness and multiplicity of motives sometimes

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[77] Burney, vol. 2, p. 866.
[78] Komlós, 41.

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[77] Burney, vol. 2, p. 866.
[78] Komlós, 41.

obscures the larger contrasts within a movement. The contrast between first and second theme areas is a characteristic particularly hard to pinpoint in the accompanied output as the motives or themes included in both areas show more dissimilarities in matters of dynamic and tonal contrast than effective thematic differentiation. Their variety, in fact, cancels the effect of contrast between larger sections, as contrast seems to be ever-present within each section due to the constant shift from one motive from the next. As Wye Allanbrook points out, "Bach's sonatas are distinguished principally by the composer's ability to keep those ingratiating ideas coming one after the other; the ideas have little or no connection with each other, and often the transitions between them are startlingly abrupt."[79] This abruptness is derived from the fact that new motives are often juxtaposed without preparation, and not to an eventual contrast in character between consecutive motives. In effect, a succession of melodically and rhythmically distinct motives does not preclude a certain similarity in character between them, regardless of their placement or function in the movement.

In the Op. 10 set, we often find antecedent-consequent type of phrase patterns in the tonic section, and short motivic sequences in the dominant section. That seems to be the case with the opening movements of the first and the fourth sonatas, for instance. The first movement of X / 6, however, makes use of motivic combination in the tonic section. This sonata opens with a short chordal introduction followed by a melodic passage on a dominant pedal. An arpeggiated chord, in triplets, which appears twice, first descending, then ascending in the right-hand part, constitutes an important rhythmic and melodic motive within this theme. The bridge (starting in bar 10) is based upon this motive: the motive is first presented by the violin, in its ascending version, but in duple rhythm, and then by the keyboard, still in duple rhythm, but descending. Subsequent repeats by the keyboard incorporate triplets (example 38).

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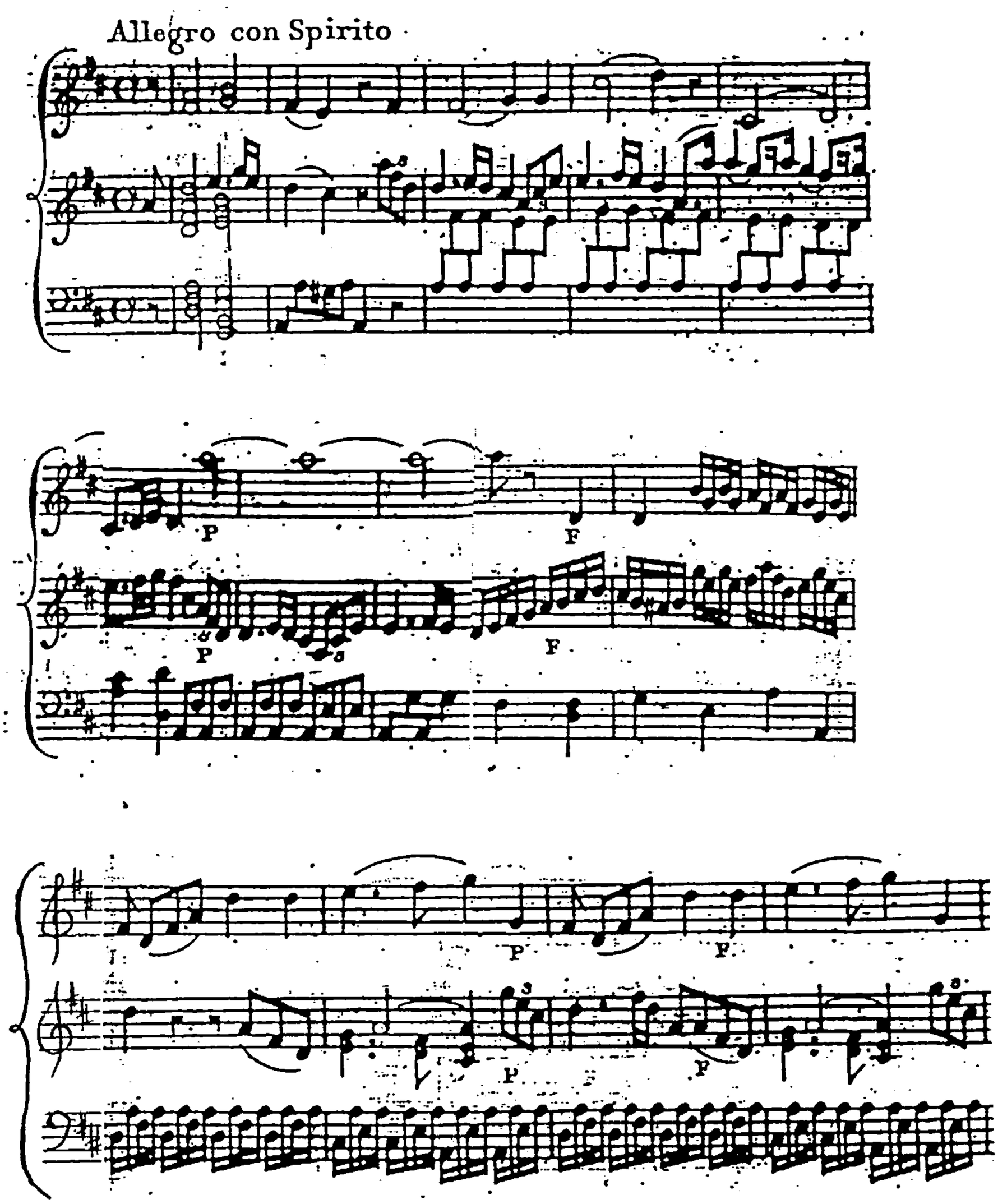
[79] Allanbrook, in *Conventions*, 171.

Ex. 38. X / 6: 1, bars 1-13.



The development sections include figurative material, which is sometimes derived from motives presented in other sections. In X / 6: 1, for example, we find a sequence (bars 57-62) derived from the bridge of the exposition (bar 10), followed by a challenging figurative passage (bars 63-69) derived from the transition (bars 24-28) between the two themes of the secondary theme group. This passage is, in fact, an exception regarding the technical requirements of these sonatas, in general quite undemanding. Nor

was virtuosity an end in itself for J. C. Bach. As Stephen Roe comments, "Bach did not champion the piano in the same way as did a professional virtuoso such as Clementi, developing pianistic technique for its own sake; he favoured the new instrument because of the expressive range it offered him."[80] While the other sonatas in the set never quite match the level of relative technical difficulty of the development of the sixth sonata, with its fast arpeggio and chord sequences, other sonatas have recourse to figurative, fast patterns in their development sections as well: alternated-hands passage work (X / 1: 1, bars 62-65; X / 2: 1, bars 46 and 48), scale patterns (X / 2: 1, bars 49-52; X / 4: 1, Allegretto, bars 47 and 49), arpeggio patterns combined with scale patterns (X / 3: 1, bars 52-66), and *tremolo* and Alberti basses (X / 4: 1, bars 52-58; X / 5: 1, bars 49-56; X / 6: 1, bars 54-62).

Most of the style characteristics of the Op. 10 set can be observed in the Op. 16 sonatas as well. These two sets have many common features, even though the Op. 10 sonatas were composed for the violin, and this fact is patent in the range and texture of its accompanying part. The motivic structure that strongly underlies the sonatas in the Op. 2 set is less prevalent in the Op. 10 and 16 sonatas. Roe explains that "during his period in London his musical language developed: the short motivic phrases of his Italian works gradually expanded into a more wholeheartedly melodic style, in some cases influenced by British popular songs and folksong."[81] Thus, instead of resorting predominantly to sequences and repetitions of short motivic fragments, we notice in the Op. 16 sonatas, as in Op. 10, the use of longer melodies and a wider reliance on the juxtaposition of different motives, often fulfilling the relative functions of antecedent—consequent elements. Sometimes these functions are present in one single voice (as a rule, the right-hand of the keyboard part), but in some passages the functions are shared between the keyboard and the accompanying part, as seen in example 32. Figurative patterns of the type found in Op. 10 are also evident in Op. 16. The variety of melodic/rhythmic patterns is a common trait to all

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[80] Roe, "The Keyboard Music," 291.
[81] Stephen Roe, "J. C. Bach," in *The New Grove*, 2d ed., 417.

accompanied sets, but the major difference in the way this variety is handled lies perhaps in the extension conferred upon these elements.

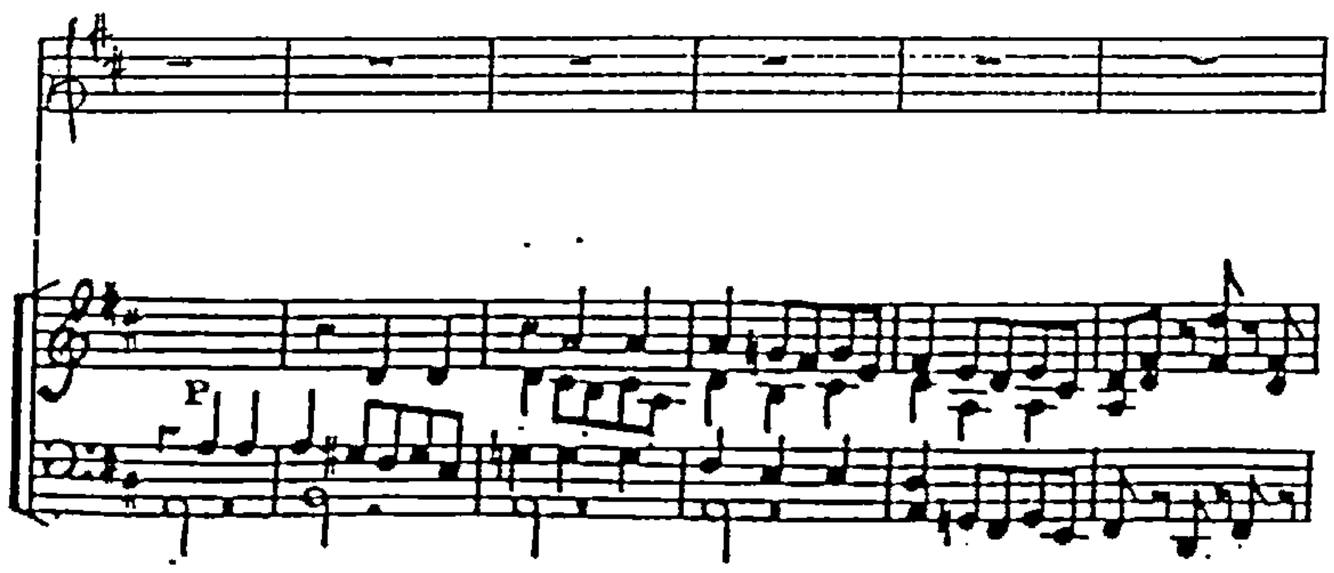
In the Op. 15 and Op. 18 sonatas, phrase structure patterns found in earlier sets are handled in a different way: we notice longer motives as in Op. 10 and Op. 16, but also a particular reliance on sequences as in Op. 2. Contrarily to Op. 2, however, this use of sequences is in general restricted to transitional and development sections. This fact is significant, as it announces the establishment of a mature style, related to the high Classic features. In short, the adoption of specific figurative and melodic devices in certain sections provides a standardised relationship between content and form, which allows us to determine the topic value of a given passage according to its characteristics. Passages such as the ones represented in examples 20 and 21, in the context of J. C. Bach's mature production, have a higher probability of being found in a thematic area than in a bridge or a development section. This fact is not ascertained with the same clarity in relation to the sonatas from the Op. 2 set, where short motives of different characteristics, but with similar length and importance, can be found in practically any type of context or function. In the later sonatas, longer melodic elements are usually used as themes and sequences in bridge or development sections. Development sections can, however, include longer melodic passages as well, particularly in binary sonata types, where the development begins with the restatement of the principal theme or theme group in the dominant. This theme is, however, often abbreviated and followed by figurative and sequential material.

Nevertheless, the close integration of content and form found in so many works of the later Classical style is not generally present in this accompanied output. There is a clear lack of a consistent relation between the type of material adopted and the function ascribed to it. In the works of Mozart and Haydn, the use of a given material in an unexpected context is a compositional device with a specific purpose. In J. C. Bach, the lack of a consistent relation between the type of material employed and its context

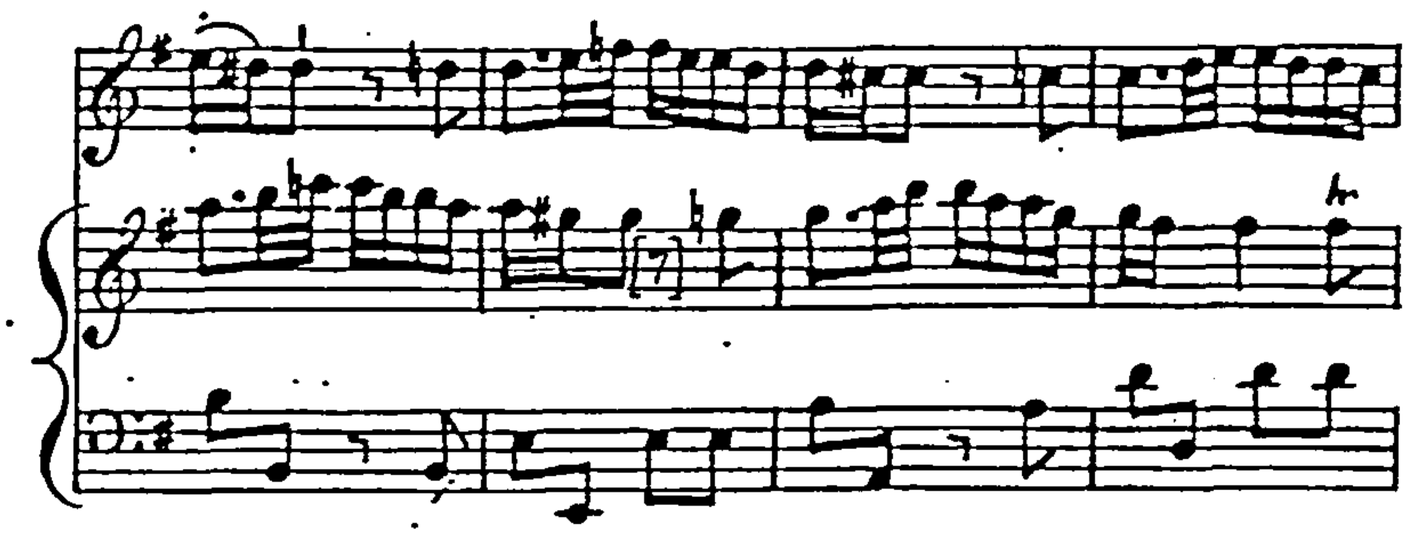
compromises the effect of formal novelty, which leads to an almost exclusive reliance on constant melodic/rhythmic change as a compositional technique.

Not surprisingly, a topical analysis of the accompanied works reveals itself even more complex than a similar approach applied to the solo works. Apart from the obvious connection of minuet movements to the dance-music style, there are two topics that can, nevertheless, be plainly identified in the accompanied sonatas, in spite of their rarity. One of these is the association between the key of D major and an orchestral-like character. All first movements in D major show an obvious relation to the orchestral style in the opening bars and present one or several of the following features: chordal textures (X / 6: 1, XV / 3: 1, XVI / 1: 1 and 5: 1, XVIII / 2: 1), doubling at the octave (II / 3: 1), use of dotted rhythm (II / 3: 1, X / 6: 1, XV / 3: 1 XVI / 5: 1), and octaves or *tremoli* in the left-hand of the keyboard part (II / 3: 1, XVI / 5: 1, XVIII / 2: 1). The other topic, rarely present, is the use of polyphony. Imitation has been referred to earlier as a rare device, used only in short passages. The fugato at the beginning of the development of XV / 3: 1 (example 39) is an unusual occurrence in J. C. Bach's accompanied output, as well as the short canon at the fifth in the development section of XVIII / 4: 1 (example 40).

Ex. 39. XV / 3: 1, bars 70-75.

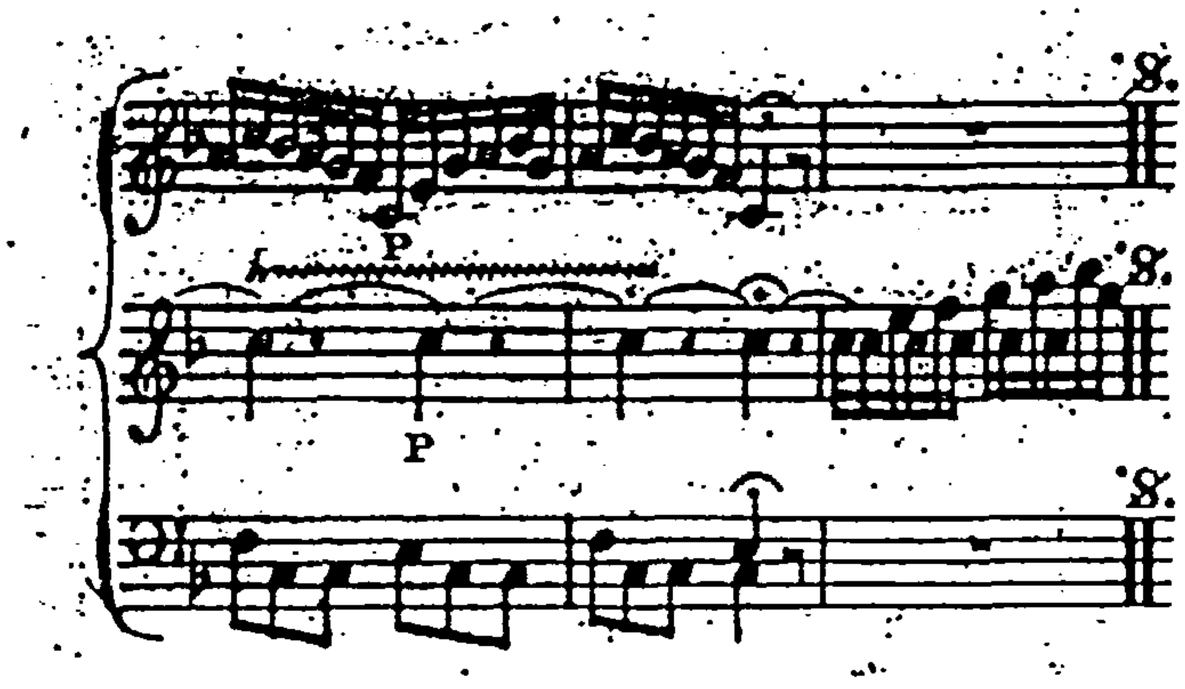


Ex. 40. XVIII / 4: 1, bars 60-63.



The improvisation style is also present in the accompanied sonatas in the form of short written-out lead-in passages. With the exception of Op. 2, all sets include one or more of these short passages. Simple descending scales, for instance, provide a connection between an episode and the refrain of the rondos in XV / 2 (bar 50) and XVIII / 4 (bar 31). The violin cadenza (X / 1: 1) in example 25 uses the tonic minor in preparation for a recapitulation of the secondary theme in the tonic (with the dominant pedal continuing). In some cases, the use of a *fermata* mark, followed by a short figurative passage, as in example 41 (there is another similar passage in bar 22 of XVI / 2: 2), suggests that the passage may function as lead-in for that *fermata*, without the need for the addition of further embellishing material.

Ex. 41. X / 5: 2, bars 25-27.



2.6. Sonata forms

The accompanied sonatas present formal characteristics that differentiate them from the solo sonatas. Table 2 provides a general overview of the types of formal designs found in all accompanied sonatas published in London by J. C. Bach (XVI / 6: 2 is not included, as it presents special characteristics to be discussed later). This table includes a set of categories different from the ones included in Table 1,[82] as some type of formats are not represented in the accompanied sonatas.

[82] Chapter 1, 15.

Table 2. Formal designs in the accompanied sonatas

Tripartite sonata	Binary sonata	Minuetto	Simple Ternary	Rondo
II / 3: 1 XV / 3: 1 XV / 4: 1 XVI / 3: 1 XVIII / 1: 1 XVIII / 1: 2 XVIII / 2: 1 XVIII / 3: 1	II / 1: 1 II / 2: 1 II / 4: 1 II / 5: 1 II / 6: 1 X / 1: 1 X / 2: 1 X / 3: 1 X / 4: 1 X / 5: 1 X / 6: 1 XV / 1: 1 XV / 2: 1 XV / 3: 2 XVI / 1: 1 XVI / 2: 1 XVI / 4: 1 XVI / 5: 1 XVI / 6: 1 XVIII / 4: 1	II / 1: 2 II / 3: 2 II / 5: 2 X / 2: 2 X / 6: 2 XVI / 3: 2	II / 2: 2 II / 4: 2 X / 1: 2 XVI / 2: 2	II / 6: 2 X / 3: 2 X / 4: 2 X / 5: 2 XV / 1: 2 XV / 2: 2 XV / 4: 2 XVI / 1: 2 XVI / 4: 2 XVI / 5: 2 XVIII / 2: 2 XVIII / 3: 2 XVIII / 4: 2

The most obvious differences between Table 1 and Table 2 lie in the absence of variation sets and the inclusion of the simple ternary format. This latter category includes movements in simple ternary form that are not

labelled as minuets or other denominations, even though several present a dance-like style. In some cases, the distinction between simple ternary and sonata-form movements is not readily observable. Some B sections in simple ternary movements present developmental characteristics, whereas some development sections in sonata movements display incipient modulation and motivic variation features.

Predictably, there is an overwhelming predominance of the binary-sonata format in the earlier sets, as they belong to an early stage in the establishment of sonata form. J. C. Bach experimented with tripartite designs in his early production as well, and we find this type of form in the Milanese sonatas. A later predominance of tripartite movements is nevertheless evident. As a matter of fact, this information, combined with the fact that binary designs predominate in the Op. 16 set, can serve as an argument in favour of Roe's suggestion that the composition of the Op. 16 sonatas may precede the Op. 15 set, even if, in solo sets, a later tendency towards the tripartite sonata design is not particularly evident.

In the Op. 2 set, all first movements, with the exception of the third sonata, follow a binary design: the development and recapitulation sections are perceived as an independent unit following the exposition. The development and the recapitulation are often not articulated, since the development begins with the principal theme and the recapitulation (and consequent return to tonic key) proceeds with the restatement of a theme from the secondary key group. Therefore the recapitulation includes only the thematic material of the secondary section of the exposition, and the principal theme is restated only at the beginning of the development. II / 3: 1 is the only opening movement that presents a three-part scheme: the short middle section, however, can hardly be considered a development, as it stays in the dominant key until the return of the principal theme in the tonic key. This movement could also be classified as a simple ternary due to the incipient developmental characteristics displayed.

The motivic construction of the first movements of these sonatas, referred to earlier, affects their overall form as well. The secondary key area

is the section that presents more themes or motives. This characteristic can also be observed in J. C. Bach's later sets. The principal key area normally presents one single theme, but the fact that there is usually no clear separation between this theme and the bridge raises some doubts as to the number and function of the themes or motives. II / 1: 1, for instance, presents one theme in the tonic key (F major) from bar 1 to bar 9, but the definition of the material that follows is more ambiguous. Bars 10 to 12 could be considered as a bridge, but the ensuing material, based on one of the motives from the first theme, begins on the dominant of F major. The first C-major statement in root position is only in bar 19, and is connected to the preceding material by the continued use of dotted rhythm and of the violin as the solo instrument. The transition between the principal and secondary key areas is thus gradual and not coincident with the motives or themes presented.

II / 3: 1 is yet another complex example. Before the secondary key area begins (bar 17), a number of motivic subsections are presented: a dotted-rhythm motive followed by a semiquaver motive (bars 1 to 4), a scalar motive accompanied by octave *tremoli* (bars 5 to 8), a parallel-motion sequence (bars 9 to 10), and syncopated and "sigh" motives (bars 11 to 16). It would be quite difficult to establish whether there are several principal themes or a combination of one principal theme with a multi-sectional bridge. The composer's sole aim might have been to delay the appearance of the dominant by adding new motives rather than extending or varying the ones already presented. J. C. Bach does not seem interested or able to do so except through repetition, which leads to the fact that, in the early works, the transition sections are sometimes longer than the thematic sections. We find an instance of that in II / 4: 1, where the main theme has only three bars and the bridge seven. The same asymmetry can be noticed in the relations between larger sections. Rosen points out that "Johann Christian Bach and the other composers Mozart followed show none of his feeling for the balanced relations between the main and subordinate tonalities in a work,

and have generally nothing more than a sense of the tonic-dominant effect."[83]

The motivic diversity in the exposition sections and their short span leads to an overlapping of thematic and tonal schemes, as in II / 1: 1. The secondary tonality (C major) is an elusive and ambiguous presence throughout the exposition: either as a dominant of F major (bars 13-16) or in short-lived appearances in non-root positions. In other cases, the secondary section presents two areas, one in the dominant key, the other featuring the dominant of the dominant. In II / 2: 1, the subordinate theme group begins in D major in bar 10 and the next important thematic area begins in bar 17, on the dominant of D. We find the same shift to the dominant of the dominant coinciding with the statement of a second motive or theme of the secondary area in II / 3: 1 (bar 23) or II / 4: 1 (bar 18). In fact, this option for the dominant of the dominant in the second theme of this key area is a feature that characterises both the early and the mature output of J. C. Bach.

All development sections in Op. 2 begin with the restatement of the principal theme in the dominant, with the exception of the third sonata, in which the development presents new material at its start. The opening bars of these sections are otherwise literally transposed versions of the beginning of the sonatas. These transposed restatements are usually followed by partial or full restatements of other themes from the exposition, linked by figurative and modulating sections. These figurative passages are an important part of the development sections. Newman writes: "most often in his 'development' sections Christian dealt in passage work rather than main ideas, anyway, his first object being, apparently, to make a modulatory digression in a nearly related minor key. Closer to high-Classic treatments are such sections as those in Op. 2/6/I, in which the initial idea does undergo some contrapuntal twists."[84] The initial eight bars of the development section of II / 5: 1, for instance, are similar to the opening of the movement. The material that follows combines free material with motives taken from different

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[83] Rosen, *Classical Style*, 79.
[84] Newman, 714.

sections of the exposition: the arpeggio sequences in bars 52-59 are derived from the arpeggio combinations in the principal theme, and the dotted-rhythm motive combined with trills in bars 66-68 was first presented by the violin at the beginning of the secondary key area (bar 16). The development in this sonata presents a typical modulation to the related minor key, F-sharp minor (bar 58), and its dominant (bar 63). Also typical of J. C. Bach's style at the time is the use of series of sequences in a Baroque-like manner. We find several harmonic/motivic sequences in this development section: from bars 52 to 59, bars 63 to 65, or from bars 71 to 75. Their function has an evident modulatory purpose in most cases.

In the other sonatas of the Op. 2 set, the modulation scheme of the development is also predictable, as the composer shows a preference for closely related keys. The modulation to the relative minor key is an almost mandatory feature (this characteristic will recur in later sets). The appearance of the relative minor is often preceded by a cadence, as in II / 1: 1 (bar 72), II / 2: 1 (bar 43), II / 4: 1 (bars 55 and 63), or II / 6: 1 (bar 51). Other preferred modulations involve modulations to the major mediant. The modulation schemes revolve around these closely related keys, and inevitably the adherence to close keys leads to the simplicity of the development of II / 3: 1 or even to the short-lived return of the tonic key in the middle of a sequence in II / 5: 1 (bar 54).

With the exception of II / 3: 1, in which the recapitulation begins with the principal theme, all other sonatas begin the recapitulation section with one of the themes from the secondary theme group. In some cases the return to the tonic is easily perceived, as in the second sonata (the recapitulation begins in bar 60), or in the sixth sonata (bar 58). In other sonatas, the above-mentioned ambiguity in the establishment of a dominant key area in the exposition leads to a corresponding ambiguity in the return to the tonic key in the recapitulation. Thus, we sometimes find the return to a theme from the exposition's secondary theme group associated with a return to the dominant rather than with a return to the tonic key. In the first sonata, for instance, we have a return to the first theme from the secondary group in

bar 81 (starting on the dominant), but a clear return to F major only in bar 87, which corresponds to the second theme of the same group. In the fourth sonata, there is likewise a return to the second theme from the secondary group in bar 69, but the return to the tonic is only in bar 80, a mere thirteen bars before the end of the movement. The order of the exposition themes is followed rather closely in the recapitulation, but small variations can sometimes be found: in II / 3: 1, for example, the connecting sections are different, even though the main motives remain. In II / 6: 1, a short chromatic sequence is introduced between the first and second themes in the secondary group (bar 65), and the connections between motives are different as well.

We do not find tripartite sonata designs among the movements included in the Op. 10 set, in spite of the earlier attempt in Op. 2 at introducing the format. All first movements in Op. 10 begin the development section with a restatement of the principal theme in the dominant key, with the exception of X / 4: 1. In this sonata, the beginning of the development is based initially on material from the first theme of the secondary key area (bar 15 in the exposition), and later on a dotted-note and trill motive reminiscent of a passage from the principal theme (bar 5 in the exposition). This combination of motives is not unusual for a development section in this type of repertoire, neither is the modulation to F-sharp minor (the relative-minor key), reached chromatically from the dominant (E major), or even the false return to the principal theme in bar 62, still in F-sharp minor. More uncommon for a sonata form would perhaps be the fact that the return to the tonic key is not clearly established until bar 85 (only nine bars before the end of the movement), and even this first appearance of the tonic chord in root position is not stressed: it connects rhythmically and melodically with the passage that precedes it. The first reappearance of themes from the exposition is the restatement of the second theme from the secondary group (bar 79; bar 33 in the exposition) in the dominant key. Thus this movement can be related to earlier binary forms rather than to the Classical sonata form.

Otherwise, the expositions of the remainder of the first movements in the Op. 10 set show no exceptional formal characteristics, when compared with other sonatas from the period. Roe characterises these sonatas as "generally simple and conservative in style," and mentions their "modest dimensions and lyrical melodic writing."[85] The tonal schemes stress tonic and dominant relations and there are few digressions away from these tonalities. In all sonatas, the principal key section includes only one theme, and they all have a bridge to the secondary key area. In some cases, this bridge material is derived and expanded from the principal theme, as in the first and third sonatas. In other cases it consists of a figurative section that presents new material or imitative sections (X / 4: 1 and X / 6: 1), or features rhythmic acceleration (as in the transition to triplets in X / 2: 1, or to semiquavers in X / 5: 1).

The secondary key section of the exposition is often more complex, and sometimes presents two themes, followed by a closing theme. The distinction between the secondary theme or group and eventual closing themes is not always clear, and perhaps not particularly relevant if we take into account how short these pieces are. Within their condensed scope, the establishment of clear tonal relationships and adequate weaving of motivic sections may be the underlying fundamental issues. The secondary section in the exposition of X / 1: 1 is an example of such motivic series: the first theme (the secondary section in effect begins in bar 16, but the theme is presented in bar 17 only) consists of a short two-bar motif (imitated by the violin part), which is repeated and rounded off by a cadential motive, followed by a consequent section in triplets that finishes the section. The next theme (starting in bar 26) could be considered either a second theme in the secondary key area or a closing theme. Depending on this classification, we could label the section starting in bar 35 as the closing theme or the codetta, respectively. But the most interesting feature about these three subsections is not the setting of boundaries between them, but the similarities that allow for a smooth transition between them. Thus, the first (bar 17) and second

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[85] Roe, "The Keyboard Music," 254.

themes (bar 26) have the same type of octave-*tremolo* accompaniment and they both present similar phrase structures: repeated short motives as antecedent followed by triplet passages as consequent. These triplet passages also provide for a smooth transition to the last theme (bar 35), which uses this type of rhythm exclusively.

Thus the secondary theme area is often more complex than the principal theme area: it presents a higher number of themes or motives, and the way in which they are linked together can be quite varied. Again referring to the example of the first sonata, we could also label the triplet passages designated as consequent sections as, instead, transition sections between the different themes. In other sonatas, the classification as transition rather than consequent section is clearer: in X / 2: 1, the passage in bars 18-21 presents a character of transition rather than functioning as a consequent section to the first secondary theme (bars 14-17). This transitional character is stressed by the imitation between the right-hand of the keyboard and the violin part and the use of an octave-*tremolo* bass, leading to the second secondary theme (bar 22).

Yet another type of motivic material can be found in some development sections of Op. 10, which can be classified as figurative rather than melodic. This type of material is usually introduced after the repeat of the principal theme in the dominant, which, as stated above, usually opens the development sections. This repeat is often a literal transposition to the dominant of the opening bars of the principal theme. In some cases, this adherence to the opening theme leads to an almost inevitable, although short-lived, return to the tonic key a few bars after the beginning of the development: that happens in X / 2: 1 (bar 42), or in X / 3: 1, where we find a literal repeat in tonic key of the second statement of the opening theme just seven bars after the beginning of the development. The modulation schemes that follow this restatement of the opening theme involve closely related keys as a rule. Minor keys are often used as pivot points: either chromatically as in X / 5: 1 (between bars 49 and 53 we find a progression from F major to A

major through G minor), or as an ornamental key to the subdominant, as in X / 2: 1 (bars 46 to 51: D minor as an ornamental key in an F major passage).

The binary sonata format is also predominant in the first movements of the Op. 16 set, which includes one single instance of a tripartite sonata (XVI / 3: 1). In this set, there is an obvious sectional approach, in which harmonic and thematic boundaries coincide with melodic periods. As John Irving points out in his discussion of Bach's solo sonatas, J. C. Bach shows a "tendency to use scalic material and non-lyrical rhythmic 'fragment' figures for transitions and closing themes, so that the different elements of the exposition (...) are clearly demarcated not only by tonal grammar but by thematic quality too."[86] As mentioned earlier, the association of specific types of thematic/figurative material with specific functions is not prevalent in Bach's accompanied output. The tendency towards this type of approach emerges, nevertheless, as his style develops. In Op. 16, the melodies are clearly lyrical in character, a feature that reflects J. C. Bach's tendency to adopt longer melodic segments in later works. Several different melodies are often juxtaposed in each theme group, without transition sections between them: the secondary theme group of XVI / 5: 1, for instance, has three different themes (bars 15-18, bars 19-20 and bars 28-34), with only one transition section (between the second and the third themes). Transition sections are usually present between principal and secondary groups, but themes within the same group are most often simply juxtaposed. Most themes are short and simple in character, but, in some cases, such as the first theme of XVI / 3: 1, the melody is expanded through the use of antecedent and consequent sections and the repeat of the consequent section of the melody. As in earlier works, the distinction between principal and secondary theme groups is not clear on the basis of theme character, as most melodies present similar characteristics. The distinction lies partly on the presentation of different rhythmic patterns (such as the triplets in the secondary theme group of XVI / 6: 1), but mostly in the opposition between tonic (principal group) and dominant (secondary group) areas. In many

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[86] Irving, 28.

cases, the composer chooses to avoid root positions of dominant passages in order to provide a smoother connection between the two areas and to create a sense of expectation. This type of approach is evident in XVI / 2: 1, an Allegretto in G major. The bridge (bar 11), based on the principal theme, modulates to the relative minor key (E minor, bar 16) and then to the dominant (bar 17), but the harmonic sequence and the fact that there is no thematic or rhythmic distinction between the material on the dominant key and the material that immediately precedes it does not lead to a clear feeling of arrival to the dominant. Only after bar 22 is there a sense of having reached a secondary theme section. This dominant section, however, is based on a pedal note (A) belonging to the dominant harmony, but not in root position. The transition (bars 29-35) between this secondary theme and another dominant theme in bars 36-42 is clearly an important melodic section of the movement, as it presents a solo melody for the accompanying instrument. In spite of its melodic relevance, this passage is transitional in character as it opens on a subdominant harmony in D major. The first two bars of this section are repeated once with a rhythmic variant and then proceed differently, with bar 36 functioning ambiguously as final bar of the preceding section and first bar of the next theme. The material in bar 39, which implies a clear cadence towards the dominant key (D major), is also deceptively handled, since it leads into a first inversion of the dominant harmony.

The development sections of the Op. 16 sonatas are in general quite short, a feature common to most accompanied sets. With only one exception (XVI / 3: 1), all development sections open with the first theme of the principal theme group stated in the dominant key. This practice can be traced to binary forms of the Baroque era, which place the opening material at the beginning of the second section in the dominant key. The predominance of binary types in this set is consistent with Roe's theory of an earlier date of composition (the publishing date is 1779), as the tripartite design was becoming more common at the time of publication. If we compare, once again, this set with Mozart's Mannheim set, published in 1778, we notice that

Mozart was already then using tripartite sonata designs in his violin sonatas almost to the exclusion of the binary types. This fact is significant, considering that Mozart's preceding set of six sonatas (KV 26-31), published in 1766, includes only binary sonata formats. In the Mannheim set, tripartite sonata form predominates. We find a binary type in the Allegro of the E-minor Sonata, KV 304, where the opening theme is restated at the beginning of the development, and the recapitulation begins with a secondary theme. The development section of the Allegro di molto from KV 305 opens with a contrary-motion statement of the principal theme, but the recapitulation begins with the principal theme. The development sections of the first movements of KV 296, KV 301, KV 302, KV 305 and KV 306[87] function as independent units, and the sonatas are undoubtedly tripartite formats. In the Op. 16 set, J. C. Bach repeats the principal theme almost without any alterations at the beginning of the development sections, and introduces only minor alterations at cadential points in order to proceed further with the development. The modulation scheme is often very simple, but typically includes a short passage in a minor mode, usually the supertonic minor (XVI / 1: 1, bars 55-60, or XVI / 2: 1, bars 61-65), the relative minor (XVI / 3: 1, bars 63-64, or XVI / 5: 1, bars 52-56), or even the dominant minor (XVI / 4: 1, bars 63-64, or XVI / 6: 1, bars 48-49). In Mozart, the dominant minor is often the opening key of the development section (as in the first movements of KV 301, KV 302, KV 304 and KV 305).

Whereas Mozart usually begins the recapitulation with the principal theme and clearly articulates the return to the tonic key, J. C. Bach only follows that practice in XVI / 3: 1. All other recapitulation sections open with secondary-theme material, following the principle, mentioned by Rosen, that "material originally exposed in the dominant must be presented in the tonic fairly completely, even if rewritten and reordered, and only material exposed in the tonic may be omitted."[88] Rosen refers also to two different types of recapitulation which we can find in XVI / 1: 1, XVI / 2: 1, XVI / 4: 1, XVI / 5: 1

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[87] In this sonata the order of the themes is inverted in the recapitulation, with the secondary theme being presented before the principal theme, but retaining the standard key scheme.
[88] Rosen, *Classical Style*, 72.

and XVI / 6: 1: the "recapitulation in the older style of the binary dance, i.e., only of the second group, but with the arrival at the tonic well in relief" and the "recapitulation only of the second group with no articulation of the arrival at I,"[89] which he classifies as the most reactionary form.

The first type can be seen in the last three sonatas (nos. 4, 5 and 6), in which there are clear cadences from the dominant (end of the development) to the tonic (recapitulation). Even so, the overall impression is one of continuity rather than articulation. In XVI / 4: 1, for instance, the rhythmic pattern used at the beginning of the secondary theme (bar 18) is based on the rhythm of the transition that precedes it; therefore, its reappearance in the recapitulation (bar 78), fails to emphasise the return to the tonic key, since the previous appearance of this theme (in the exposition) was not clearly articulated. The same happens in XVI / 6: 1: the return to the tonic key (bar 59)[90] introduces a theme with triplet figures, but this rhythm was already present in the bars that preceded it. The rhythmic features of the passage thus subdue the contrast implied by the tonal changes. The second type quoted by Rosen (unarticulated recapitulation of the second group) can be seen in the first movements of the first and the second sonatas. In XVI / 1: 1, there is a return to the tonic key already in bar 62, but as a part of the repeat of a rhythmic and melodic pattern present in the development, which immediately precedes it. There is no clear sense of recapitulation before the secondary theme beginning at bar 67, which, opens, however, with the dominant harmony. A similar approach characterises XVI / 2: 1: the tonic key (G major) returns in bar 69, but modulates to C major in bar 73 (G becomes the dominant) and material from the secondary area returns only in bar 76 on a dominant harmony as well. In this case, the recapitulation reproduces the procedures of deception and delay described above, which characterise the exposition.

In the Op. 15 set, we find a nearly equal number of binary and tripartite sonata forms. The numbers are the same if we only take into

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[89] Rosen, *Sonata Forms*, 144.

[90] The recapitulation only begins in this bar, even though it is preceded by a passage in the tonic key (bars 39-47), functioning as a false recapitulation.

account the opening movements, but J. C. Bach applied binary sonata format to the second movement of XV / 3 as well, an unusual occurrence in his accompanied output, repeated only in the later Op. 18 set. The Op. 15 sonatas seem to have functioned as a field for experimenting with sonata-form designs. Indeed, the classification of Table 2 does not reflect the variety of solutions J. C. Bach tried in these sonatas.

In XV / 1: 1, the binary structure of the movement is concealed by the use of melodic, thematic-like material, and false recapitulations in the development section (bars 57-91). The long melody presented canon-wise by the violin and the cello in bars 72-76 shows rhythmic affinities with the secondary theme beginning in bar 33 (which had also been presented in canonic fashion). There is a clear melodic and rhythmic resemblance between the opening theme and the melodic section in bars 77-84 as well. The use of these deceptive devices, combined with literally transposed transitions from the exposition (as the section in bars 86-90, transposed from bars 27-31), merges the development and recapitulation sections together, providing a feeling of identity and continuity from the beginning of the development to the end of the movement. In XV / 2: 1, in A major, we find yet another uncommon type of binary design, based once again in the use of a false recapitulation. The development section moves through an unusual sequence of keys, using a tonic seventh chord as a dominant of D major (bars 53, 55 and 57) and presenting a long passage over a C-sharp pedal, stressing the dominant of F-sharp minor. The return of the principal theme comes, surprisingly, in the minor mode, and extremely altered (bar 72). The first secondary theme (bars 19-24) is not restated and the second secondary theme (bars 25-33) is transposed from the dominant of E major to the dominant of A major, delaying the arrival of the root position tonic to bar 89, eleven bars only before the end of the movement.

In XV / 3, the two movements present two different types of sonata form: a binary sonata in the second movement, following a design similar to others found in earlier sonata sets, and a tripartite sonata with an extremely short development section in the first movement. The reduced length of the

development section is not an uncommon feature in J. C. Bach's earlier sets. Compared to other development sections in this same set, this one is unusually short, but it presents the peculiarity of employing fugato style in its opening bars (example 39). Faced with the difficulty of expanding and integrating a fugato section, J. C. Bach chooses to cut it short, a problem that later Classical composers would certainly not hesitate to address successfully. XV / 4: 1 follows a tripartite design as well, but presents a more extended development section, based on material partly derived from the opening theme (bars 47-53), from the secondary theme area (bars 63-67) and new material.

As in the earlier sets, the secondary sections are more complex than the principal sections: principal sections usually include one single theme (XV / 3: 1 is an exception, since the orchestral-like opening is followed by a more lyrical theme), while secondary sections are, as a rule, longer and include more than one theme. The introduction of a contrasting character in the secondary area is a trait generally associated with J. C. Bach's style, but is not systematically represented in his early sets, as pointed out earlier. Roe mentions instances in which "thematic contrast is employed purely in the interest of variety rather than as the principal means of formal articulation."[91] Thematic contrast is nevertheless approached in some movements in the Op. 15 set, most evidently in the exposition of XV / 3: 1: the orchestral-like opening is followed by a lyrical theme (bar 15) and a figurative bridge. The two secondary themes (bars 27 and 45) are also lyrical in character, but the contrast is nevertheless established through the orchestral character of the chordal beginning and the use of figurative passages as transition sections. The difference in character is also often stressed by the use of dominant tonalities: the first secondary theme, in general, is in the dominant, but the second often features the dominant of the dominant, as in earlier sets.

Development sections in this set are in general longer than in earlier sonatas (with the exception of XV / 3: 1), but employ the same type of material found in other sets, such as literally repeated or varied motives and

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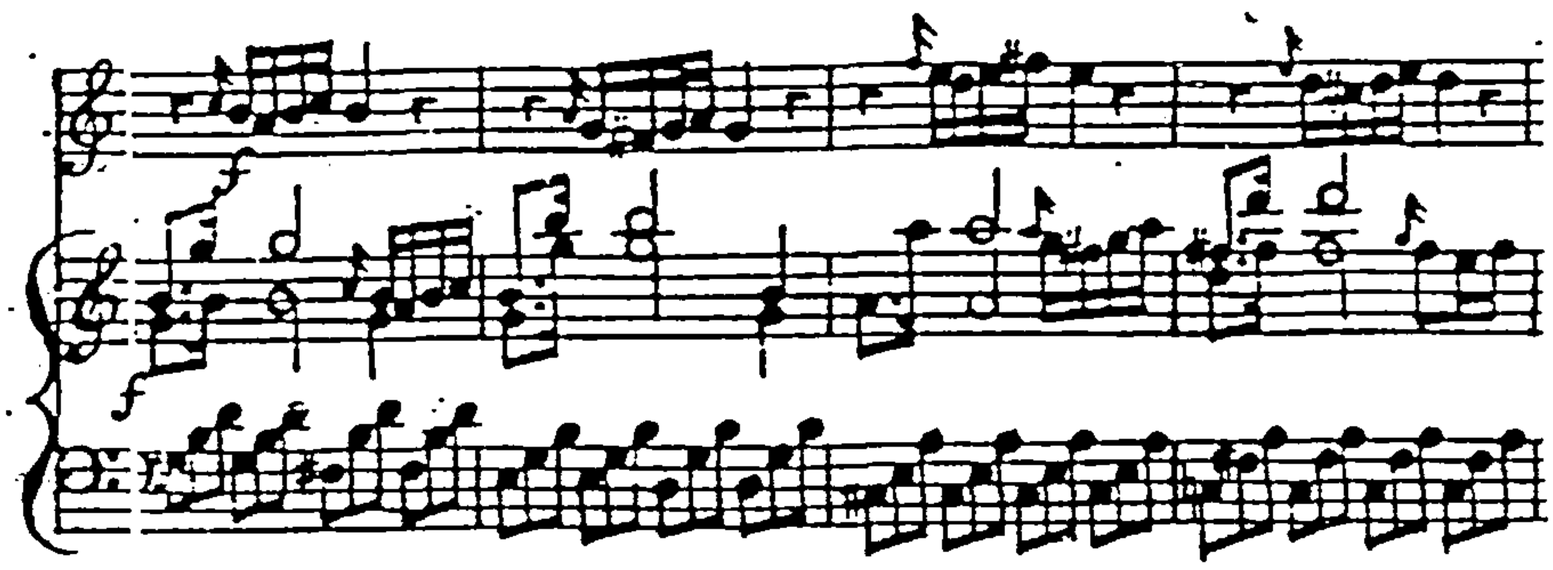
[91] Roe, "The Keyboard Works," 255.

melodies from the exposition, free figurative sections, passages based on pedal notes, as well as minor modes used as pivot points. Development sections often include, like some secondary sections in expositions, passages based on pedal points. Some of these pedal sections are relatively long: in the development of XV / 2: 1 (bars 61-67), for instance, a C-sharp pedal is the basis for two different figurative sequences.

In the last set (Op. 18) the tripartite format is unmistakably prevalent: only one of the movements in sonata form (XVIII / 4: 1) presents a binary design. The motivic structure is less apparent, due to a heightened sense of unity between sections. In XVIII / 1: 1, for instance, the accompaniment in triplets (beginning in the right-hand, and proceeding in the left-hand part) in the bridge (bars 12-18) continues into the secondary theme area (bar 19), providing an uninterrupted connection between the two sections. In XVIII/ 2: 1, the sense of unity lies mostly in the uniform use of particular figures, such as predominant *ostinato*-like basses and frequent one-note appoggiaturas and trills in the melodies of all sections. The beginning of XVIII / 3: 1 (bars 1-12) reveals an attempt at establishing internal cohesion by using similar accompanying patterns in the keyboard and violin/flute parts.

The tendency towards longer melodic segments is plainly visible, not only in the length of the phrases, but in the way motives are developed instead of plainly repeated in a sequential manner. The beginning of the secondary section of XVIII / 1: 1, for instance (example 42), is based on a one-bar rhythmic motive consisting of a dotted-rhythmic figure followed by a syncopation.

Ex. 42. XVIII / 1: 1, bars 19-22.



This motive is repeated three times, but each repetition is varied through different procedures: embellishment of the final beat, transposition of the initial bar to different harmonies or different positions of the same harmony, doubling of the top melody in the right-hand part at various intervals, and the use of contrary motion between melody and accompaniment. The motivic structure of the early works is thus still present, but relies more on melodic/rhythmic developmental devices than on simple or literally transposed repetitions.

The use of developmental devices is not restricted to the development sections, as it can be found, as pointed out above, in the exposition sections. This is reflected in the occasional employment of harmonies usually associated with development sections, as in XVIII / 1: 1, where a dominant minor harmony is used in the secondary area in the context of a chromatic descent in the bass (bar 29), or in the use of chromaticism in the beginning of the third sonata. The use of minor modes in pivotal functions is otherwise typical of the development sections, and in this last set that characteristic is heightened by the regular employ of longer minor-mode passages, expanded beyond the span of single harmonies or single bars, as found in earlier sets.

In spite of the predominance of the tripartite-sonata form, most development sections still begin with a dominant statement of the principal theme. This fact unavoidably leads to a third statement of this theme at the

beginning of the recapitulation in most tripartite movements (XVIII / 1: 1, XVIII / 2: 1 and XVIII / 3: 1). In some cases, this restatement is followed by an abbreviation of the recapitulation through the shortening or omission of a section (as in XVIII / 2: 1, where the first secondary theme is omitted in the recapitulation and replaced by a shorter, similar bridge). XVIII / 1: 2 is an exception in the set, since the development section opens with new material, but it presents similarities to the principal theme, namely the use of the rhythmic/melodic motive  , and the thirds in the right-hand part. This movement could also be considered a simple ternary, but the B section presents modulatory features that warrant its classification as a development and its inclusion in the sonata-form category. General characteristics of earlier sets, such as the use of pedal points and figurative sequences, are also present in the development sections of these sonatas, in addition to the specific features noted above.

2.7. Non-sonata formats

As mentioned earlier, even though all the accompanied sonatas composed by J. C. Bach in Italy have three movements, the sets published in London include only two movements, reflecting the composer's willingness to adapt his work to the trends and particularities of the British market. As seen in Table 2, all the opening movements, as well as the closing movements of XV / 3 and XVIII / 1, are cast in sonata form, but the remainder of the closing movements in the accompanied sonatas present other formats. Among these non-sonata forms, we find minuets, simple ternary formats, and rondos, with a marked predominance of this latter type. The minuets are listed in a separate category, since they present some variety in format. In the Op. 2 set, for instance, all the minuets are simple ternary designs, whereas in the Op. 10 set we find minuets with trios. The closing movements are always shorter and lighter in character than the opening movements, a characteristic common to similar repertoire at the time.

The predominance of the rondo does not extend to all sets: the Op. 2 sonatas include only one rondo (II / 6: 2). Minuets predominate in this set, in contrast to later sets that include fewer or none, and this can be explained by the fact that the rondo, as a genre, was not quite as widespread at the time Op. 2 was published, as it would be a decade later. Malcolm S. Cole suggests "that the vogue of the rondo was established by approximately 1773, that the form was accepted by the critics, somewhat grudgingly it must be admitted, by 1778, and that the vogue was passing by 1785 or 1786."[92] This chronology is consistent with the publication dates for J. C. Bach's accompanied sonatas. Op. 2 was published in 1763, prior to the rondo vogue, while the other sets, published between 1773 and 1780/81, coincide with the period in which the popularity of the rondo was at its height, and precede the waning of this design as represented in similar keyboard repertoire (the development of the sonata-rondo form and more complex types of rondo would eventually outlive the simpler formats).

Among the second movements in Op. 2, we thus find a single Rondeau (II / 6: 2), which presents a formal structure commonly associated with the early Classical rondo: it consists of an A B A C A form with an added coda and a C section (bars 56 to 73) in the relative minor mode. The violin plays an important role in this rondo, but the same could not be said about the two Allegro movements in II / 2 and II / 4. Apart from a short imitative passage in the Allegro from the fourth sonata (bars 51 to 54), the violin merely accompanies the harpsichord in these movements, doubling the upper keyboard part or providing complementary accompanying figures or notes. Both Allegro movements present ternary (A B A') structures. There are repeat indications at the end of the first and last A sections, implying a A A B A' B A' design in performance, a characteristic common to ternary movements. The A' section is, in general, similar to the opening A section but introduces the necessary alterations for a tonic cadence at the end. In the case of II / 2: 2, all three sections begin with the same theme, but follow the traditional tonic—dominant—tonic sequence. The B section displays

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[92] Malcolm S. Cole, "The Vogue of the Instrumental Rondo in the Late Eighteenth Century," *Journal of the American Musicological Society* 22 (1969) : 436.

incipient features also found in development sections, such as the repeat of the opening theme and the use of minor-mode harmonies (E minor) in pivotal passages (bars 40-43). In II / 4: 2, the opening motives in the A and B sections are different but they both include a characteristic leap of a fourth. The B section also repeats some material from the A section: we can compare the passages beginning in bars 21 and 17 to those beginning in bars 42 and 51, respectively. Once again, if we take into account the modulatory character of the B section, we could almost consider this movement as a simple sonata form itself.

As pointed out earlier, all the minuets in Op. 2 are simple ternary formats (A B A') as well. The violin has a subordinate role in the Minuet of the fifth sonata, but it displays some important melodic passages in II / 1: 2, as in bars 13 to 16, where it presents a solo melody accompanied by the keyboard, or in an unaccompanied solo passage in bars 31 to 32. We find J. C. Bach's characteristic alternation between duple and triple division of the beat in II / 1: 2 and II / 5: 2. As in the Allegro movements, there is also a close relation between the opening of the A and B sections in the minuets. The rhythm of the B section in the minuet of the first sonata, for instance, was already presented in bar 9, and the initial bars of the B sections in the minuets of the third and fifth sonatas are transpositions of the beginning of the movements. We also find in the minuets a certain amount of modulation in the B sections, particularly in the third and fifth sonatas, which distinguishes these from the A sections, harmonically more stable. Stylistically, they present similar characteristics to the opening movements, namely in the use of sequences and the introduction of triplets in duple-metre passages.

The second movements of the Op. 10 sonatas can be equally divided into two different groups: dance movements and rondos. In this set, half of the concluding movements are cast in rondo form. Among the other concluding movements, we find two that are labelled as Tempo di Menuetto (X / 2: 2 and X / 6: 2), and an Allegro assai (X / 1: 2) with rhythmic

characteristics that suggest a dance-like character as well. Formally, these movements present a number of differences: the Tempo di Minuetto movements have trios, while the Allegro assai does not. The Allegro assai has the structure A B A'. The A (bars 1-16) and A' (bars 48-end) sections are identical, except for an added coda in the A' section. The B section (bars 16-48) presents some characteristics that recall development techniques, including the elaboration of the opening motive and a false recapitulation (bar 32). Nevertheless, the A section never modulates to the dominant and the B section begins not on the dominant, but on a tonic harmony.

Both the Tempo di Minuetto movements in X / 2: 2 and X / 6: 2 are in major keys (C major and D major, respectively), but the trios are in the minor mode (C minor and D minor). In both cases, the minuet is to be played *da capo*. In X / 6: 2, the marking *Fine* indicates the end of the minuet, but, in the second sonata, this function is fulfilled by the fermata sign applied to the lower keyboard stave in bar 34, a type of mark sometimes used instead of *Fine* in rondo movements as well, in order to mark the end of the refrain. The Minuet in X / 2 follows an A B pattern, and presents some characteristics already found in the opening movements: short repeated motives and phrases, and alternation between triple and duple division of the beat, each roughly corresponding to either antecedent or consequent sections of the phrases in the A section (bars 1-16). In the B section (bars 17-34), there is apparently a combination of both types of metre division, but in fact the printing arrangement suggests the alignment of the dotted rhythms to the triplets, in which case (with the exception of bar 20, where the two metres are actually combined) the triple division of the meter prevails in this section. The trio follows an A B A' pattern. The violin has an essential role in this movement: in some passages the main melodic line is presented by the violin part, as in the beginning of the trio section.

The violin part is also important in the Tempo di Minuetto from the sixth sonata: the violin repeats the opening bars of the right-hand part of the keyboard (bars 9-12) after the first statement of the first theme, for example. This minuet presents some formal particularities: the repeat of the opening

theme in bar 25, after a B section, suggests an A B A' design. Nevertheless, this final section in the minuet begins in the dominant key, and the minuet, in fact, never modulates back to tonic, concluding in the dominant as well. The trio (an A B format) provides a harmonic transition to the tonic key and the *da capo* requires the repeat of the first part of the minuet only (which ends in tonic key). In addition to this harmonic and formal relationship, the minuet and the trio are also connected through the use of the same initial rhythmic motive (). As in the second sonata, we also find an alternation between triple and duple division of the beat: triplets are introduced at the end of the A section, and are predominant at the beginning of the B section, before the false return to the A-section theme in the dominant (bar 25).

The rondos of Op. 10 basically follow the standard A B A C A pattern, with clearly demarcated sections, in which C corresponds to a section in a minor mode. These sections do not always have the same degree of importance: there are a number of variants, and some are more extended than others. The A section of the Rondeaux from the third sonata, for example, opens with an eight-bar theme, which is repeated (with a varied cadence). After a short transition (bars 16-20), a new theme is presented (incorporating the descending four-semiquaver motive from the first theme), concluding with a codetta (bars 29-32). The minor sections function as independent sections, almost like the trios in the minuet movements. The Minore from the fourth sonata is itself an A B A' sequence.

Some characteristics mentioned above in connection with the first movements can also be found in the rondos. Motivic repetition is still an important compositional feature in these movements, sometimes combined with short imitative passages between the violin and the right-hand part of the keyboard. Some motives are used in several different sections as well. In the Rondeaux from the third sonata, two melodic and rhythmic motives from the opening theme,  and  (bars 1 and 3), become the opening motives of the C and B sections, respectively. Another feature of these rondos is that, as in the minuets, the violin plays an important role. We find a few examples of violin solos in the rondos, usually in the context of

imitative passages, while in the first movements we rarely find the violin taking a leading role. In the third sonata, for instance, the minor section theme is presented by the violin, which maintains an important role throughout this section. In the rondo from the fifth sonata, the violin repeats the *siciliano*-type opening theme and provides embellishments to the right-hand keyboard trills that close the B and the C section.

The preference for the rondo genre in closing movements is clear in the Op. 16 set. Three of the sonatas finish with a rondo, and we find a single instance of a minuet in XVI / 3: 2. Both this minuet and XVI / 2: 2 are simple ternary forms (A B A'). The Andante grazioso from XVI / 2 presents a long solo violin passage as the main theme of the A section, and an uncommonly varied (both harmonically and melodically) B section, which nevertheless begins in the tonic key and cannot be considered a true development. The Tempo di minuetto from XVI / 3 employs variation technique in the course of the B section, presenting modified versions of the opening theme (as in bars 33-40). Even though the harmonic scheme of this minuet does not correspond to the expected scheme of a rondo, in which the refrain always returns in the tonic key, the fact that motives from the opening theme are present in the B section reveals an approach to the minuet close to the rondo type.

XVI / 1, 4 and 5 include rondo-type movements, following the typical A B A C A sequence, in which the C sections are all in the minor mode. The closing movement of XVI / 6, while displaying the influence of the rondo format, presents unconventional characteristics that preclude that designation. In fact, the A section is not harmonically closed, as it ends in the dominant (bar 12). In its second repeat (bar 21), this section is altered, in order to end in the tonic key. If this movement had followed a rondo design, one would have expected a third and final repeat of the A section after the second episode. Its absence leads to the classification of this movement as an A B A' C form, with an extended C section, which could itself be classified as an A B C A. This movement could also be considered as a ternary form

followed by a trio, without the repeat of the opening ternary. In spite of its specificity, this movement shows affinities with the rondo genre.

In the Op. 15 and 18 sets, the minuet genre is altogether absent. As pointed out previously, some ternary formats in earlier sets display sonata-like characteristics in B sections, but Op. 15 and 18 apparently present, for the first time in J. Bach's accompanied output, sonata form in closing movements. All other closing movements are rondos, even the Tempo di Minuetto in XV / 1, which, in spite of its title, is a typical and conventional A B A C A rondo, presenting features similar to other rondos by J. C. Bach. These features include clearly demarcated sections, the occasional solo melody in the accompanying instruments (as in bars 66-74), and a minor-mode C section. XV / 2: 2 has been referred to earlier as an outstanding example, in J. C. Bach's production, of equal distribution of important melodic/harmonic material between the instruments involved. Formally, XV / 2: 2 is a conventional example of rondo, and the stylistic characteristics assigned to XV / 1: 2 are featured in this movement as well. The use of dotted-rhythm in all sections of XV / 2: 2 contributes to a sense of unity between the different sections, which are otherwise strictly demarcated. The rondo in XV / 4 is harmonically more daring: there is a frequent use of chromaticism, particularly in the C section, which does not begin (bar 47), as it could be expected, in a minor mode, and presents a marked developmental character. We find a similar use of chromaticism in the last set as well, particularly in the C section of XVIII / 4: 2.

The rondos in the Op. 18 set, like the majority of the rondos in the accompanied sonatas, present the standard formal features pointed out earlier as typical of the genre. These features also include the double statement of the opening theme, with the accompanying instrument playing the second statement along with the keyboard at the octave (XVIII / 3: 2) or other intervals (XVIII / 2: 2), and the expansion of the minor sections, which present an A B A' structure (as in XVIII / 2: 2, XVIII / 3: 2 and XVIII / 4: 2), also found in rondos from earlier sets. Stylistic traits include the use of

triplets, as in XVIII / 3: 2 (bars 40-44), where they confer forward motion to the B section, and provide a varied repeat of the preceding material.

CHAPTER 3

ACCOMPANIED AND UNACCOMPANIED SONATAS

The general description, in the previous chapters, of J. C. Bach's published accompanied and unaccompanied keyboard sonatas points out characteristics that are common to both genres, but also marked differences. A cursory approach reveals, for instance, that the solo sonatas are longer, considering both the length of the individual movements and the number of movements included in each sonata. The accompanied sonatas always present two movements, whereas the solo sonatas, in some cases, include three. The solo sonatas present more technical difficulties for the keyboard player than the accompanied sonatas, and include types of keyboard effect absent from the accompanied sets. The similarities are also evident at the stylistic and, to some extent, at the formal levels. General characteristics of J. C. Bach's style are found in all his keyboard sonatas, and the mature traits, present only in later sets, are consistent with the evolution of his composing style.

The differences between the accompanied and the solo sonatas are, nevertheless, striking, especially if we consider the common context of domestic music making to which both genres were relegated during a considerable period of the Classical era. In spite of sharing similar social functions and performance practices, the two types, in J. C. Bach, differ manifestly, and this fact demonstrates the composer's willingness to provide music that would accommodate the performing skills of more and less advanced players, thus associating some genres with specific proficiency levels.

The keyboard sonata, already at an early stage of its establishment as a major genre of the Classical period and in spite of its absence from the

public concert repertoire, seems to have admitted different levels of compositional approach. These approaches could be characterised, in the absence of more accurate designations, as 'serious' or 'light', but within a broader context of general 'lightness'. The implication is that, to use Leopold Mozart's expression, sonatas were viewed as 'trifles'. This common attitude would subsequently change at the end of the eighteenth century, but it evidently conditioned J. C. Bach's sonata output.

The fact that the sonata repertoire could encompass 'serious' and 'light' examples is derived from a novel approach to instrumental music, of which J. C. Bach, composing at the onset of the Classical period, must have been aware. In the Baroque era, vocal music was often viewed as the outstanding medium, and the absence of text in instrumental music was seen as a shortcoming, tolerated by some theorists and composers of the late Baroque, but also violently criticised by others. J. C. Bach must have come into contact with these conflicting theories, as German theorists were at the forefront of the debates involving these issues, and since his father's music clearly represents the view that sought the emancipation of the instrumental medium.

In the mid-eighteenth century, we witness important changes in established aesthetic concepts: from the conservatism of neo-classic theorists such as Batteux or Gottsched to an aesthetic approach closer to actual compositional trends in the writings of Sulzer or Koch. The *Affektlehren* theories that characterised Baroque writings and its very style were affected by the rise of the Classical style. Rosen mentions "a basic shift in musical aesthetics, away from the hallowed notion of music as the imitation of sentiment toward the conception of music as an independent system that conveyed its own significance in terms that were not properly translatable."[1] This shift caused a great deal of controversy, involving issues such as the relative worth of vocal or instrumental music, or the purpose of musical expression. The current changes in compositional styles were at times perfunctorily dismissed as eccentric or devious by some theorists.

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[1] Rosen, *Sonata Forms*, 11.

Quite often, these writings were pervaded by a great deal of conservatism and some of the reflection thus presented was overtly outdated by current practice.

The importance of the writings of Batteux and the French intellectual culture of the Enlightenment marked contemporary aesthetic theories not only in France, but in other countries as well. Batteux's affirmation that "all music must signify, must have a meaning,"[2] referring to the expression of human passions and the affinity between these and sound, can be found repeatedly in writings from the second half of the eighteenth century. In Britain, Avison, for instance, claims that "there are certain Sounds natural to Joy, others to Grief, or Despondency, others to Tenderness and Love; and by hearing *these*, we naturally sympathize with those who either *enjoy* or *suffer*. Thus Music, either by the Laws of *Air* and *Harmony*, or by any other Method of Association, bringing the Objects of our Passions before us (...) does naturally raise a Variety of Passions in the human Breast, similar to the Sounds which are expressed."[3] For Sulzer, "the true spirit of music" is "to express the sentiments of feeling, not to convey images of inanimate objects."[4] Koch stresses the importance of expressing a single feeling: he states that "the first and foremost characteristic of a composition is that it be the expression of a specific feeling."[5] He further criticises the simultaneous representation of several feelings and the consequent lack of unity: "as soon as we hear thoughts which do not have the most intimate connection with the feeling to be portrayed, which are not constituted so as to keep leading us back to the main ideas, the imagination strays to ideas alien to the existing feeling and the feeling itself, instead of being maintained in a pleasant way, either fades greatly or relapses quietly into its former slumber."[6] The Italianate taste, whose influence throughout Europe was notorious already at

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[2] Quoted in Bellamy Hosler, *Changing Aesthetic Views of Instrumental Music in 18th-Century Germany* (Essex: Bowker Publishing Company, 1981), 62.
[3] Charles Avison, *An Essay on Musical Expression* (London: C. Davis, 1752), 4.
[4] Quoted in Nancy Kovaleff Baker and Thomas Christensen, ed. and trans., *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch*, Cambridge Studies in Music Theory and Analysis, ed. Ian Bent, no. 7 (Cambridge: Cambridge University Press, 1995), 90.
[5] Quoted in Baker and Christensen, 202.
[6] Quoted in Baker and Christensen, 204.

the time of these writings, was in obvious conflict with such an opinion. The motivic nature of works such as J. C. Bach's keyboard sonatas did not produce unity of feeling, the *mimesis* of a particular emotion, but rather diversity and variety.

The idea of *mimesis* or imitation was closely associated with a moral view of the arts, which assumed that the artistic expression should lead to an uplifting of the senses in a moral and edified way. This moral approach to music is stressed in many theoretical writings, from Avison, who claimed that "the peculiar Quality of Music [was] to raise the *sociable and happy Passions*, and to *subdue* the *contrary ones*,"[7] to Sulzer. In the case of Sulzer, Thomas Christensen considers "his unshakable faith in the moral integrity of the unmediated emotional response (...) an unambiguous reflection of Pietistic ideals."[8] Sulzer's view of the passions still shares much of the neo-classic approach, which presented feelings in a rationalised way. A romanticised view of human feelings would be more evident in later writings and would approach the *Sturm und Drang* aesthetics rather than the rationalised and Cartesian definition of the passions, which condemned all excesses. The moral undertones that many theorists attributed to the musical artwork are evident in the very way they define music. For Koch, for instance, "music is a fine art which has the intention of awakening noble feelings in us."[9]

The discussion of music's moral merits was closely associated with the Cartesian principles, which viewed the appraisal of nature by the senses as mediated by reason. The importance of reason is stressed by many theorists: William Jones writes that "in the imitative Arts, there certainly is a *True Sublime*, which cannot vary as the humour of the world does, but is founded in Nature and Reason and has the sanction of experience."[10] Sulzer also echoes Descartes's principles when he states that "any work whose invention is not based upon ideas that are clear and distinct can never become perfect."[11]

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[7] Avison, 5.
[8] Baker and Christensen, 9.
[9] Quoted in Baker and Christensen, 144.
[10] William Jones, *A Treatise on the Art of Music* (Colchester: W. Keymer, 1784), iii.
[11] Quoted in Baker and Christensen, 59.

Sulzer was, nevertheless, one of the first theorists to attempt reconciliation between the neo-classic ideals and what Baker calls "the new sensualist epistemology,"[12] derived from Locke's writings. Theorists sought to explain how music's appeal to the senses could be justified within an aesthetic view of the arts that demanded clarity and a rational approach to the artwork. As Hosler points out, "it appears that what was perceived as cognitively clear was sensually, or aurally, boring; and what was sensually pleasant and stimulating was perceived as cognitively confusing."[13] Within the neo-classic framework, the direct appeal of music to the senses presented a theoretical problem with no obvious solution, not to mention its negative moral implications. These issues were gradually abandoned as new musical and aesthetic currents were introduced in the *Sturm und Drang* period. The theoretical appraisal of the artwork remained, until the end of the eighteenth century, an issue with multiple perspectives, including both the severe criticism and the acceptance (or tolerance) of the new musical styles, marked by the Italianate influence, and their aesthetic and moral implications. The moral implications of music perception and performance also remained a relevant social issue, considering the function and practice of music in the domestic context.

Music was often considered in the light of other art forms. Batteux and Sulzer, for instance, tried to study the arts in general and provide theoretical frameworks that could be applied to all art forms, including music as well. Comparisons with painting, drama, or poetry were quite common. Music's specificity was, however, acknowledged by theorists in general. Christensen notes that "Lessing admonished that not all arts were like painting; every art, every genre, had its own demands and limitations."[14] Nevertheless, as Peter Kivy points out, there was an "almost universal tendency since at least the eighteenth century to try to understand absolute music on a linguistic model

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[12] Baker and Christensen, 5.
[13] Hosler, 20.
[14] Baker and Christensen, 21.

of one kind or another."[15] Most often, music would be compared to poetry, and to specific poetic formats such as the ode.

The division of melodies into phrases was a feature that did not go unnoticed among theorists. Newman explains that "theorists like Kirnberger, Koch, Portmann, and Daube took increasing note of the analogy between phrase syntax and such relationships as the subject and predicate in rhetoric, a favorite musical example being the question-answer complementation of a pair of phrases ending in a half- and full-cadence."[16] The analogy between music and speech, and the subsequent attempt at applying to music the same rules that define oratory, was a remnant of a trend that can be traced to former periods, notably the Renaissance. The common characteristics were quite obvious, as Ratner points out: "to be persuasive, both linguistic and musical rhetoric had first to establish *coherence* and then promote *eloquence*."[17] The importance of rhetoric in the eighteenth century is stressed by Joel Lester: "in the eighteenth century, familiarity with classical rhetoric was as much a part of an educated-person's background as arithmetic is today."[18]

Mattheson was one of the authors who tried to apply rhetorical taxonomy to compositional processes. This trend was further developed in the writings of Sulzer and Koch, although applied in a less strict way, confirming John Irving's affirmation that "a rhetorically-inspired view of music, while unfamiliar today, was standard in the eighteenth century."[19] Whereas Mattheson was quite specific when applying rhetorical principles to musical contents, Sulzer, as Cristensen states, "appropriated from rhetoric not to parse art works into the *partes orationis* of Mattheson, but to divide the artistic process of creation into rhetorically inspired stages."[20] Sulzer's use of rhetoric was not quite as systematic as Mattheson's, and might reflect the

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[15] Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca: Cornell University Press, 1995), 284.
[16] Newman, 32.
[17] Ratner, 31.
[18] Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge, Mass.: Harvard University Press, 1992), 165.
[19] Irving, 106.
[20] Baker and Christensen, 18.

current growing estrangement of composers from strict rhetoric theories. Sulzer's ideas were further developed by Koch, who applied them specifically to musical composition. The attempt at applying rhetorical rules to instrumental music found, however, no detailed expression in the definition or description of sonata form. This format is mentioned in some writings, namely Sulzer's, but, as a rule, vaguely described. The variety found in the application of sonata form in musical works may be the reason for the predominance of "explanatory models" based on the "beginning—middle—ending conjunction,"[21] as pointed out by K. Agawu. The vagueness of contemporary writings on the sonata is consistent with a perception of the instrumental work as "a wordless oration," whose "form was viewed not so much as a harmonic or thematic plan but as an ordered succession of thoughts,"[22] as pointed out by Marc E. Bonds.

The combination of words and music provided theorists with yet another analogy between language and music. Within a framework of endorsement of the rational elements in the arts, the absence of text in instrumental music was perceived as a moral and aesthetical deviation from the clarity of perception. Vocal music presented an obvious connection between music and spoken or written expression. The possibility of combining the two showed, by itself, that common traits and a special affinity could be established between them. Avison wrote that "Music and Language, in many Respects, are nearly allied, but chiefly where the Passions are concerned: And from Observations of their similar Effects, it is easy to discern many strong Resemblances, Connections, and Dependencies, mutually subsisting and aiding each other among the Powers of Eloquence and Music."[23] The direct appeal of language to reason, as well as its functionality as literary material, led to a conviction among theorists of vocal music's superiority over instrumental music, in spite of the contemporary popularity of many genres of instrumental music. A general

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[21] Agawu, 56.
[22] Marc Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Cambridge: Harvard University Press, 1991), 53.
[23] Charles Avison, preface to *Twelve Concertos*, Op. 9 (London: R. Johnson for the author, 1766), 4.

disregard for instrumental music seems to have been shared by many theorists. In many cases, this ensued from a reaction to the new Italian style, endorsed by composers such as J. C. Bach, which they criticised as being confusing and incomprehensible. Some theorists expressed an adamant condemnation of instrumental music: Noël Antoine Pluche, for instance, defined non-vocal music (1746) as "a long series of sounds devoid of meaning, which is directly contrary to the very nature of music, which is to imitate, as do all the fine arts, the image and feeling that fill the mind."[24] As Hosler points out, "it was not only the lack of representative intent, but also the lack of a felt unity of content which rendered the new style particularly unintelligible and intellectually offensive. Its contrast simply seemed nonsensical."[25] This rejection of instrumental music was particularly evident among French authors and some more conservative German theorists. Gottsched wrote: "Music by itself is soulless and unintelligible when it doesn't cling to words, which must speak for it, so that one know what it means,"[26] but also in England William Jones condemned instrumental music, stating that "ever since Instrumental Music has been made independent of Vocal, we have been in danger of falling under the dominion of sound without sense."[27] Even the more moderate views of the role of instrumental music such as Sulzer's or Koch's rarely failed to assert the superiority of vocal music, in spite of their acceptance of instrumental music.

The combination of poetry and music was seen as the overall ideal solution. For Sulzer, "music achieves its fullest expression when united with poetry, when vocal and instrumental music are brought together."[28] Koch also considered that "both arts united bring about a higher degree of feeling and the subsequent pleasure which neither of these arts could arouse alone."[29]

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[24] Noël-Antoine Pluche, "The Spectacle of Nature," in Enrico Fubini, ed., *Music and Culture in Eighteenth-Century Europe: A Source Book*, trans. edited by Bonnie J. Blackburn (Chicago: Chicago University Press, 1994), 81.
[25] Hosler, 49.
[26] Quoted in Hosler, 116.
[27] Jones, iv.
[28] Quoted in Baker and Christensen, 95-96.
[29] Quoted in Baker and Christensen, 151.

German theorists, nonetheless, were more ready to accept instrumental music than French theorists. Batteux's disregard for instrumental music found its way into many theoretical writings, but was overcome by the German appeal for purely instrumental music. Hosler remarks that Mattheson allows "for a large admixture of musical craft, and at times interprets sheer effectiveness as an acceptable goal of musical 'expression'."[30] Anchored on German "traditional beliefs that music possessed an innate significance, that the 'art' or craft of music was of unquestionable worth, that there was a 'secret affinity' between the soul and music,"[31] German theorists adapted French neo-classical theories to the new compositional style. Thus, they allowed for the appeal of music for itself, and stressed the affinity between instrumental music and the feelings. German theorists tried to understand instrumental music on its own terms and Sulzer's attempt at applying rhetorical principles to music was part of an attempt at providing an aesthetic framework to musical production. The shift from considerations on the artwork to the processes underlying its production was important as it moved the focus from critical considerations on the relative worth of different art forms to the discussion of artistic production and reception. Sulzer recognised the intrinsic value of a work of art when stating that "there are works of art that have no other purpose than to be pleasing to the senses, and their entire value lies in form. Many short musical compositions like a sonata, a decorative vase, and many comparable such things are not made to engender a specific effect (...). Quite simply, they are works of taste only, needing no reflection and contemplation in their completion."[32]

The acceptance of instrumental music as a worthy type of musical production implied the application of the same theoretical principles that had been used for vocal music. Thus, "it was 'painting the passions' which came to be considered the primary and highest goal of instrumental music."[33] The

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[30] Hosler, 69.
[31] Hosler, xii.
[32] Quoted in Baker and Christensen, 70.
[33] Hosler, 45.

writings of British or Britain-based authors, perhaps influenced by a sensualist aesthetic derived from Locke's theories, revealed a more ready acceptance of instrumental music on its own terms. A. F. C. Kollmann suggests a number of different and acceptable functions for music: "music may be written either for the purpose of entertaining the hearer by the nature and modulation of the piece; or for practice and entertainment at once; or for giving a singer or player an opportunity to shew the power of his voice or instrument; or it may be calculated to express certain passions, actions, or other evolutions, which come within the limits of the musical picturesque."[34] The Rev. Trydell even states that "musical Sounds have the advantage over articulate ones, as they appear to be a kind of universal Language."[35] Some dissenting voices oppose these moderate views, such as William Jones who, as late as 1784, still considers that "no instrumental melodies can come up to those of the vocal kind, where the effect of the sounds upon the Ear is assisted by the sense of poetry working upon the mind."[36]

Remarks on the sonata, certainly one of the most representative genres of the time and one that was quite marked by the new Italian style, show a considerable variety of opinions as well. We find, as expected, an utter dismissal of the sonata as a minor and pernicious genre by authors such as Fontenelle in his famous interjection "Sonate, que me veux-tu?" or Gottsched, who described the sonata as "a labyrinth of tones, which sound neither happy nor sad, neither touching nor moving."[37] Other authors define the sonata as the most adequate genre to depict human passions within the various genres of instrumental music. Theorists often described affinities between the sonata and literary genres, such as Lacépède who compared "the three movements of a sonata or symphony to the 'noble' first act, 'more pathetic' second act, and 'more tumultuous' third act of a drama,"[38] while Christian Daniel Schubert associated it with language, defining the sonata as

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[34] Augustus Frederic Christopher Kollmann, *An Essay on Musical Harmony, According to the Nature of that Science and the Principles of the Greatest Musical Authors* (London: Dale, 1796), xvi.
[35] Rev. John Trydell, *Two Essays on the Theory and Practice of Music* (Dublin: Boulter Grierson, 1746), 98.
[36] Jones, 54.
[37] Quoted in Hosler, 116.
[38] Newman, 27.

"imitation of human conversation with dead instruments."[39] The sonata was seen as an adequate means to express human passions. Mattheson wrote that "in the variety and contrasts of a sonata a sad person will meet with something plaintive, a sensualist with something pretty, an angry person with something furious, and so on."[40] Sulzer placed it quite high in the rank of instrumental genres when he stated that "there is no form of instrumental music that is more capable of depicting wordless sentiments than the sonata."[41]

As the Classical style became more widespread, these issues were gradually confined to their purely speculative realm. The strong criticism implied in some writings coincided in time with the patent popularity of the genres that these writings criticised. As George Barth remarks, "even the late-eighteenth-century theorists who had made a point of emphasizing rhetorical principles in their treatises had done so in reaction to rhetoric's waning influence."[42] A rhetorical view of music was gradually abandoned and the concepts of feeling or passions acquired subjective traits, admitting diversity in their presentation.

Within this context of theoretical debate about instrumental music in general, and the sonata genre in particular, compositional practice was in effect left to its own devices. The fact that the sonata genre could accommodate, as mentioned above, both 'light' and 'serious' approaches is consistent with the diversity of the theoretical views, which conveyed appraisals of the genre as a low type of expression, or as an adequate vehicle for the expression of human passions. The sonata was thus a genre on the border between what would be then considered as an artwork or as a musical 'trifle'. The sonata was progressively being adopted as a representative type of artwork by composers and theorists alike, and this fact would coincide with its gradual appearance in the programmes of public concerts. Its presence among the preferred amusements of certain social

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[39] Quoted in Hosler, 10.
[40] Quoted in Hosler, 80.
[41] Quoted in Baker and Christensen, 103.
[42] Barth, 155.

groups, however, limited its modes of expression.

J. C. Bach would not live to witness the metamorphosis of the instrumental sonata into one of the most representative (if not the most representative) genres of the Classical style. His sonata sets were published at a time when this repertoire was not publicly performed, and the genre was viewed, particularly in England, as a pedagogical tool or as a source of light musical entertainment for the affluent classes. The cleavage between 'light' and 'serious' approaches to the sonata genre that characterises the Classical era is, nonetheless, present within J. C. Bach's own sonata production, as implied in the preceding chapters on the solo and the accompanied sets.

A direct comparison of Table 1 and Table 2 shows some aspects in which the accompanied and the solo sonatas differ. The absence of certain types of movement in a particular type of instrumental combination is, in particular, a relevant aspect. The inclusion of one fugal movement in the Op. 5 set (V / 6: 2), however, is not a consistent style trait within J. C. Bach's production, as the composition of this sonata most likely precedes the corpus chosen for this study. The choice of movements is otherwise markedly significant, namely the inclusion of simple ternary formats and the absence of variation sets in the accompanied sonatas.

The presence of simple ternary formats in the accompanied sonatas, not associated with a minuet designation, marks a stylistic distinction between solo and accompanied sets. Even allowing for the fact, mentioned earlier, that not all minuets are simple ternary formats, there are stylistic, formal and character similarities between the minuets and the simple ternary movements found in the accompanied sonatas. These types often share not only the format, but also the dance-like character, and a technically accessible text. Thus, not surprisingly, minuets and simple ternary formats are predominant in the accompanied sonatas, where they account for nearly one fifth of the total of movements, while in the solo sonatas we find only two examples (both minuets). There are also more rondos, in relation to the total number of movements, in the accompanied sonatas than in the solo sets. This feature is consistent with the apparent association between simpler,

lighter genres and the accompanied sonatas, since the rondo style adopted by J. C. Bach favours a short, technically accessible and formally conventional type of rondo.

The inclusion of variation sets in the solo sonatas is possibly related to performance issues, and is unlikely to present any formal implication. The variation medium is often associated with the display of compositional skill, and also functions as a vehicle for the display of the performer's technical abilities. In the case of J. C. Bach's variation sets, the conventionality that characterises them points to an attempt at providing an opportunity for the performer to show some technical proficiency (albeit at a modest, amateur level).

The fact that the solo sets were published before 1774, and therefore precede the last accompanied sets, explains why certain style characteristics are absent or less prevalent in the last sonatas. The motivic phrase structure of the earlier accompanied sonatas, for instance, is also predominant in the solo sets but, as pointed out earlier, J. C. Bach resorts to longer melodic units and contrasting themes in the mature accompanied works. This feature is clearly related to the evolution of the composer's style. The use of longer, contrasting phrase units in the late accompanied sonatas and the prevalence of short and varied motives in the solo sonatas are related to diachronic stylistic changes, reflecting not only the composer's evolution but also the adoption of a more melodious style, characteristic of the high Classical era.

The prevalence of sonata form in the solo sets is an evident feature: 20 of the 29 movements are cast in sonata form (binary or tripartite), while in the accompanied sets we find 28 sonata-form movements in addition to 24 non-sonata formats. Sonata form is thus more predominant in the solo sonatas. This can be explained partly by the inclusion of several three-movement sonatas in the solo sets, in which the second movement is also cast in sonata form. Nevertheless, we must take into account that in J. C. Bach's late accompanied sets there is a marked preference for sonata form in closing movements as well. Thus the predominance of sonata form in the solo sets could be explained, within the dichotomy of 'light' and 'serious'

sonata types, as being associated with the longer, more complex solo sonatas. This general observation is, however, not consistent with the predominance of sonata form in the Op. 18 set, which is generally characterised by a lighter approach, noticeable in the reduced length of the movements, in the relevance conferred to the keyboard part and in the technical simplicity of the violin/flute and keyboard parts. The regular adoption of sonata form, not only in the opening movements, but also in other movements, is, however, a trait of the high Classical style, and the presence of this format in lighter (and later) examples of the genre may only reflect the emergence of a stylistic tendency. Notwithstanding these particularities, there is an apparent general association between the solo medium and the predominance of sonata form.

An analysis of the types of sonata form used in the solo and accompanied sonatas can also be significant in the assessment of current formal options. There is a clear predominance of binary types in the accompanied sonatas, since less than one third of the movements are cast in tripartite format. In the solo sonatas we find eight tripartite designs and twelve binary sonatas, reflecting a near-equivalence of formal choices. These numbers question the common assumption that, at the time, the two formats were used indiscriminately, or viewed as equivalent options.

The absence of contemporary theoretical writings describing the different types of sonata form suggests that these two types may not have been perceived as distinct entities at the time. Bathia Churgin mentions the "usual Classic description," according to which "a movement in sonata form is bipartite, not tripartite, since it is the tonal plan, not the thematic sequence, that provides the primary level of organization."[43] Thematic approaches developed by nineteenth-century theorists introduced the concept of formal distinction between the two types, but a concrete difference between binary and tripartite formats can indeed be identified in works preceding this shift in analytical perspective. J. C. Bach never discarded the binary type, even in

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[43] Bathia Churgin, "Francesco Galeazzi's Description (1796) of Sonata Form," *Journal of the American Musicological Society* 21 (1968): 181.

later sets. We find a marked preference for the tripartite format in the Op. 18 set only. As Roe mentions, when comparing binary form with 'full-blown' sonata form, "it would be artificial to treat these two types as totally separate structures, for example by glibly labelling them respectively as 'sonata form' and 'rounded binary form'. Rather, they merely reflect the two characteristic methods of thematic articulation within fundamentally the same tonal shape."[44]

Nevertheless, in J. C. Bach's case, the diachronic style changes, which point to an increasing adoption of tripartite designs, do not provide a complete explanation for the different figures. There is a high number of tripartite formats in the late accompanied sonatas, but not in the accompanied sets published before 1774. This means that there is indeed a marked prevalence of the binary-sonata type in the accompanied sonatas when compared to the solo sonatas composed and published around the same time. In formal terms, the two types of sonata form may in reality have been perceived as equivalent, but their differentiated use by J. C. Bach suggests that at least this composer was aware of the dissimilarity and may have used it in order to stress contrasting types of approach. This fact may imply an association between the binary design and 'lighter' types of sonata, and between the tripartite design and more 'serious' examples of the genre. As mentioned earlier, Mozart's 1766 violin sonatas presented binary types only, and were followed by sonatas where tripartite form is predominant, corresponding to the evolution towards the chamber duo. Unfortunately, the fact that Mozart's solo sonata production began after 1766 does not allow us to compare formal differences in his keyboard solo and ensemble output. The only conclusion that can be drawn is that Mozart's formal preferences underwent a change. In the case of J. C. Bach's sonatas, we can infer from the data above that, at least until 1774, there was a close relation between the choice of particular sonata designs and the type of medium (accompanied or solo) employed.

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[44] Roe, "The Keyboard Music," 108.

The implication that binary designs could have been viewed as 'simpler' or 'lighter' from the mid-1760s to the mid-1770s in J. C. Bach's sonata output is certainly not derived from the possible influence of earlier formats. Binary designs are common in Baroque keyboard works, and they are not systematically associated with technically accessible repertoire or works of a lighter character. The keyboard works cast in binary form by composers such as J. S. Bach or Scarlatti could hardly be accused of lightness. Nevertheless, these are formats that differ substantially from the pre-Classical binary sonata.

J. C. Bach's preference for binary sonata in the accompanied sets may be partly related to the compositional scope intended for this type of work. As mentioned earlier, the accompanied sonatas are considerably shorter than the solo sonatas. The binary design may have proved to be more contained, inasmuch as material from the primary theme group is normally used at the beginning of the development section, and is not subsequently repeated. The tripartite design, on the other hand, demands the restatement of the opening material, and in some cases the material from the principal theme area is restated both at the beginning of the development and at the beginning of the recapitulation. In any case, tripartite designs present a considerable expansion of the sections that follow the exposition, when compared to corresponding sections in binary-form movements. In his accompanied sonatas, J. C. Bach opted in general for a short development in tripartite cases, whereas the same restriction is not prevalent in the solo sets.

This formal differentiation is a predominant trait among the specific features for each genre. Nevertheless, the prevalence of a type of sonata design in a particular genre, mentioned above, does not alter the design's characteristics when applied to an accompanied or solo movement. In fact, binary and tripartite designs, whether found in accompanied or solo sets, present similar formal characteristics, in spite of a reduced length of the material found in the accompanied examples. We find both types of format in each sonata genre, albeit in different proportions, presenting common characteristics such as multi-thematic secondary areas, motivic phrase

structure, and use of minor modes as pivot in development sections. In other words, the choice of a specific format may be associated with a particular instrumental combination, but its application is similar in accompanied and solo sonatas.

Similarly, many of the stylistic and instrumental characteristics mentioned earlier are in fact common to both types of sonata, inasmuch as they represent intrinsic marks of the composer's personal style. This observation could be extended to most prominent features, such as the alternation between duple and ternary division of the beat, often, in extended passages, associated with a formal function, or the emergence of an incipient topical structure. Among the shared features are also present characteristic left-hand accompanying patterns such as Alberti basses, broken-chord figuration or pedal points (often associated with *tremolo* patterns), as well as the employment of Lombardic-rhythm motives and extensive use of ornamentation (particularly prominent in earlier works, both accompanied and unaccompanied).

The use of improvised or improvisation-like passages at fermata signs is common to both genres, but applied in different ways. In the solo sonatas, the fermata passages are meant to be improvised by the performer, since the composer chose, in all instances, not to include any suggestion. According to contemporary practice, these fermata signs demand the inclusion of a short transitional improvised passage. Curiously, many similar passages in the accompanied sonatas are fully annotated by the composer. This fact clearly demonstrates that J. C. Bach had different types of performer in mind when composing accompanied or solo works. The improvisation of lead-in passages is totally left to the performer's initiative in the solo sonatas, which suggests a player with an adequate knowledge of performing conventions and the ability to apply them. On the contrary, the fact that similar passages, in the accompanied sonatas, include a suggestion provided by the composer, implies a performer of less developed proficiency. The composer's lead-in passages, as noted earlier, are short and technically accessible and, in some cases, could be expanded, since many fermatas are followed, and

sometimes preceded, by simple connecting motives. The placing of these fermatas differs in the accompanied and solo sets, and in later and early works. In the solo and the early accompanied sets, most fermatas are placed at the end of the development sections in sonata-form movements, connecting the development to the recapitulation. In later accompanied sonatas, this device is mainly used to provide lead-in passages between episode and refrain sections in rondo movements. All the rondos in the Op. 18 set, for instance, include several fermata markings. These markings are distinct from the fermata signs at the end of the refrain of XVIII / 2: 2 and XVIII / 4: 2, included as an alternative to the designation *Fine* (which indicates the end of the refrain, before proceeding to a different episode or concluding the movement), and not as a suggestion for an improvised passage at that specific point. The fermatas at the end of the episodes include short motives that could alone function as lead-in transitions to the refrain, or be expanded at will by the performer.

The use of an accompanying instrument introduces additional features that mark a further distinction between accompanied and solo sonatas. The accompanying instruments, on one hand, complement a simplified musical text, and, on the other hand, introduce specific elements of the chamber-music style. Frederick Moroni's description of the possible combinations in accompanied keyboard works lists essential and unessential textural relationships in a systematic manner.[45] The unessential textural types defined by Moroni display techniques often used by J. C. Bach in the accompanying parts, such as doubling at various intervals, underpinning, the use of pedal points or stationery harmony notes, or simply silence. All these features were earlier mentioned as being present, to some extent, in the accompanied sets. Underpinning, for instance, is often used as a rhythmic/melodic complement of melodic passages, while doubling is particularly used in phrase endings, with some prevalence in the earlier sonatas. Pedal points are a common accompanying device as well, but are mostly found in the keyboard rather than the accompanying parts, as a left-

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[45] Moroni, 34.

hand figuration. The essential textural relationships described by Moroni include dominant, equal, and independent subordinate lines. The Op. 2 sonatas present nearly equal keyboard and accompanying textures: as mentioned earlier, the extensive use of doubling leads to an undifferentiated prevalence of voices. Independent subordinate lines, described by Moroni as "underpinning independently," are predominant in the later works, such as the Op. 18 and 15 duos. Dominant lines in the accompanying parts, while rare, can also be found, particularly in sections where a specific keyboard theme is repeated by the accompanying instrument, or in the Op. 15 trios. This latter type of accompanying texture is, nevertheless, the least prevalent in J. C. Bach's accompanied-sonata production.

The fact that both essential and unessential accompanying textures can be found, to a lesser or greater extent, in all accompanied sonatas reveals an eclectic and varied approach to the genre. Defining specific types of texture as unessential, while analytically pertinent, is, however, inaccurate in terms of performance approach. Unessential and essential textures coexist in the context of the same sonata or even the same movement, and this alternation ultimately renders all accompanying material essential in performance. The accompanying parts are an indispensable element in these sonatas, and their exclusion from any performance would seriously compromise its effect. Contrarily to similar contemporary repertoire, which includes accompanying parts with an *ad libitum* indication, J. C. Bach's accompanying parts are organic to the work where they are inserted. This approach to the composition of accompanied works contrasts with repertoire such as Clementi's Sonata Op. 31, published in 1794, a new version of the solo sonata Op. 2, no. 4 (from 1779), to which a clearly unessential flute accompaniment is added.

The use of an additional instrument doubling the right-hand part could also provide a legato performance, which would introduce an element of articulation contrast with the keyboard. The articulation style used by keyboard players would not, in many instances, be the legato touch, in spite of Bernard Harrison's suggestion "that legato was the common touch in

certain regional styles in the second half of the eighteenth century (which may be associated, on the scant evidence available, with Italy and, not surprisingly perhaps, England, where an Italian influence might be expected)."[46]

The different types of texture in J. C. Bach's sonatas present several functions. The modest technical requirements of the accompanied sonatas were complemented by the presence of the accompanying part, which provided a fuller sonority and an additional melodic line. The rapidly decaying sound of contemporary harpsichords or pianofortes could be reinforced, and the individual notes of melodic passages prolonged, through the addition of one or more accompanying instruments. The additional melodic line(s) also allowed for a multi-voice effect, which can sometimes be found in the right-hand part of the solo sonatas in the form of double-note passages. This double-note effect in the treble register of the keyboard is not present, in general, in the accompanied sonatas, as it could create technical problems for the amateur player; but the accompanying line, together with the keyboard's right-hand part, provides a similar effect.

The manner in which the upper melodic lines are combined shows, in many cases, similarities to the treatment of the treble instruments in the Baroque trio sonata. The performance of trio sonatas on a keyboard instrument (playing the bass and one of the treble parts) and a single treble instrument was a common performance practice, dating to the Baroque era. We find examples of this practice in the works of the Bach family, namely in J. S. and C. P. E. Bach. J. S. Bach's flute sonatas with an *obbligato* keyboard part are in fact examples of trio sonatas performed on two instruments only, as is his G-major gamba sonata (BWV 1027), a duo version of an earlier sonata for two flutes and continuo. Some of C. P. E. Bach's trio sonatas, for instance, were also published as sonatas for a treble instrument (flute or violin) and *obbligato* keyboard. These sonatas differ substantially from J. C. Bach's accompanied sonatas, as the two treble parts are predominantly equal in importance, but some of the techniques used are also

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[46] Harrison, p. 48.

present in J. C. Bach's accompanied output. Among these, we find the alternation of motives between the two treble voices and parallel passages at the third, tenth or sixth. The points of imitation occasionally found in J. C. Bach's accompanied sonatas are also present in these duo versions of trio sonatas, where they are more developed and often display truly polyphonic characteristics.

The hybrid nature of the accompanied sonata is thus patent in its connections to the solo keyboard sonata and the Baroque trio sonata. The addition of accompanying parts and the relative importance of these parts were, as pointed out earlier, partly conditioned by the performer targeted. J. C. Bach's accompanied sonatas reflect the specificities of the British market, characterised by a thriving music-publishing business, combined with the existence of amateur players willing to buy and play the latest novelties within the chamber repertoire. The combination of these factors was unique, inasmuch as other music centres in the Continent did not share all these particular conditions. The earlier output of composers such as C. P. E. Bach or of later composers such as Mozart documents not only the existence of more accomplished performers and a different approach to ensemble genres, but also the type of chamber duo which would become the dominant choice in subsequent years.

The musical environment obviously conditioned the evolution of J. C. Bach's style. The standardisation connected with his later production may have been the result of his attempt to please potential buyers and performers; it may also explain, on the one hand, the absence of solo sets after 1774, and, on the other hand, the gap in quality between J. C. Bach and a number of contemporary works by Haydn and Mozart. The common association of J. C. Bach with the early days of the Classical style overlooks the fact that he was active as a composer at the same time that Haydn and Mozart were producing comparable works. Thus Op. 15 was published in 1778; in the same year Mozart composed his set of violin sonatas KV 301-306, fully mature works that feature regularly in today's concert programmes. Haydn's outstanding C minor solo sonata of 1771 (Hob. XVI: 20) precedes

the Op. 17 set by three years. In both cases, we are faced with seminal works in the output of the composers concerned, and in relation to them J. C. Bach is not a predecessor but a contemporary. It would be unwise to speculate on the degree to which London's musical milieu conditioned J. C. Bach's production and his development as a composer, but his life-long willingness to adhere to current and local trends makes it unlikely that he would have published works departing radically from the prevailing fashions.

CONCLUSION

The accompanied sonatas of J. C. Bach display features closely related to those of his solo keyboard works. The predominance of the keyboard part and the partially unessential nature of the accompanying material justify an appraisal of the accompanied repertoire as a subsidiary genre in the keyboard repertoire, rather than a particular type of duo combination. This inclusion in the keyboard genre is supported by the distinct nature of this repertoire, when compared to duo works of earlier and later periods, and by the fact that similar repertoire, composed around the same time as J. C. Bach's sonatas, sometimes carries *ad libitum* indications. The possibility of choosing different instruments for the accompanying parts, and the consequent neutrality in instrumental writing, contrasts also with the style of the harpsichord/pianoforte part, which documents the evolution of a typical keyboard idiom.

The general development of J. C. Bach's style is observed in these works, which cover a considerable span of time in the composer's production. This study focused on the works published after J. C. Bach's removal to London, since this change in the composer's life coincides with the establishment of his mature style, marked by the Italianate style. The works composed in this period follow, nevertheless, a path of transformation and evolution consistent with current compositional trends, and display features that point towards the emergence of the high Classical style.

The elements that characterise J. C. Bach's style are present in all the keyboard works to some degree. The preference for motivic phrase structures, for instance, is a general characteristic of all works reviewed in this study, equally observable in the accompanied and solo works. The tendency towards

longer motives and phrases is not connected with a specific genre, but arises as a consequence of a general shift in style in the composer's production. In spite of J. C. Bach's preference for motivic technique, he has often been associated with a melodic approach to composition, and credited with influencing the young Mozart in this respect. Bach's approach to thematic material, based on variety and multiplicity, may indeed have influenced Mozart into developing a style of composition based on those premises. Nevertheless, Mozart evolved beyond the restrictive scope of motivic structure *per se*, and systematised the use of melody in connection with the establishment of structural relationships at harmonic, functional and topical levels. In J. C. Bach, the marked motivic character of much of his keyboard music is not a trait subject to evolution and associated with earlier or less accomplished works, but constitutes rather a distinguishing attribute of his compositions.

J. C. Bach inherited from the Italianate style the motivic structure as well as some particular rhythmic features, such as the use of Lombardic rhythm. Bach also relied on specific rhythmic patterns, and used syncopation in a manner that foreshadows Mozart. The alternation between duple and triple division of the beat is perhaps the single rhythmic feature that encompasses the whole sonata production in a more systematic manner, and its use, in many instances, establishes structural relations within the context of a movement, connecting a particular beat division to a specific formal function.

The establishment of relationships between formal functions and certain types of melodic, rhythmic, figurative or topical features is otherwise not a prevalent characteristic of J. C. Bach's sonatas, which merely present hints of incipient topical functions. The permanence of particular Baroque traits, such as the use of sequences, the gigue- or toccata-like character of some movements, or the occasional use of figurative material in a Scarlattian manner, seem to be present in J. C. Bach's sonatas as a remnant of earlier style marks rather than actual topics.

The ensemble and solo keyboard sonatas present a number of common aspects regarding performance practice. J. C. Bach's pioneering endorsement of the pianoforte is reflected in his style of keyboard writing: both sonata genres display marks of the adoption of the new instrument, notably in the use of dynamic signs and particular left-hand accompanying figures, which were first used in harpsichord music, but came to be associated with pianoforte repertoire due to their efficiency on this instrument: broken-chord patterns, *tremoli* at various intervals, pedal points and Alberti basses. The violin-like right-hand part of the earlier sets gradually developed to include traits of genuine keyboard writing in his later works.

J. C. Bach's accompanied and solo sonatas shared similar audiences and performers. The particularities of the British musical life clearly conditioned the composition process itself, as J. C. Bach must have been aware of the fact that solo and accompanied keyboard works were not favoured concert items, as implied by their absence from concert programmes. The domestic context to which both genres were relegated explains some of the similarities pointed out in this study.

In spite of these conditioning elements, the dissimilarities are striking, and not solely related to the obvious presence of one or more additional parts in the accompanied sets. The solo sonatas are longer and technically more demanding, which implies performers of different ability within the same domestic context. The marked simplicity of the accompanied sonatas is counterbalanced to some extent by the accompanying part(s), which provide a fuller texture and reinforce certain motivic/melodic elements or important formal functions, such as cadences. The accompanied sonatas had also an important social function: their performance constituted an element of sanctioned interaction between male and female performers in the context of social gatherings, as the accompanying instruments and the pianoforte were conventionally associated with gentlemen and young ladies of affluent homes, respectively.

The use of the accompanying instruments in J. C. Bach's sonatas ranges from a near equivalence of the instruments involved (as in the case of the violin/flute and harpsichord parts in the Op. 2 set) to unessential motivic interventions in some sonatas of later sets. In general, the accompanied output follows the late-eighteenth century tendency towards unessential accompanying parts. This tendency is more noticeable in the repertoire published in Britain; the rise of the chamber duo occurred slightly earlier on the Continent, as documented by Mozart's violin sonatas. The different types of accompanying texture found in J. C. Bach follow the British trends, displaying an increased simplicity in most late sonatas. Nevertheless, J. C. Bach's accompanying parts are never dispensable: their classification as unessential relates solely to the predominance of the pianoforte part, as the performance of any accompanied sonata without the accompanying part(s) would deviate from the effect intended.

The implications arising from the performance practice of solo and accompanied works display some of the most obvious differences between the two genres. Both types may have been equally perceived, in the second half of the eighteenth century, as keyboard music (as Rosen writes), but, in fact, the accompanied sonata had, in all likelihood, a distinct origin, and its evolution towards the chamber duo suggests a different approach to the genre, particularly in the transition to the nineteenth century. In the case of J. C. Bach, an important distinction lies in the type of performer targeted: the difficulty of the solo sonatas implies a proficient performer, able to overcome technical problems and improvise lead-in passages. This fact may demonstrate that, in spite of the lower status conferred by many theorists on instrumental music in general, and the sonata in particular, the genre was unmistakably established as representative of the new style in the early days of the Classical era.

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variation sets) in the solo sonatas only. The evolution of the composer's style and the development of Classical traits explain the higher number of movements in tripartite sonata form or rondo form in later sets, but this is common to both accompanied and solo sonatas. The most remarkable disparity lies perhaps in the adoption of different sonata formats in the two genres up to 1774. Binary sonata form is predominant in the accompanied sonatas, whereas tripartite sonata movements prevail in the solo sonatas published before this date. This characteristic is remarkable, as eighteenth-century theoretical writings, while generally vague on the subject of the sonata, suggest that the two types were perceived as equivalent. The binary format may have been perceived as more compact and condensed by the composer, who favoured this formal design in accompanied sonatas up to 1774. Subsequent works display a preference for tripartite designs.

Curiously, the later accompanied sets, while displaying a more confident handling of melodic structures and a varied harmonic language, show also a tendency towards technical simplification and mainly unessential accompanying parts. J. C. Bach's mature accompanied works, in terms of instrumental balance and required level of technical proficiency, show more affinity with the unpretentious sonata repertoire composed for the amateur than with his own large-scale mature chamber music, which displays characteristics consistent with later style developments in the Classical era. The accompanied sonatas follow thus a path that came to a close with the waning of the Classical era, which witnessed the establishment of balanced chamber-music combinations. The predominance of balanced duo works and the changes in instrument building, in particular the alterations undergone by the pianoforte, sealed the fate of the accompanied sonata. Its absence from the current concert repertoire is not particularly noteworthy; in fact, the accompanied sonata never belonged to it.

J. C. Bach chose to address specific types of performer in the specific context of British musical life. His craftsmanship in dealing with this particular

social combination is undeniable, and is clearly reflected by the variety in his approach to the solo and accompanied medium. The simplicity and brevity of the accompanied sonatas contrast with the large-scale approach of the solo sonatas, but offer a complementary and invaluable perspective on the use of keyboard instruments in the second half of the eighteenth century.

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