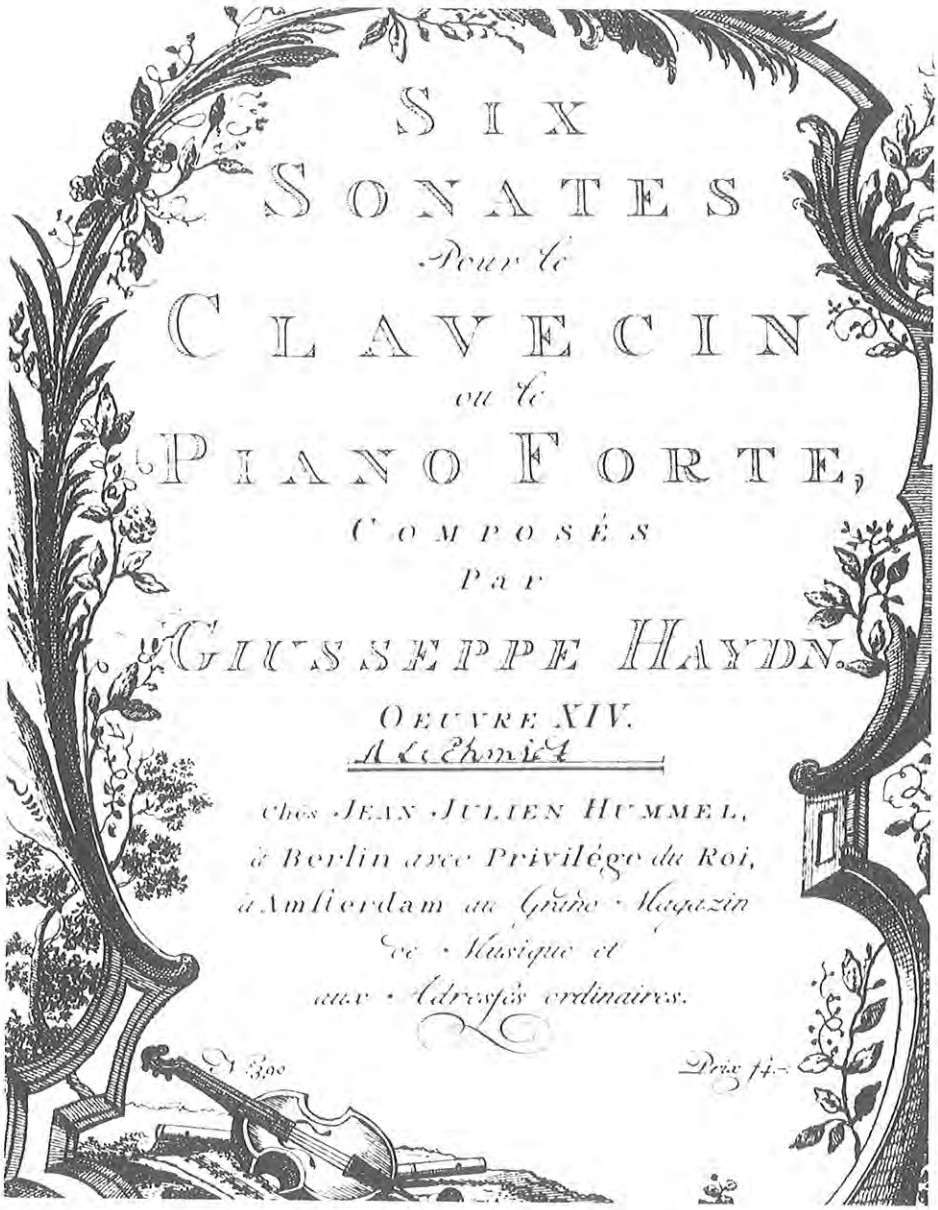
Lars Kristian Haugbro

Tempo Fluctuations in the Performance of Joseph Haydn's Keyboard Sonata in F Major, Hob. XVI:29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ou le
PIANO FORTE,
COMPOSÉS
Par
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OEUVRE XIV.
A Le Chmiet
Chez JEAN JULIEN HUMMEL,
à Berlin avec Privilége du Roi,
à Amsterdam au Grand Magazin
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Tempo Fluctuations in the Performance of Joseph Haydn's Keyboard Sonata in F Major, Hob. XVI: 29

A Dissertation

Presented to the Faculty of the Graduate School

of Cornell University

in Partial Fulfillment of the Requirements for the Degree of

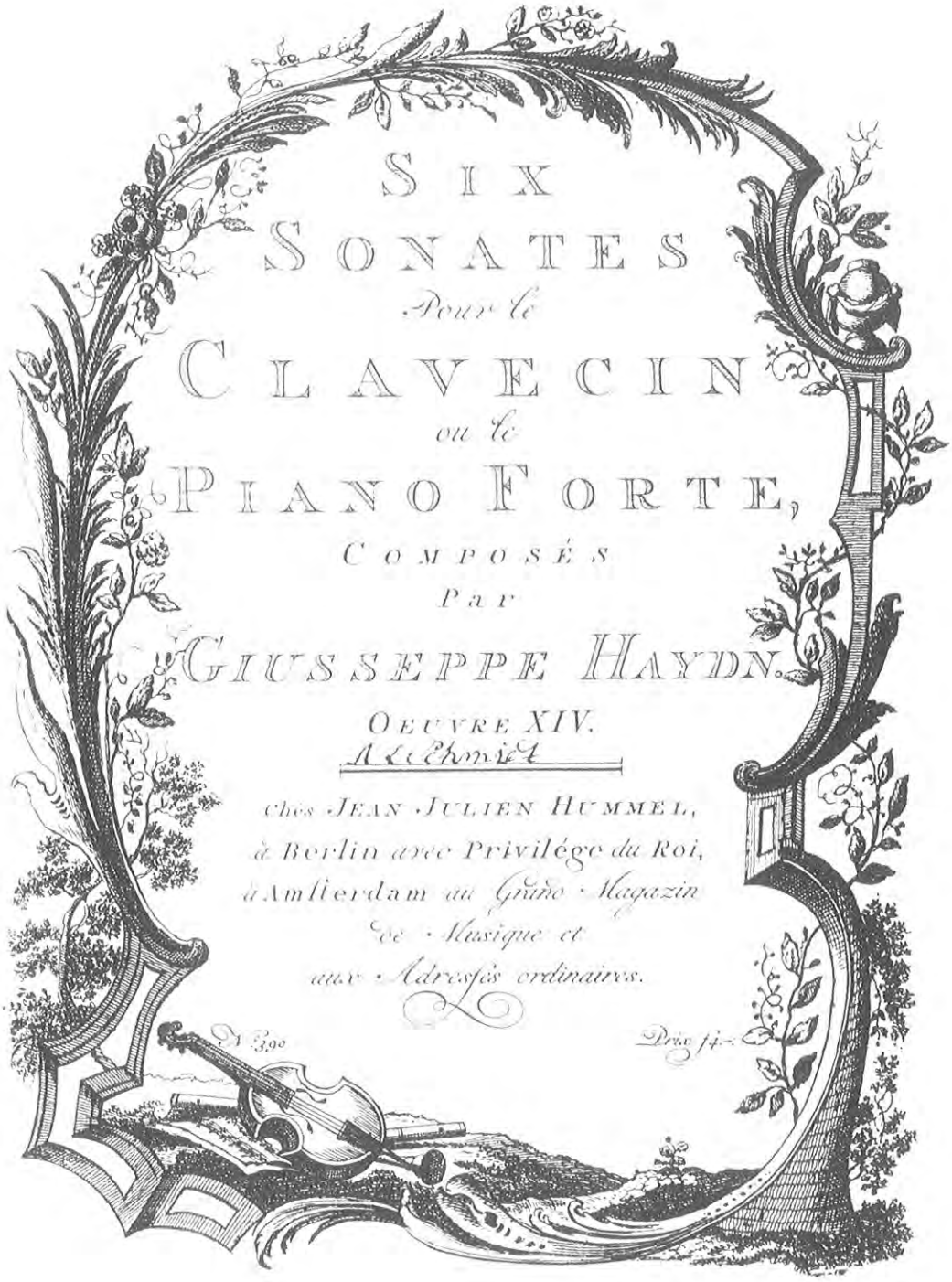
Doctor of Musical Arts

by

Lars Kristian Haugbro

January 2006

Til Eline, August 2005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Tempo Fluctuations in the Performance of Joseph Haydn´s Keyboard Sonata in F Major, Hob. XVI: 29

Lars Kristian Haugbro, D. M. A.
Cornell University 2006

We know from eighteenth-century sources on performance practice that tempo fluctuations in the shape of agogic rubato, contrametric rubato and sectional changes of tempo were used extensively by performers in the late eighteenth century. Tempo fluctuations based on the performance aesthetics of the late eighteenth-century, comprehensive knowledge of music, and "good taste" are recommended in famous treatises by: Carl Philipp Emanuel Bach, Leopold Mozart, Daniel Gottlob Türk, Johann Joachim Quantz, Friedrich Wilhelm Marpurg, and later Carl Czerny.

Today, recordings and live performances of the keyboard music of Joseph Haydn and his contemporaries seldom display any use of this expressive device, and there seems to be a lack of knowledge or understanding of how, and to what degree a performer might include it in his or her execution of music from the Classic era. This thesis investigates both what kind of tempo fluctuations were used, and how these were notated in the score, through study of musical rhetoric, topoi and analysis.

A case study of Joseph Haydn's Keyboard Sonata in F Major, Hob. XVI: 29 attempts to clarify the difference between what is conventionally thought of as written and unwritten expression markings. A close reading of the score confirms the notion

that it contains an abundance of information if the performer knows how to read the conventions of notation.

A survey of fourteen recordings confirms the initial notation that the majority of today's performers use a modicum of tempo fluctuations in the rendering of this music.

The thesis also speculates what possible reasons there might be for such a lack. Problems of centuries, the lack of knowledge of conventions of notation, the development of recording technology and changes in the aesthetics of live performance are all brought into the picture.

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Table of Contents

Acknowledgements 7

Table of Contents 9

List of Recordings of Hob. XVI: 29 13

Chapter 1: Introduction 15

Chapter 2: The Treatment of Conventions of Notation and Tempo Flexibility by Three Present-Day Scholars 21

- Conventions of Notation, 22
- Agogic- and Contrametric Rubato, 32

Chapter 3: The Connection Between Meter, Key and Character in Eighteenth-Century Treatises 37

- Meter and Character, 37
- Key and Character, 38

Chapter 4: Tempo and Tempo Flexibility in Eighteenth-Century Treatises 45

- Finding the Proper Tempo: Tempo and Character, 48
- Tempo Flexibility and the Fermata, 54
- Contrametric Rubato, 55
- Agogic Rubato, 59

Chapter 5: A Study of Haydn's Sonata in F Major, Hob. XVI: 29 69

- Introduction, 69
- Background, 69
- Instrument, 71

Chapter 6: Punctuation in Hob.XVI: 29 79

- The Double Bar and Cadences, 79
- The Thick Double Bar, 80
- The Thin Double Bar, 81
- The Short Breath, 85
- Rhetoric and the Short Breath, 91
- The Fermata, 92

Chapter 7: A Reading of the Third Movement: *Tempo di Menuet* 99

- The Formal Outline of the Third Movement, 101
- Heavy and Light Execution, 104
- The Trio and the Second Minuet, 107

Chapter 8: A Reading of the Second Movement: *Adagio* 113

- The Ratio of Rhythm, 119

Chapter 9: A Reading of the First Movement: *Moderato* 121

- Musical Rhetoric, 122
- Rhetorical Terms, 125
- Musical Topoi, Types and Styles, 131
- A Description of the First Movement, 134

Chapter 10: A Survey of Recordings 143

- Recordings on Period- and Modern Instruments, 144
- List of Recordings, 145
- Some general Observations, 146
- The Survey, 152
- Third Movement: *Tempo di Menuet*, 152
- The Trio and the Second Minuet, 156

- Second Movement: *Adagio*, 158
- Sectional Changes of Tempo, 161
- The Treatment of High and Long Notes, 164
- Contrametric Rubato, 164
- First Movement: *Moderato*, 165

Conclusions 169

Bibliography 175

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Batik, Roland.	*Franz Joseph Haydn, The Complete Piano Sonatas* Vol. 8, Tokyo: Camerata Tokyo Inc., 2000.
Buchbinder, Rudolf.	*Joseph Haydn Complete Piano Sonatas* Vol. III, Digitally remastered in 1997. GmbH: Teldec Classics International, 1975.
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Kojima, Yoshiko.	*Haydn Piano Sonatas* Disc 7, Leeuwarden, The Netherlands: Brilliant Classics 2000 (Fortepiano).
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Chapter one
Introduction

Most musicians today seem to agree on the importance of keeping a consistent tempo throughout a single movement or a piece of music from the Classic era, unless the composer writes rubato, accelerando or ritardando in the score. In our time, keeping a strict tempo throughout a piece or a movement appears to be one of the most prominent requisites for a proper performance of music from the latter half of the eighteenth century. A multitude of sources from that period seems to confirm this notion. In 1789 for example, Daniel Gottlob Türk wrote:

> Daß Sicherheit im Takte ebenfalls ein nöthiges Erforderniß zum guten Vortrag ist, wird ohnedies Jeder einsehen; ich habe daher auch hierbey nicht nöthig, mich auf Beweise einzulassen.[1]

> It goes without saying that solidity in tempo is likewise a necessary requisite for good execution so I have not felt impelled to furnish evidence for this.[2]

---

[1] Daniel Gottlob Türk, *Clavierschule oder Anweisung zum Clavierspielen für Lehrer und Lernende,* Facsimile of the 1st edition, 1789 (Kassel: Bärenreiter, 1997), 333-334.

[2] Türk, *School of Clavier Playing, or Instructions in Playing the Clavier for Teachers and Students,* Translation, Introduction & Notes by R. H. Haggh (Lincoln: University of Nebraska Press, 1982), 323.

The idea of a uniform tempo was obviously a prominent one because we find the same instructions in treatises by other famous tutors: Johann Joachim Quantz (1753), Carl Philipp Emanuel Bach (1753 & 1762), Leopold Mozart (1756), Friedrich Wilhelm Marpurg (1765), Heinrich Christoph Koch (1802), and Carl Czerny (1839).[3]
Bach, for instance, wrote in 1753 that:

> Wiewohl man, um nicht undeutlich zu werden, alle Pausen so wohl als Noten nach der Strenge der erwehlten Bewegung halten muß, ausgenommen in Fermaten und Cadenzen:[4]

> In order to avoid vagueness, rests as well as notes must be given their exact value according to the chosen tempo, except at *fermate* and cadences:[5]

but then he continues:

> So kann man doch ofters die schönsten Fehler wider den Takt mit Fleiß begehen.[6]

---

[3] Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen,* Facsimile of the 1st part, Berlin: 1753 and the 2nd part, Berlin: 1762 (Kassel: Bärenreiter, 1994); Carl Czerny, *Von dem Vortrage,* (1839) Third Part of *The Entire Theoretical-Practical Piano School* op. 500, Facsimile of the 2nd edition after a copy in Die Hochschule der Kunste, Berlin, Vienna: 1846 (Wiesbaden: Breitkopf & Härtel, 1991); Heinrich Cristoph Koch, *Musikalishes Lexicon,* Facsimile, Frankfurt am Main: 1802 (Hildesheim: G. Olms, 1964); Friedrich Wilhelm Marpurg, *Anleitung zum Clavierspielen,* Facsimile of the Berlin edition, 1755, Two Parts in one Volume (Hildesheim: G. Olms, 1970); Leopold Mozart, *Versuch einer gründlichen Violinschule,* Facsimile of the edition published by the author, Augsburg, 1756 (Frankfurt am Main: Grahl, 1956); Daniel Gottlob Türk, *Clavierschule oder Anweisung zum Clavierspielen für Lehrer und Lernende,* Facsimile of the 1st edition, 1789 (Kassel: Bärenreiter, 1997); Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen.* Facsimile of the Berlin edition, 1752 (Kassel: Bärenreiter, 1983).

[4] Bach, *Versuch,* 120.

[5] Bach, *Essay,* 150.

[6] Bach, *Versuch,* 120.

> Yet certain purposeful violations of the beat are often exceptionally beautiful.[7]

In addition, Türk also wrote the following:

> Eine zärtlich rührende Stelle zwischen zwey lebhaften, feurigen Gedanken, (wie im ersten Theile meiener leichten Klaviersonaten S.10.11.25 ff.) kann etwas zögernd ausgeführt werden; nur nimmt man in diesem Falle die Bewegung nicht nach und nach, sondern sogleich ein wenig (aber nur ein wenig) langsamer. Besonders ereignet sich eine schickliche Gelegenheit zum Zögern in Tonstücken, worin zwey Charaktere von entgegen gesetzter Art dargestellt werden.[8]

> A tenderly moving passage between two lively and fiery thoughts (as in the first part of my easy clavichord sonatas, pp. 10, 11,25 ff.) can be executed in a somewhat hesitating manner; but in this case, the tempo is not taken gradually slower, but immediately a little slower (however, only a little). Compositions in which two characters of opposite types are represented, especially provide a suitable opportunity for a (gradual) (Par. mine) slowing of the tempo.[9]

In other words, both Bach and Türk allow for the possibility of, or even encourage, tempo fluctuations in certain contexts.

The question of tempo fluctuations in performance of piano music from the Classic era has been addressed a multitude of times, both in eighteenth-century literature and in recent studies on performance practice.[10] Some of the most significant

---

[7] Bach, *Essay*, 150.

[8] Türk, *Clavierschule*, 372.

[9] Türk, *School of Clavier Playing*, 360-361.

[10] See: George Barth, *The Pianist as Orator* (Ithaca: Cornell University Press, 1992); Tom Beghin, *Forkel and Haydn*, DMA dissertation (Ithaca: Cornell University, 1996); Clive Brown, *Classical & Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1997); Leonard G. Ratner, *Classic music: Expression, Form, and Style* (New York: Schirmer Books, 1980); Sandra Rosenblum, *Performance Practices in Classic*

writers of the eighteenth- and early nineteenth centuries treated this issue both in connection with conventions of notation and when they addressed other performance issues. They state very clearly that character and tempo are connected in such a way that the performer might find the correct tempo through a study of the character, and vice versa. Czerny writes on the link between character and tempo in his book *Von dem Vortrage:*

> Die zuverlässigste Idee zur sicheren Auffindung des wahren Tempo kann gefunden werden 1tens aus dem Charakter des Tonstücks; 2tens aus der Zahl und dem Notenwerthe der geschwindigsten Noten, welche in einem Takte vorkommen.[11]
>
> The most reliable notion of the proper tempo can be found, firstly through the character of the piece, secondly by the note value of the fastest notes that occur in a bar. (Transl. mine)

Moreover, Türk states that the connection between character and tempo is so close that if one changes, so must the other:

> In Tonstücken, deren Charakter Heftigkeit, Zorn, Wuth, Raserey u. dgl. ist, kann man die stärksten Stellen etwas beschleunigt (*accelerando*) vortragen. Auch einzelne Gedanken, welche verstärkt (gemeinlich höher) wiederholt werden, erforderen gewissermaßen, daß man sie auch in Ansehung der Geschwindigkeit zunehmen lasse. Wenn zuweilen sanfte Empfindungen durch eine lebhafte Stelle unterbrochen werden, so kann man die letztere etwas eilend spielen. Auch bey einem Gedanken, durch welchen unerwartet ein heftiger Affekt erregt werden soll, findet das Eilen statt.[12]

Piano Music: Their Principles and Applications (Bloomington: Indiana University Press, 1991); Elaine Sisman, *Haydn and the Classical Variation* (Cambridge: Harvard University Press, 1993).

[11] Czerny, *Von dem Vortrage*, 50.

[12] Türk, *Clavierschule*, 371.

> In compositions whose character is vehemence, anger, rage, fury, and the like, the most forceful passages can be played with somewhat hastened (*accelerando*) motion. Also, certain thoughts which are repeated in a more intensified manner (generally higher) require that the speed be increased to some extent. Sometimes, when gentle feelings are interrupted by a lively passage, the latter can be played somewhat more rapidly. A hastening of the tempo may also take place in a passage where a vehement affect is unexpectedly to be aroused. [13]

Knowing how vital the appropriate tempo and tempo fluctuations were to composers and performers of the second half of the eighteenth century, it is astonishing how little this prominent means of expression has seemed to influence most performers over the last forty years. This fact is easily established by listening to recordings and live performances alike. From the late eighteenth-century composers' point of view, contrasts of musical material and musical character were fundamental musical building blocks. Thus, it seems puzzling that one would try to express the entire emotional content of a piece or a movement in a single tempo.

My main concern in this thesis is how the visual representation, i.e. the notation of tempo fluctuations works. How might a possible fluctuation of tempo wished for by Haydn be reflected in the score of Hob. XVI: 29? In chapters seven through nine, I will offer a reading of Haydn's Sonata in F Major, Hob. XVI: 29 with regard to tempo flexibility, using musical analysis, -rhetoric, and -topoi as tools for my investigation. I will first, however, look into writings of both present-day- and eighteenth-century scholars on the subject of tempo flexibility, and in addition to this, discuss what it is to be able to read a convention of notation.

In the conclusion I would also like to speculate why it is that tempo fluctuation seems to be the least likely means of expression for the majority of performers of the last five decades, in spite of the fact that it was one of the most important tools for the

[13] Türk, *School of Clavier Playing*, 360.

late eighteenth- and early nineteenth-century composer and performer. Could it be that what we are looking at is more a question of communication between composer and performer over a time span of two centuries, than a mere notational problem?

Chapter two
The Treatment of Conventions of Notation and Tempo by three Present-Day Scholars

Numerous present-day scholars have used primary sources exhaustively to cast light upon every aspect of eighteenth-century performance. Comprehensive treatment is given to tempo in general and tempo flexibility in particular, leaving seemingly little to be added. Yet there remains confusion regarding some of the most important aspects of this topic.

Toward the end of the chapter on tempo flexibility in *Performance Practice in Classic Piano Music*, Sandra Rosenblum casually refers to what she calls "the written and unwritten means of expression."[14] In Rosenblum's comprehensive presentation of tempo and tempo flexibility, written means of expression presumably refer to expressive marks like ritardando, accelerando, tenuto, calando, fermata, etc. whereas unwritten means refer to "the notes themselves," or rather: the conventions of notation. This appears to be a contradiction in terms if we assume that a performer is fully capable of reading music based on the conventions of notation.

[14] Rosenblum, *Performance Practices in Classic Piano Music*, 383.

Conventions of Notation

Because Rosenblum's investigations tell us precisely how to understand the conventions of eighteenth-century notation, the distinction between written and unwritten suggests a fundamental misunderstanding about what it is to be able to read any notation. To make a distinction between what is written and what is unwritten in the score only obscures the fact that the expression, if we understand it correctly, is inherent in the notation itself, and does not require further reinforcement. What I mean to suggest is that all the information the performer needs may actually be present in the notation if only the performer knows how to decipher it. One example is the convention that tells us to begin a sonata movement forte if no expression or dynamic marking is present. Rather than thinking of this as an absent expression mark, the lack of the notated *f* can be understood as a meaningful indication on the part of the composer. Another example is an appoggiatura and a resolution without a slur joining the two notes. The harmonic progression itself tells us to accent the first note and to play the resolution lightly; a two-note slur does not say anything more, or different, it merely reinforces what is already stated to give the uninformed performer a clue to execution. While the composer has not physically written the *f* or the slur, the fact remains that, it is not a question of being unwritten, but simply a different way of writing a message to the performer/reader. The open space is as visible to the performer as any forte-sign. The general misunderstanding seems to be that the notes themselves are not able to convey anything except rhythm and pitch, but a performer who knows the basics of harmonic progression and the construction of themes in music of the late eighteenth century will, for instance, be able to tell where the emphasis of a phrase should be.

Eighteenth-century tutors all give us information on how to read the notational conventions, and their motivation was of course that many performers simply did not possess sufficient knowledge of how to read music. Based on this one might argue that

we will always need additional knowledge, and that there is such a thing as an unwritten expression mark, but in my opinion this misses the point altogether. The same issue is present in languages. Without any knowledge of Italian, one might need a translation, which indeed is additional information, but the original text is still sufficient to anybody who knows the language. Different degrees of knowledge of the language also imply different levels of understanding and interpretation. One might cite a multitude of examples like this. The rather philosophical question: "What is on the page?" might be answered as simply as: "All you need to give a proper rendering of the music as long as you know how to read the score, i.e. the conventions of notation."

Bach addresses the matter of notational conventions very clearly. He too discusses what is notated and what is not, but he makes a point that what the composer has not written, is still there:

> Es ist wohl selten möglich, ein Stück bey dem ersten Anblick sogleich nach seinem wahren Inhalt und Affeckt weg zu spielen. In den geübtesten Orchestern wird ja oft über einige den Noten nach sehr leichte Sachen mehr als eine Probe angestellet.[15]

> Of course it is only rarely possible to reveal the true content and affect of a piece on its first reading. Even the most practiced orchestra often requires more than one rehearsal of certain pieces which, to judge from the notes, are very easy.[16]

A few pages later he continues:

> Die Lebhaftigkeit des Allegro wird gemeiniglich in gestossenen Noten und das Zärtliche des Adagio in getragenen und geschleiften Noten

[15] Bach, *Versuch*, 115-116.

[16] Bach, *Essay*, 147.

> vorgestellet. Man hat also beym Vortrage darauf zu sehen, daß diese Art und Eigenschaft des Allegro und Adagio in Obacht genommen werde, wenn auch dieses bey den Stücken nicht angedeutet ist, und der Spieler noch nicht hinlängliche Einsichten in den Affeckt eiens Stückes hat.[17]

> In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes. The performer must keep in mind that these characteristic features of allegros and adagios are to be given consideration even when a composition is not so marked, as well as when the performer has not yet gained an adequate understanding of the affect of a work.[18]

Bach seems to be suggesting that the score is often somewhat opaque- i.e. it does not yield its secrets immediately, but rather requires time before the performer fully understands its "language." In my opinion, the question of the written/unwritten distinction needs to be dismissed, but that does not imply there are no questions regarding interpretation of the text. Even if the performer does know how to read the notational conventions, the notation is still complex and not entirely obvious at first glance. The problem is compounded at a distance of two and a half centuries.

Joseph Haydn, who knew Bach's treatise, seems to have recognized a certain inability of performers in his own time to decipher his notation. In a letter to Artaria on July 20th, 1781, Haydn expresses doubt that anyone would be able to execute his first *12 Lieder für das Clavier* correctly until they had heard his own rendering of the songs.

> Besonders aber bitte ich Euer Hochedlen, diese Lieder niemanden zuvor abschreiben oder singen oder gar aus Absicht verhunzen zu lassen, indem ich selbst nach deren Verfertigung, die selben in den critischen Häusern absingen werde: durch die Gegenwart und den wahren Vortrag muß der Meister sein Recht behaupten, es sind nur Lieder, aber keine

[17] Bach, *Versuch*, 118.

[18] Bach, *Essay*, 149.

> Hofmannsche Gassenlieder, wo weder Idee noch Ausdruck und noch viel weniger Gesang herrschet.[19]

> I pray you especially, good Sir, not to let anyone copy, sing, or in any way alter these Lieder before publication, because when they are ready, I shall sing them myself in the critical houses. By his presence and through the proper execution, the master must maintain his rights: these are only songs, but they are not the street songs of Hofmann, wherein neither ideas, expression nor, much less, melody appear.[20]

Once published, Haydn as the composer would be removed several steps from the immediate connection to the performer. He would lose the kind of control over the performance that he was used to at Esterháza. If we take a closer look at Haydn's "problem," it seems less of a notational, and more of a communicational nature. But, then again, what is notation other than one kind of communication between composer and the public?

In *Classical and Romantic Performance Practice 1750-1900*, Clive Brown, concerning tempo flexibility, appears to stumble on the distinction between written and unwritten:

> During the eighteenth century and the early part of the nineteenth century the opinion of the majority of eminent authorities was in favor of a restrained, even extremely restrained employment of tempo flexibility where it was not marked by the composer (except in certain specific types of piece such as fantasias or recitative)...[21]

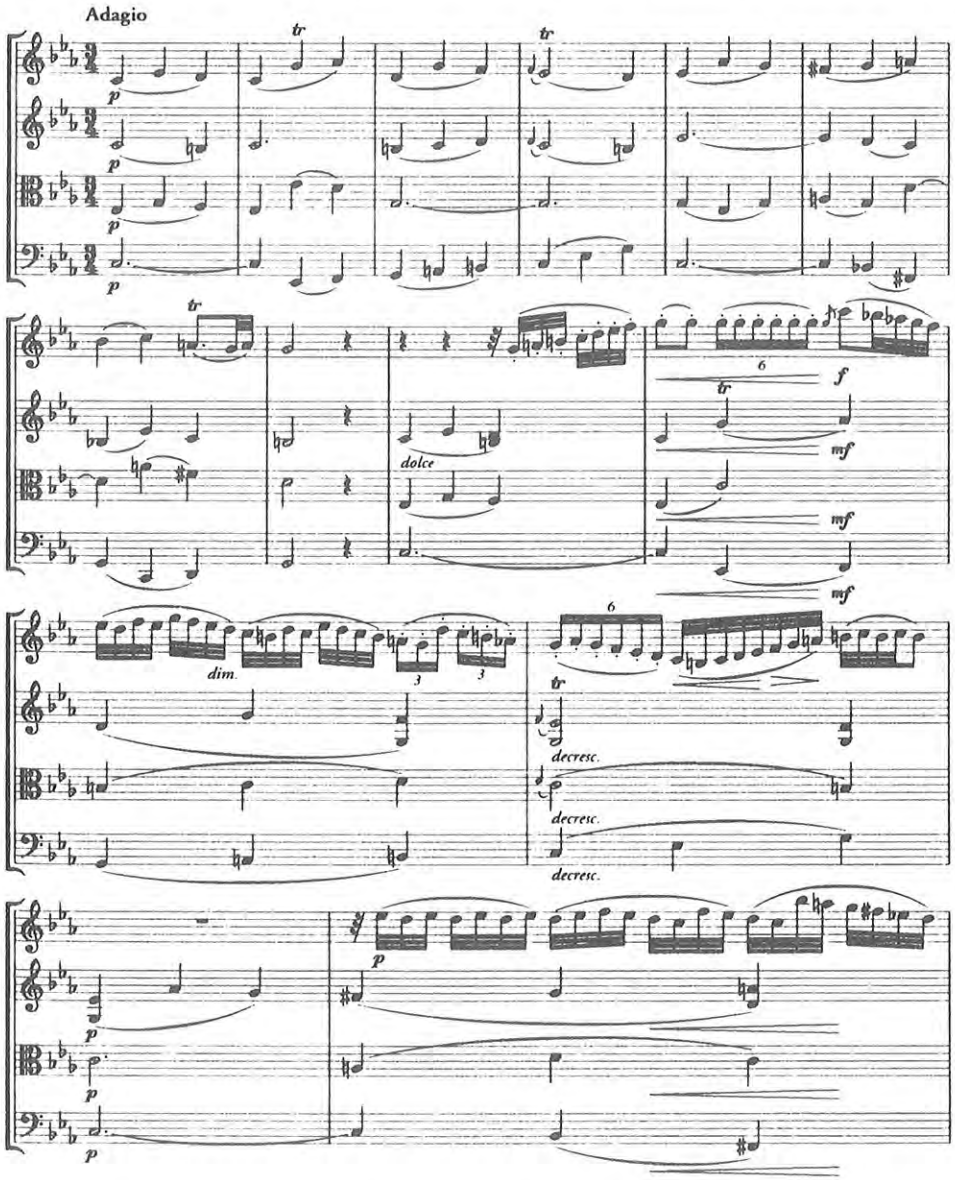
---

[19] Joseph Haydn, *Gesammelte Briefe und Aufzeichnungen* (Kassel: Bärenreiter, 1965), 101.

[20] H.C. Robbins-Landon (ed.), *The Collected Correspondence and London Notebooks of Joseph Haydn* (London: Barrie and Rockliff, 1959), 30-31.

[21] Clive Brown, *Classical & Romantic Performing Practice 1750-1900*, with a foreword by Sir Roger Norrington (Oxford: Oxford University Press, 1999), 375.

In the chapter on "Tempo Modification" Brown presents numerous citations and references to both eighteenth- and nineteenth-century authorities on the subject of tempo modifications. Brown also gives examples on how Haydn, Türk, Beethoven, Mozart and Chopin notated certain kinds of tempo flexibility. These, however, are mostly examples where long strains of short note values command a freer treatment of either the basic beat, as in agogic rubato, or against a steady bass line/accompaniment, as in contrametric rubato. In example 1, the elaborate figurations in the first violin beginning at m. 2, seem to infer (according to Brown) a free treatment, over the steady pulse maintained in the lower voices. [See Example 1]



Example 1. Haydn, String quartet op. 54/2/ii. From Brown, 401.

Brown neither discusses what role notational conventions might have had, nor touches upon musical rhetoric or musical topoi in his discussion of tempo flexibility. This means that Brown leaves out a highly important aspect of the conventions of notation. The use of musical rhetoric and -topoi are both grounded in the performer's ability to read expression and content from "the notes themselves," i.e. pitch and rhythm. The composer might employ additional expression marks to make a certain

rhetorical device more visible to the untrained eye, but it is not necessary to add expression marks in order that the performer or listener will be able to detect a rhetorical device in the score. We will see this quite clearly in the reading of Haydn's sonata Hob XVI: 29. In his discussion of tempo flexibility, Brown seems more occupied with eighteenth-century musical criticism than with the actual score.

Even in Leonard G. Ratner's brilliant book on eighteenth-century music, *Classic Music: Expression, Form, and Style,* we encounter the same division between what is written and what is not written in the score.[22] In the chapter on "Performance," which follows ten chapters of investigation into musical topoi and almost every aspect of musical rhetoric, i.e. with an abundance of information on how to give a proper rendering of a work independent from added expression marks, Ratner writes:

> From the notation we have clear indications of expressive stances through specific signs for key, meter, melodic shape, and texture. Yet the finishing touches which put the polish on expression by means of nuances are largely lacking in the notation of classic music. Apart from general tempo marks and a few phrasing signs, we have little to signify *how* the music was interpreted.[23]

Ratner shows the reader how to detect the most subtle messages and nuances, using tools such as musical rhetoric and -topoi in addition to other features of notational conventions, and still he insists that what he is now going to teach us is not notated in the score. Knowledge of musical notation has several layers. To a person who does not know that one is supposed to accent a high, relatively long and dissonant note, a *sfz* might be needed to get things right. Then again, what about a performer who does not know what *sfz* means? Is the accent still unwritten, or is it this time a lack of knowledge

[22] New York; Schirmer Books, 1980.

[23] Ratner, *Classic Music: Expression, Form, and Style,* 181.

on the performer's side, and not an unwritten expression mark? In my view the average performer often seems to read the eighteenth-century score based on later notational conventions. If one expects to find the same amount of expression marks in a score by Haydn as in one by Chopin, one might find the scarcity of expression marks as a sign that something is not written in the score. In other words, it is in retrospect we find that there are unwritten expression marks.

One might get the impression that as long as we keep insisting that the late eighteenth-century musical text is less complete without added expression marks, we will continue to make the same mistakes in our readings of this music.[24] The late eighteenth-century composer wrote in a musical language that was perhaps the closest we will ever come to the equivalent of Esperanto. Both before and after the age of Haydn, Mozart and Beethoven, musical language had been and was to become much more closely tied to distinctions in national and regional styles, and the individuality of each composer. As stated above, there seems to be a confusion with respect to two aspects of reading music: "What is on the page," and: "What is conventions of notation?" The two questions are naturally intertwined. The first question appears in some respects to be both of a psychological and a philosophical nature. The philosophical question might be something like: "How is it at all possible to convey a sounding musical statement based on a written medium?" The psychological aspect is tied to the fact that even people with the same good eyesight and sufficient knowledge of a language might read different kinds of expressions into the same phrase, based on their personal background. The second question: "What is a convention of notation?" is probably more about knowledge. When you show the same page of a score to two different performers you will most likely get two different answers to your question

[24] For a more in depth discussion of this see: John Butt, *Playing with History* (Cambridge: Cambridge University Press, 2002), 98.

about how to properly realize what is on the page. These answers are obviously based on what kind, and how much knowledge the two readers have of the period, the style, the composer, the genre of the music, music theory, performance practice, etc. And Mozart indeed reminds us that it is the player's responsibility to know how to read music:

> Aus diesem fliesset: daß man die vorgeschriebenen Piano und Forte aufs genaueste beobachten, und nicht immer in einem Tone fortleyren muß. Ja man muß das Schwache mit dem Starken, ohne Vorschrift, auch meistens selbst abzuwechseln und jedes am rechten Orte anzubringen wissen: denn dieß heißt nach dem bekannten Mahlerspruche, Licht und Schatten. Die durch # und n (natural) erhöheten Noten soll man allemal etwas stärker anspielen, in der Folge der melodie aber im Tone wieder abnehmen. (Par. mine)[25]

> From this follows that the prescribed *piano* and *forte* must be observed most exactly. And that one must not go on playing always in one tone like a hurdy-gurdy. Yea, one must know how to change from *piano* to *forte* without directions and of one's own accord, each at the right time; for this means, in the well known phraseology of the painters, Light and Shade. The notes raised by a # and natural should always be played rather more strongly, the tone then diminishing again during the course of the melody.[26]

Mozart adds to this that:

> ...mit einem Worte, alles was immer zum schmackhaften Vortrage eines Stückes gehöret, auf eine gewisse gute Art bringen und vortragen, die man nicht anders, als mit gesunder Beurtheilungskraft durch eine lange Erfahrniß erlernet.[27]

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[25] Mozart, *Versuch einer gründlichen Violinschule*, 256.

[26] Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 218.

[27] Mozart, *Versuch einer gründlichen Violinschule*, 256.

> ...in a word, whatever belongs to a tasteful performance of a piece; which can only be learnt from sound judgement and long experience.[28]

Thus, to be able to read music properly one must gain experience by playing, listening to other performers, and observing the rules of the theorists. Mozart sets high standards for even the "ordinary" orchestral violinist. A good performer is supposed to know the rules of composition and will therefore be able to realize the score.

> ...ein guter Orchestergeiger aber muß viele Einsicht in die ganze Musik, in die Setzkunst und in die Verschiedenheit der Charakters...[29]

> ...but a good orchestral violinist must have great insight into the whole art of musical composition and into the difference of the characteristics...[30]

From a theoretical point of view, visual representations of sound, however, will always be inadequate, many will agree even impossible. Philosophically one may ask: "Where does a work of music exist in the first place; in the composer's head, in the notation, in the mind of the performer or in that of the listener?" I will not attempt, at this point, to discuss this further. We have to deal with more practical matters, such as: why it is that present-day performers do not normally use tempo flexibility when we know that this was both intended by eighteenth-century composers, and that it was a crucial element of late eighteenth-century performance practice. In the following we will look into the two main categories of tempo flexibility; agogic-, and contrametric rubato, and where we encounter them in the eighteenth-century treatises.

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[28] Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 216.

[29] Mozart, *Versuch einer gründlichen Violinschule*, 254.

[30] Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 217.

Agogic- and Contrametric Rubato

Already in 1723 Pier Francesco Tosi described tempo rubato[31]:

> Chi non fa rubare il Tempo cantando, non fa comporre, ne accompagnarsi, e resta privo del miglior gusto, e della maggiore intelligenza. Il rubamento di Tempo nel patetico e un glorioso latrocinio di chi canta meglio degli altri, purcne l'intendimento, e l'ingegno ne facciano una bella restituzione.[32]

> Whoever does not know how to steal the Time in Singing knows not how to Compose, nor to accompany himself, and is destitute of the best Taste and greatest knowledge. The stealing of Time, in the *Pathetick*, is an honorable Theft in one that sings better than others, provided he makes a Restitution with Ingenuity.[33]

Contrametric rubato refers to cases where in keyboard music the left hand is played in a steady beat and the right hand in a more freely, shifting one. In chamber music the accompanist would keep strict time and the soloist use a certain amount of freedom. The term agogic rubato was introduced by Hugo Riemann in the late nineteenth century to designate small deviations from strict tempo as an expressive means,[34] and

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[31] The terms tempo rubato and agogic rubato are referring to the same phenomenon.

[32] Piero Francesco Tosi, *Opinioni, de cantori antichi, e moderni o sieno Osservazioni Sopra il canto figurato*, Facsimile of the edition issued by della Volpe, Bologna: 1723 (New York: Broude Brothers, 1968), 99.

[33] Tosi, *Observations on the florid song*, translated by Mr. Galliard, and published in London by J. Wilcox, 1742. Reprint from the second edition, 1743 (London: Reeves, 1967), 156.

[34] "Dieser Terminus wurde durch H. Riemann in die Musikbetrachtung eingeführt zur Bezeichnung der kleineren und größeren Temposchwankungen, die der musikalische Vortrag zur Erreichung eines lebendigen Ausdrucks verlangt; vgl. auch rubato und Tempo rubato." Erpf, Hermann: "Agogik," in *Musik in Geschichte und Gegenwart*, vol. 1, 156. See also: H. Riemann, *Musikalische Dynamik und Agogik* (Leipzig: Fr. Kistner, 1884)

thus describes the same effect as Türk's "lingering."[35] It is difficult to find a discussion of tempo flexibility in primary sources that can furnish us with a satisfying overview of the topic in the same way as a collection of secondary sources comprising two and a half centuries of knowledge. I have therefore chosen to use present-day treatises, rather than eighteenth-century sources on the subject. In his book *Stolen Time: the History of Tempo Rubato* Richard Hudson explains the occurrence of the two main kinds of rubato this way:

> The word *rubato* appears in connection with vocal music in 1723, the expression *tempo rubato* in 1752. *Rubato* first occurs in sources for keyboard in 1755, and for violin in 1756. After 1789 the word might also refer sometimes to a fluctuation of tempo. Long before this time, however, some of the techniques involved in both types of rubato actually existed. We can trace elements of the earlier type from the fourteenth century, the later type probably from the beginning of music.[36]

Present-day scholars give somewhat different accounts when it comes to the categorizing of tempo flexibility. According to Rosenblum we have four basic categories of tempo flexibility:

1) Rhetorical accentuation by agogic means, including; agogic accentuation of notes, rhetorical rests, the fermata, accelerando and ritardando; 2) Sectional change of character and tempo; 3) Eighteenth-century tempo rubato (contrametric rubato), and 4) Tempo rubato (agogic rubato).

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[35] "Türk described 'the lingering on certain notes' as another means of accentuation [in addition to dynamic accents] that is used more seldom and with great care...The speaker not only places more emphasis on the more important syllables and the like, but he also lingers somewhat on them." Rosenblum, *Performance Practices*, 365.

[36] Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994), 2-3.

Brown cites only two main categories, but with a number of sub-classes for each. The definitions of 1) Tempo rubato (agogic rubato), and 2) Contrametric rubato (classic, i.e. eighteenth-century tempo rubato) read:

> 1. Modification of the basic pulse of the music either momentarily or for a more extended period can occur in different ways and for dramatic, expressive or structural purposes...
>
> 2. The classic tempo rubato occurs when the accompaniment (or in case of a keyboard instrument usually the left hand) remains steady, while the melodic line is modified for a more or less extended passage.[37]

I find Brown's categorization and definition most useful and clarifying. He categorizes every type of tempo flexibility into two main categories: 1) Displacement of the pulse simultaneously in both hands, and 2) Left hand (or accompaniment) in a strict pulse and right hand flexible, i.e. hands not together. Compared to Rosenblum's four categories, Brown's presentation of the subject might seem overly simplified, but Brown compensates for this by introducing several sub-classes to give a fuller and more detailed picture.

At the end of his table of tempo rubato, Brown states that there was a development in notation from Bach to Chopin in how they treated fioraturas, an appropriate opportunity for tempo flexibility:

> In addition to or instead of redistribution of the note values, embellishments in the form of fiorituras might be added to the melodic line in such a way that it appears to be rhythmically independent of the accompaniment. The employment of this technique can be traced from C. P. E. Bach and Franz Benda to Dussek, Chopin, and beyond, though with the passage of time, as with many of the above-mentioned tempo rubato

[37] Brown, *Classical & Romantic Performing Practice*, 378.

> devices, the technique became a resource for the composer rather than for the performer.[38]

Brown's assertion that this was a device for the composer, rather than the performer, is an interesting thought, but surely not something that is exclusive for this sub-class of tempo fluctuations? By introducing a division between devices for the composer and devices for the performer, Brown also seems to have forgotten that all the composers he mentions in this connection were also great performers, and would doubtless pick up performer mannerisms and incorporate them into their works. It would, as I see it, be highly difficult to decide which came first, the practice or the notational conventions, especially in the eighteenth century. A detailed discussion would nevertheless bring forth some very important aspects of performance practice, especially when considering the basic question: "What is performance practice, and where does it start?" Since the present thesis specifically focuses on the performance practice of tempo fluctuations, rather than the larger question of performance practice as a whole, I have not brought this into the discussion.

In the nineteenth century, several performer mannerisms clearly became compositional devices. In the upbeat to the first measure of his Prelude no. 22, op. 28, Chopin has dotted the middle eight-note. To delay the last of the three notes of a triplet, or a triplet-like figure, in order to create more pathos, was most probably a performer's device before it appeared in any score. The same must be the case with playing the left hand before the right to highlight important moments in the musical line, something that is found in abundance in the music of both Haydn and Mozart.

The term tempo rubato did exist in the eighteenth century, but no eighteenth-century theorist could have discussed and described these features as systematically as

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[38] Brown, *Classical & Romantic Performing Practice*, 378.

a modern writer, simply because the terms contrametric rubato and agogic rubato did not come into use until much later.

Chapter three
The Connection between Meter, Key and Character in Eighteenth-Century Treatises

Meter and Character

Apart from the expression marks adagio, allegro, largo etc. at the beginning of a piece, the basic elements such as meter, key, rhythm and overall note value are important when judging tempo, or a change of tempo. Bach refers to the fact that certain meters carry certain characteristics when he talks about the execution of a Fantasia, or a piece in Fantasy-style:

> ...weil jede Tackt-Art eine Art von Zwang mit sich führet. Man siehet wenigstens aus den Recitativen mit einer Begleitung, daß das Tempo und die Tackt-Arten ofst verändert werden müssen, um viele Affeckten kurz hinter einander zu erregen und zu stillen.[39]

> ...for each meter carries a kind of compulsion within itself. At least it can be seen in accompanied recitatives that tempo and meter must be frequently changed in order to rouse and still rapidly alternating affects.[40]

[39] Bach, *Versuch*, 124
[40] Bach, *Essay*, 153.

Bach refers here to both the individuality of the meter and the connection between affect and tempo. Quantz points to the fact that:

> Was jedes Stück vor ein Tempo oder Zeitmaaß erfordere, muß man aus seinem Zusammenhang wohl beurtheilen, Die Tonart, und die Art des Tactes, ob solcher gerade oder ungrade ist, geben hierzu einiges Licht... Ein langsames Stück im Zweyviertheltheil -oder Sechsachtheiltacte, spielet man etwas geschwinder, und eines im Allabreve- oder Drey-zweytheiltacte, langsamer, als im schlechten oder Dreyviertheiltacte.[41]

> As to tempo or *mouvement*, you must judge the requirements of each piece by the individual context. The key and the meter, (that is, whether it is duple or triple) throw some light on the matter. A slow piece in two-four or six-eight time is played a little more quickly, and one in alla breve or three-two time is played more slowly, than one in common time or three-four time.[42]

In addition to what Quantz writes about the connection between meter and tempo, it is also worth noticing his differentiation between the tempo of a slow piece in alla breve to one in common time. Today it does not seem that most performers make any distinction here. The eighteenth-century sensibility appears to have had space for the slightest of nuances of expression, also with regard to tempo and tempo changes.

Key and Character

Most all eighteenth-century theorists agree that if a keyboard-instrument is tuned in an unequal temperament, it will produce some keys more dissonant than others. If one wishes to exploit the individuality of the keys one would choose unequal tuning. If the composer's goal on the other hand were to modulate without boundaries, and without resulting in some keys being less pure than others, equal temperament would seem more appropriate.

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[41] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 139.

[42] Quantz, *On Playing the Flute*, 165.

Türk introduces into his treatise a discussion of temperaments and the characteristics of keys.[43] He seems reluctant to let go completely of the theory of individuality of different keys, even if one is using equal temperament and only major-minor. He presents a theory of the characteristics of keys, which does not connect to the emotional and rhetorical qualities of different keys, but rather to the topography of the keyboard and the fact that certain passages will be easier to execute in some keys than in others:

> Hat dessen ungeachtet auf dem Klaviere jeder Dur - oder Mollton einen ihm allein eigenen Charakter, so muß der Grund davon in ganz etwas anderm, als in der Temperatur liegen, z. B. in der Höhe oder Tiefe, in der Beschaffenheit der Tastatur, welche fast in jedem Tone gewisse eigene Fortschreitungen, Passagen etc. and die Hand giebt oder doch zuläßt, die in andern Tönen (der Fingersetzung wegen) nicht bequem heraus zu bringen sind, und die folglich von guten Komponisten, den jedesmaligen Umständen gemäß, sorgfältig ausgewählt werden u.s.w."[44]

> If every major or minor key in spite of this (the equal temperament), has its individual character on the keyboard, then something else than the temperament must be causing it. It could, for example be how high or low the passage is, or the disposition of the keyboard, which makes certain progressions, passages etc. (because of fingering) easier or at least possible to execute more comfortably in some keys than in others, and therefore will be carefully chosen by good composers, according to the existing conditions. (Transl. mine)

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[43] He also brings treatises by F. W. Marpurg, *Die Kunst das Clavier zu Spielen, der schönen Ausübung der heutigen Zeit gemäß* (Berlin, 1755) and *Anleitung zum Clavierspielen* (1762);
J. Ph. Kirnberger, *Die Kunst der reinen Satzes in der Musik* (i Berlin: 1771, ii Berlin, 1776-79) and J. G. Sulzer (ed.), *Allgemeine Theorie der schönen Kunste*, 2 vols. (Leipzig, 1771-4) into the discussion.

[44] Türk, *Clavierschule*, 381.

In his treatise, Quantz expresses his belief in the emotional effect of the different keys, while Bach only touches on the issue of key character when he mentions the difference between major and minor:

> Wenn in einem Stücke aus einer harten Ton-Art Gedanken vorkommen welche in einer weichen Ton-Art wiederholt werden: so kann diese Wiederholung ebenfalls etwas weniges langsamer geschehen des Affects wegen.[45]

> Passages in a piece in the major mode which are repeated in the minor may be broadened somewhat on their repetition in order to heighten the affect.[46]

Quantz comments on this several times and in various contexts. In the chapter: "Of Good Execution in General in Singing and Playing," he instructs readers how to perceive the "...dominant sentiment of a piece..." Some of the main roads for reading proper sentiment are the observation of the key, the intervals, the dissonances, and of course the tempo. Quantz stresses that these four must be considered together to achieve proper execution:

> Die harte Tonart wird gemeinlich zu Ausdrückung des Lustigen, Frechen, Ernsthaften, und Erhabenen: die weiche aber zur Ausdrückung des Schmeichelnden, Traurigen, und Zärtlichen gebrauchet; s. den 6. §. des XIV. Hauptstücks.[47]

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[45] Bach, "Die Zusätzte zu Teil I," *Versuch*, 13.

[46] Bach, *Essay*, 161.

[47] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 108.

> Generally a major key is used for expression of what is gay, bold, serious, and sublime, and a minor one for the expression of the flattering, melancholy, and tender (see §6 of Chapter XVI).[48]

Quantz, like several other of the eighteenth-century sources identifies the specific keys that are supposed to be treated differently than others.

> Dem obengesagten zu Folge müssen langsame Sätze aus dem G moll, A moll, C moll, Dis dur, und F moll, trauriger, und folglich langsamer gespielt werden, als die aus andern Dur- und Molltönen.[49]

> In accordance with what was said above, slow movements in G minor, A minor, C minor, D sharp major and F minor must be played more mournfully and therefore more slowly, than those in other major and minor keys.[50]

Again one might be struck by how much even the smallest of nuances played into the expressive qualities of the music. In the chapter "Of playing the Adagio" Quantz discusses the individual characteristics of the keys still further:

> Die Arten der langsamen Stücke sind unterschieden. Einige sind sehr langsam und traurig: andere aber etwas lebhafter, und deswegen mehr gefällig und angenehm. Zu beyden Arten trägt die Tonart, in welche sie gesetzet sind, sehr viel bey. A moll, C moll, Dis dur, und F moll, drücken den traurigen Affect viel mehr aus, als andere Moll-töne: weswegen sich denn auch Componisten mehrentheils, zu dieser Absicht, gedachter Tonarten zu bedienen pflegen. Hingegen werden die übrigen Moll- und Durtöne, zu den gefälligen, singenden, und ariosen Stücken gebrauchet.[51]

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[48] Quantz, *On Playing the Flute*, 125

[49] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 139.

[50] Quantz, *On Playing the Flute*, 165.

[51] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 138.

> The kinds of slow pieces are diverse. Some are very slow and melancholy, while others are a little more lively, and hence more pleasing and agreeable. In both kinds the style of execution depends greatly upon the keys in which they are written. A minor, C minor, D sharp major, and F minor express a melancholy sentiment much better than other minor keys; and this is why composers usually employ the keys cited for that purpose. The other major and minor keys, on the other hand, are used for pleasing singing and arioso pieces.[52]

Quantz then goes on to refute Johann David Heinichen, who in his treatise *Der General-Bass in der Composition*[53] claims that with modern temperament there is no such thing as different keys having different emotional effects. Still, Heinichen seems to think that with modern temperaments and keyboard-instruments there would be certain differences in character from one key or another:

> Denn *en genera* mag man wohl sagen, daß ein *Ton* zu Exprimirung der Affecten geschickter sey, als der andere; wie uns denn bey heutigen guten *Temperaturen* (von alten Orgel-Wercken reden wir nicht) die mit # und b doppelt un 3fach bezeichneten *Tone*, vornehmlich im Theatralischen *Stylo* als die schönsten, und expressivesten vorkommen, dahers ich zu Erfindung eines ungeschmackten pur-diatonischen Clavieres nicht einmahl rathen wolte wenn es auch *Practicabel* wäre; allein daß man specialiter diesem oder jenem *Tone* den Affect der Liebe, der Traurigkeit, der Freude etc. zu eignen will, das gehet nicht gut;...
> ...es bleibet also dabey, daß alle und jede *Tone* oder *Modi Musici* ohne Distinction, zu Exprimirung allerhand ein ander entgegen geseßten Affecten geschickt seynd...[54]

> For in general one might well like to say that one *key* is better then another for the expression of the Affects; as we find the keys with two or three sharps or flats in today's good *temperament*s (we are not talking about old organs) most often in Theatrical *Style* as the most beautiful and expressive, therefore I would not recommend a tasteless purely-diatonic keyboard,

[52] Quantz, *On Playing the Flute*, 164.

[53] Facsimile of the 2nd reprint of the 1st edition, Dresden: 1728 (Hildesheim: G. Olms, 1994).

[54] Heinichen, *Der Generalbaß in der Komposition*, 85.

> even if such a thing were *possible*; (it is just that) one wants specially to designate this or that *key* to the affect of Love, Sorrow, Joy, etc. In addition, all and every *key* or *Modi Musici* without distinction, can be used to express all sorts of opposite affects... (Transl. mine)

Heinichen argues that there are four very practical reasons why a composer will use a certain key for a certain piece: 1) The temperament and inclination of the composer, 2) With regard to modulations, and where one does not want to be forced into using specific keys just because they used to signify certain affects, 3) The compass of certain instruments, and 4) The tessitura of the voice one might use in a composition.

It seems to me that we are observing a shift from a metaphysical view of the system of key character to a psychological and practical one. [55] Türk devotes both a long footnote and a note in the "Supplement" of his treatise to this discussion. He actually moves slightly away from what seems to be the common discussion regarding key and character and what these might be, and brings human psychology into the discussion. His conclusion on the subject cites Johann Mattheson's *Das neu-eröffnete Orchester*:

> ...allein je mehr man sich bestreben wolte, etwas positives davon zu statuiren, je mehr *contradicentes* würden sich vielleicht finden, fintemahl die Meinungen in dieser *Materie* fast unzehlig sind, davon ich keine andere *Raison*, als den Unterschied der Menschlichen *Complexionen* zu geben weiß, als wodurch es Zweifels frey hauptsächlich geschehen mag, daß ein Tohn, der einem Sanguinischen *Temperament* lustig und ermunternd scheinet, einem *Phlegmatischen* träge, kläglich und betrübt vorkommt, u.s.w. derowegen wir uns hierbey auch nicht länger auffhalten, sondern einem jeden nochmals die Freyheit gerne lassen wollen, daß er einem oder andren Tohn solche Eigenschafften beylege, die mit seiner natürlichen Zuneigung am besten übereinkommen, da man denn finden wird, daß der **liebste Leib-Tohn** gar offte einer Abdanckung unterworffen seyn müsse.[56]

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[55] In the eighteenth century psychology was referred to as "practical philosophy."

[56] Johann Mattheson, *Das neu-eröffnete Orchester* (Hamburg: Schiller's Widow, 1713; Facsimile, Hamburg: Laaber, 2002), 252-253.

> The more one would strive to determine something positive, the more contradictions would probably be found, since the opinions on this matter are almost innumerable, for which I know of no other reason to give than the differences in human judgement, through which, without a doubt, it can happen that a key appearing to one person having a sanguine temperament as joyous and enlivening can appear to another of phlegmatic temperament as indolent, lamenting, and grieving, etc. For this reason we should no longer concern ourselves with this but rather allow each person his freedom to attribute to one or another key such characteristics as he finds best correspond to his own natural inclinations, since he will find that his most favorite key will very often be subjected to dismissal by another.[57]

The effect of such a standpoint would be to acknowledge the existence of key-characters without assigning one character to a specific key. It also implies that one could still use the change of key as a clue to changes in character and tempo.

[57] Haggh, "Supplement" in D. G. Türk, *School of Clavier Playing*, 526.

Chapter four
Tempo and Tempo Flexibility in Eighteenth-Century Treatises

As stated above, our critical sources for information on the performance practice of eighteenth-century music are the treatises of Quantz (1752), Bach (1753), Mozart (1756), Marpurg (1765), Heinrich Christoph Koch (1802),[58] Türk (1789), and Czerny (1839). On the subject of tempo and tempo fluctuations, all of these treatises emphasize the importance of choosing and keeping the correct tempo in order to give the music its proper character or affect. In the following quote from his *Essay*, Bach gives detailed advice, much in the same way as do many of his contemporaries, to the inexperienced performer on how to find the proper character of the music, even without added expression marks:

> Um eine Einsicht in den wahren Inhalt und Affeckt eines Stückes zu erlangen, und in Ermanglung der nöthigen Zeichen, die darinnen vorkommenden Noten zu beurtheilen, ob sie geschleift oder gestossen u. s. w. werden sollen, ingleichen, was bey Anbringung der Manieren in Acht zu nehmen, thut man wohl, das man sich Gelegenheit verschaffet, so wohl einzelne Musicos als ganze Musickübende Gesellschaften zu hören.[59]

> In order to arrive at an understanding of the true content and affect of a piece, and, in the absence of indications, to decide on the correct manner

[58] Koch, *Musikalisches Lexicon*, (Frankfurt am Main, 1802).

[59] Bach, *Versuch*, 119-120.

> of performance, be it slurred, detached or what not, and further, to learn the precautions that must be heeded in introducing ornaments, it is advisable that every opportunity be seized to listen to soloists and ensembles.[60]

And since character and tempo is closely connected, the performer could get ideas about both affect and pace from listening to first-rate performers. The listener can learn a range of possible meanings and interpretations from a live performance or series of performances. A live, one-time performance is, of course, a very different thing than a single performance committed to, and heard repeatedly on disc. The eighteenth-century performer was thus probably less likely than the twentieth-century performer to regard any given performance as an absolute. Once a performance becomes repeatable as in a recording, there is a risk that the listener might think that there is only one, or at best, but a very few ways of presenting a piece. Bach reminds us that even if every "rule" is taken into consideration, the performer must nevertheless have a mind of his own:

> Es gehört hiezu eine Freyheit, die alles sclavische und maschinenmäßige ausschliesset. Aus der Seele muß man svielen (sic.), und nicht wie ein abgerichteter Vogel. Ein Clavierist von dieser Art verdienet allezeit mehr Dank als ein andrer Musikus.[61]

> This requires a freedom of performance that rules out everything slavish and mechanical. Play from the soul, not like a trained bird! A keyboardist of such stamp deserves more praise than other musicians.[62]

These oft-cited strictures are among the most important in eighteenth-century performance practice. As one of the greatest composers of his time, Bach represents

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[60] Bach, *Essay*, 150.

[61] Bach, *Versuch*, 119.

[62] Bach, *Essay*, 150.

something more than most theorists. No other composer of his magnitude has expressed his ideas on almost everything concerning performance in a similar constructive and systematic way. And it is important to observe that Bach makes his point by using the words "slavish" and "mechanically" as a description of bad performance. This allows for a type of performance where the "fluidity" of the human mind is a significant factor in the quality of the performance.

Bach reacted strongly against any major tempo flexibility that was not tied down to the character, and change of character of the music. He writes of a general inability of musicians to maintain the same tempo throughout a piece:

> Wir finden viele brave Musiker, aber nur wenige, vor welchen man in der genauesten Bedeutung mit Recht sagen kann; er endigte *so*, wie er Angefangen hat.[63]
>
> We find many good musicians, but few of whom one might say in the true sense of the words: he finished the way he started. (Transl. mine)

This statement is important because it confirms through negative evidence that performers did rush or drag when they played. This also makes rushing or dragging into a de-facto performance practice. Negative evidence or negative proof is most commonly used in the study of law and history. According to this method, the things about which we can be positive took place at a specific period are those which were criticized as "unwanted behavior," in our case: inferior performances. Since rushing is commented upon as a usual thing in performances, we can be quite sure that this took place, and as such is a part of performance practice, i.e. if we think that performance practice is more than what is stated in treatises.

[63] Bach, "Die Zusätzte zu Teil I," 13, *Versuch.*

Finding the Proper Tempo: Tempo and Character

Quantz' treatise approaches the problems of tempo in a multitude of ways, and from different standpoints. In considering tempo, Quantz takes almost everything into account; the genre of the music, the tempo markings, the intervals, the prevalent note value of a piece, the dissonances, ornamentation, the performer's personality and psychology, and the performer's role in the ensemble. To find the proper tempo Quantz gives us the following advice:

> Das Mittel welches ich zur Richtschnur des Zeitmaaßes am dienstlichen befinde, ist um so viel bequemer, ie weniger Mühe es kostet, desselben habhaft zu werden; weil es ein jeder immer bey sich hat. Es ist *der Pulsschlag an der Hand eines gesunden Menschen.*[64]

> The means that I consider most useful as a guide for tempo is the more convenient because of the ease with which it is obtained, since everyone always has it upon himself. It is *the pulse beat at the hand of a healthy person.*[65]

This statement is important from several points of view, most particularly from the point of view of standardization. In 1752 the standard of musical pace is as unstable as the pulse of an individual, and not universal and stable as in the later case of a metronome. Quantz could have referred to a clock, or watch, but does not seem to have done so, perhaps because few musicians could afford one.[66] A tempo that is based on one person's pulse will never be as mechanically regular as one dictated by a machine, and this points to the statement by Bach, that one should shun the mechanical in

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[64] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 261.

[65] Quantz, *On Playing the Flute*, 283.

[66] At the time most watches only had one hand for the hours. Even if the minute (=second) hand was invented around 1600, it was only introduced around 1750. See: Egil Tveterås,"Ur,"in: *Store norske Leksikon*, v.12 (Oslo: Kunnskapsforlaget, 1981), 242-243.

performance. Indeed, the tempo can also vary with the temper and emotions of the performer. Quantz takes this into account and gives a long description of how the pulse changes with the hour of the day, the meals, and the personality of the performer.[67] When he later discusses how important it is to maintain the same tempo throughout a piece, we should keep in mind that he fully understands the problems connected to this task. This is the reason why he talks about it in the first place, and not because he is opposed to tempo flexibility as a means of expression. We also should keep in mind that Quantz' main concern is often the discipline of ensembles and orchestras, frequently in the role of the accompanist. This is also why he gives advice on how to accomplish a unified tempo:

> Das Zeitmaaß in einer besonderen Vollkommenheit zu verstehen, und in der größten Strenge auszuüben, ist eine Pflicht, so allen denen, die von der Musik Werk machen, und also auch allen guten Accompagnisten, obliegt. Ohne diese wird die Ausführung, besonders bey einem zahlreichen Accompagnement, allezeit mangelhaft bleiben.[68]

> For all who make music their profession, hence for all good accompanists, it is a bounden duty to understand tempo with particular thoroughness and to observe it with the greatest strictness. Otherwise performance will always be faulty, especially in a large accompanying body.[69]

Quantz continues with advice on how to secure a steady beat:

> ...daß man die Noten nicht überrusche; sondern einer jeden ihre gehörige Geltung gebe; und daß man die Hauptnoten so das Zeitmaaß eintheilen, nämlich die Viertheile im Allegro, und die Achttheile im Adagio, mit der

[67] Quantz, Cf. §55 of chapter XVII: "Von den Pflichten aller Accompagnisten überhaupt," from *Versuch einer Anweisung die Flöte traversiere zu spielen*, 267.

[68] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 254.

[69] Quantz, *On Playing the Flute*, 278.

> Spietze des Fußes sich bemerke, und damit so lange anhalte, bis man dieses Hülfsmittel nicht mehr nöthig hat.[70]

> ... you must not rush notes, but must give each its proper value; you should mark the principal notes that underlie the tempo, namely the crotchet in the Allegro and the quaver in the Adagio, with the tip of your foot, and continue to do so until there is no longer any need for this aid.[71]

We might also interpret this as evidence that a majority of performers were too flexible with regard to the tempo, probably because they were not able to control the pulse, or did not understand the difference between the randomness of what they were doing and the purposefulness of a flexibility based on knowledge of musical rhetoric and theory.

Bach, in his chapter on performance, poses the question: "What comprises good performance?" His answer is crucial since it includes the use of tempo flexibility as one of the most important elements in the performance:

> Die Gegenstände des Vortrages sind die Stärcke und Schwäche der Töne, ihr Druck, Schnellen, Ziehen, Stossen, Beben, Brechen, Halten, Schleppen und Fortgehen. Wer diese Dinge entweder gar nicht oder zur unrechten Zeit gebrauchet, der hat einen schlechten Vortrag.[72]

> The subject matter of performance is the loudness and softness of tones, touch, the snap, legato and staccato execution, the vibrato, arpeggiation, the holding of tones, the retard and accelerando. Lack of these elements or inept use of them makes a poor performance.[73]

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[70] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 255.

[71] Quantz, *On Playing the Flute*, 279.

[72] Bach, *Versuch*, 117.

[73] Bach, *Essay*, 148.

Bach offers advice how to find the right tempo for a piece in much the same way as Quantz:

> Der Grad der Bewegung läßt sich so wohl nach dem Inhalte des Stückes überhaupt, den man durch gewisse bekannte italiänische Kunstwörter anzuzeigen pflegt, als besonders aus den geschwindensten Noten und Figuren darinnen beurtheilen. Bey dieser Untersuchung wird man sich in den Stand setzen, weder im Allgro übereilend, noch im Adagio zu schläfrig zu werden.[74]

> The pace of the composition can be ascertained from the content of the piece usually indicated by several well-known Italian expressions, as well as on the fastest notes and passages contained in it. Due consideration of these factors will prevent an allegro from being rushed and an adagio from being dragged.[75]

Czerny writes that the correct or true tempo (das wahre Tempo) can be ascertained from the overall character of the piece and the note values of the shortest notes in a measure:

> Die zuverlässigste Idee zur sicheren Auffindung des wahren Tempo kann gefunden werden 1tens aus dem Charakter des Tonstücks; 2tens aus der Zahl und dem Notenwerthe der geschwindigsten Noten, welche in einem Takte vorkommen.[76]

> The most reliable way to a find a proper tempo is to consider the character of the piece and the shortest note value in a bar. (Transl. mine)

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[74] Bach, *Versuch*, 121.

[75] Bach, *Essay*, 151.

[76] Czerny, *Von dem Vortrage*, 50.

Since the metronome was invented in 1816, Czerny naturally uses this modern device to indicate the correct tempo. [77] Many composers reacted positively to the appearance of the metronome, yet some, notably Beethoven, later expressed a certain skepticism as to its ultimate merit, due to the metronome's lack of flexibility. Beethoven wrote to Ferdinand Ries in 1825, that he would be happy to mark the tempos of *Christus am Ölberge* for him by means of the metronome, but then he adds: "as unsatisfactory as this time keeper is."[78]

According to Türk the tempo is: "each time and above all determined by the character of the composition itself," and a composition will have: "little or no effect, when it is performed in a noticeably wrong tempo." He continues:

> Ein jedes gute Tonstück hat irgend einen bestimmten (herrschenden) Charakter, das heißt, der Komponist hat einen gewissen Grad der Freude oder Traurigkeit, des Scherzes oder Ernstes, der Wuth oder Gelassenheit u.s.w. darin ausgedruckt. Damit aber der Spieler vorher schon wisse, welcher Charakter in einem Tonstücke der herrschend ist, und wie er also seinen Vortrag im Ganzen einzurichten habe. So pflegen sorgfältigere Komponisten, außer der Bewegung, auch noch den Charakter anzuzeigen; daher sind eine Menge Kunstwörter entstanden, welche den erforderlichen Vortrag bestimmen.[79]

> Every good composition has a certain (predominant) character; that is, in the composition, the composer has expressed a certain degree of joy or sorrow, jest or seriousness, anger or composure, etc. In order that the player knows beforehand what character is predominant in a composition, and how he should generally prepare its execution, more careful composers are accustomed to indicate the character of a composition as well as its tempo. For this reason there are a number of

[77] Czerny, *Von dem Vortrage*, 50

[78] "...so wankend auch noch diese Zeitbestimmung ist." E. Kastner, *Ludvig van Beethovens sämtliche Briefe*, revised by J. Kapp (Leipzig: Hesse & Becker, 1923).

[79] Türk, *Clavierschule*, 114-115.

> terms which are employed as an attempt to define the required execution.[80]

By now we can detect a certain developmental line; from Quantz' use of the human pulse as a mean to finding the proper tempo, through expression terms (Kunstwörter) in Türk's explanation, and towards the indications from the metronome, a purely mechanical device. Around 1750, the composers did not use an excessive amount of expression marks. The performer therefore had to be able to read the tempo from the type of music, the formal structure, the meter, the prevalent note value, the harmonic rhythm, construction of the texture, degrees and types of articulation. In other words, the performer had to know a thing or two about composition.

We might also remember that there was often a closer connection between composer and performer in the latter part of the eighteenth century than would normally be the case during the course of the nineteenth century. Composer and performer were n many cases one and the same person; additionally, many players were taught by the composer himself. In the second half of the eighteenth century probably the majority of keyboard players were women. These performers were amateurs in the best sense of the word. Some were highly skilled musicians that performed frequently, but did not earn a living from their playing. These female performers belonged to the nobility or upper classes, and some of them enjoyed close relationships with the greatest composers of their time.[81] Some were not trained as keyboard performers per se, but received a comprehensive, classical education that

[80] Türk, *School of Clavier Playing*, 111.

[81] Except for the Esterházy family and Katharina and Marianna Auenbrugger, Haydn was in contact with some of the foremost pianists of his time. Among them was Therese Jansen for whom he wrote the three last sonatas, Hob XVI: 50-52. Chopin, of course would also have many skilled, upper class female students, but by the 1830-1840s, there were a multitude of professional virtuosos who dominated the concert scene.

included keyboard playing. By comparison, they had far better knowledge of music than the vast number of amateur keyboard players that emerged towards the end of the eighteenth- and beginning of the nineteenth century. Men and women of the bourgeoisie had enough money to buy pianos and to take lessons, but did not receive the same, comprehensive training as their predecessors.[82] This is also the time when the conservatories started to emerge all over Europe. With these institutions came another: the professional teacher. This, of course, resulted in a development which removed the performer one or two steps further away from the source itself, the composer.[83] As a result, issues of notational specificity and compositional intention became increasingly less well understood.

In the following we will look at how tempo flexibility is treated by eighteenth-century theorists, beginning with the treatment of the fermata.

Tempo Flexibility and the Fermata

According to Bach, the fermata should be approached in the following fashion:

> Beym Eingange in eine Fermate, welche eine Mattigkeit, Zärtlichkeit oder Traurigkeit ausdrückt, pflegt man auch in etwas den Tact anzuhalten. Hierher gehört auch das Tempo rubato.[84]

> On entering a *fermata* expressive of languidness, tenderness, or sadness, *it is customary to broaden slightly.* This brings us to the Tempo rubato.[85]

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[82] See for example: Arthur Loesser, *Men, Women and Pianos: a Social History* (New York: Simon and Schuster, 1954).

[83] Chain of Communication in musical performance, CNEIAL= Composer-Notation-Executor-Instrument-Acoustics-Listener

[84] Bach, *Versuch*, 13-14.

[85] Bach, *Essay*, 161.

Türk furnishes his treatise with numerous examples. In the chapter on "Extemporaneous Ornamentation" he talks about both how to approach and embellish the fermata:

> Ueberhaupt pflegt man, wenn der Affekt erfordert, schon bey den Noten vor der Fermate die Bewegung allmählich etwas langsamer zu nehmen, vorausgesetzt daß man allein spielt, oder aufmerksame Begleiter hat.[86]

> In general, when required by the affect, it is customary to take the tempo somewhat slower already for the notes before the fermata, assuming that one is playing by himself or that there is an attentive accompanist.[87]

Contrametric Rubato

One could postulate from the quotes above that the eighteenth- century theorists wanted an underlying unified tempo, and based on this one might think that one is never supposed to use any kind of tempo flexibility. Employed with good taste, however, tempo flexibility was considered of great value to the enhancement of the execution of a piece. When Bach wrote in 1753 that:

> Wiewohl man, um nicht undeutlich zu werden, alle Pausen so wohl als Noten nach der Strenge der erwehlten Bewegung halten muß, ausgenommen in Fermaten und Cadenzen. So kan man doch ofters die schönsten Fehler wieder den Tackt mit Fleiß begehen. [88]

> In order to avoid vagueness, rests as well as notes must be given their exact value except at fermate and cadences. Yet certain purposeful violations of the beat are often exceptionally beautiful.[89]

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[86] Türk, *Clavierschule*, 304.

[87] Türk, *School of Clavier Playing*, 293.

[88] Bach, *Versuch*, 120.

[89] Bach, *Essay*, 150.

-he was most probably talking about agogic rubato, i.e. a distortion of the pulse, the earliest of the two kinds of rubato. Bach does however acknowledge the contrametric rubato as the highest form of tempo flexibility, and one of the most difficult features to execute:

> Wenn die Ausführung *so* ist, daß man mit der einen Hand wider den Tact zu spielen scheint, indem die andere aufs pünctlichste alle Tacttheile anschläget; so hat man gethan, was man hat thun sollen. Nur sehr selten kommen alsdenn die Stimmen *zugleich* im Anschlagen...Langsame Noten, schmeichelnde und traurige Gedanken sind alsdenn die geschicktesten. Dissonirende Harmonien schicken sich hierzu besser als consonirende Sätze. Es gehört zur richtigen Ausführung dieses Tempo's viele Urtheils-Kraft und ganz besonders viel Empfindung[90]

> When the execution is such that one hand seems to play against the bar and the other strictly with it, it may be said that the performer is doing everything that can be required of him. It is only rarely that all parts are struck simultaneously.... Slow notes and caressing or sad melodies are the best and dissonant chords are better than consonant ones. Proper execution of this tempo demands great critical faculties and a high order of sensibility.[91]

Bach also acknowledges the fact that it is far more difficult to execute the contrametric rubato for the solo keyboard-player than when a keyboardist is accompanying a soloist.

As mentioned above, there is another factor which comes into play here. When the eighteenth-century theorists occupy themselves with the importance of maintaining a steady beat, it must have been because performers often did the opposite. And indeed, we have several accounts that testify to the fact that it was not only the amateur or dilettante who took "tasteless" liberties with the tempo, but also professional performers. In other words, if the eighteenth-century treatises state repeatedly the

[90] Bach, "Die Zusätze zu Teil I," 14, *Versuch*.

[91] Bach, "Supplement to Part 1," 161, *Essay*.

necessity of keeping strict time, we can infer that the actual practice of the day was to hurry and drag, both where it was appropriate and where it was not.

One situation where flexibility such as this was not accepted was in the accompanying of the real virtuoso. Quantz, and later Mozart, both underline how important it is for the accompanist to keep a strict beat so that the soloist can move freely above it. Quantz wrote:

> Wenn der Accompagnist im Zeitmaaße nicht recht sicher ist, und sich entweder bey dem Tempo rubato, und durch das Verziehen der Manieren, welches eine Schönheit im Spielen ist, zum Zögern, oder wenn anstatt einer Pause die folgende Note vorausgenommen wird, zum Eilen verleiten läßt; kann er den Solospieler nicht nur aus seinem Concepte bringen; sondern er versetzet ihn auch in ein Mistrauen gegen ihn, den Accompagnisten; und macht ihm furchsam, weiter etwas mit Verwegenheit und Freyheit zu unternehmen.[92]

> If the accompanist is not secure in the tempo, if he allows himself to be beguiled into dragging in the tempo rubato, or when the player of the principal part retards several notes in order to give some grace to the execution, or if he allows himself to rush the tempo when the note following a rest is anticipated, then he not only startles the soloist, but arouses his mistrust and makes him afraid to undertake anything else with boldness and freedom.[93]

Mozart expresses a similar view of the accompanist's role, as did Quantz:

> Viele, die von dem Geschmacke keinen Begriff haben, wollen bey dem Accompagnement eiener concertierenden Stimme niemals bey der Gleichheit des Tactes bleiben; sondern sie bemühen sich immer der Hauptstimme nahzugeben.
> Dieß sind Accompagnisten vor Stümpler und nicht vor Meister.... Allein wenn man einem wahren Virtuosen, der dieses Titels würdig ist,

[92] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 225.

[93] Quantz, *On Playing the Flute*, 252-253.

> accompagniret; dann muß man sich durch das *Verziehen*, oder *Vorausnehmen* der Noten, welches er alles sehr geschickt: und rührend anzubringen weis, weder zum Zaudern noch zum Eilen verleiten lassen; sondern allemal in gleicher Art der Bewegung fortspielen; sonst würde man dasjenige was der Concertist aufbauen wollte, durch das Accompagnement wieder einreissen.[94]
> Many, who have no idea of taste, never retain the evenness of tempo in the accompanying of a concerto part, but endeavour always to follow the solo part. These are accompanists for dilettanti and not for masters. ...But when a true virtuoso who is worthy of the title is to be accompanied, then one must not allow oneself to be beguiled by the postponing or anticipating of the notes, which he knows how to shape so adroitly and touchingly, into hesitating or hurrying, but must continue to play throughout in the same manner; else the effect which the performer desired to build up would be demolished by the accompaniment.[95]

Türk explains classic tempo rubato (contrametric rubato) and its application from the view of the keyboard player:

> Das so genannte *Tempo rubato* oder *robato* (eigentlich *gestohlnes* Zeitmaß) bestimmte ich §. 63 als das letztere Mittel, dessen Anwendung dem Gefühle und der Einsicht des Spielers überlassen wird. Dieser Ausdruck kommt in mehr als Einer Bedeutung vor. Gemeiniglich versteht man darunter eine Art von Verkürzung und Verlängerung der Noten, oder ein Verrücken (Versetzen) derselben. Es wird nämlich Einer Note etwas von ihrer Dauer entzogen, (gestohlen,) und dafür einer Andern so viel mehr gegeben...man sieht hieraus, daß durch diesen Vortrag das Zeitmaß oder vielmehr der takt im ganzen nicht verrücket wird.[96]

> The so-called tempo rubato or robato (actually stolen time) I have specified in §63 as the last resource whose application should be left to the sensitivity and insight of the player. This term appears with more than one meaning. Commonly it is understood as a kind of shortening or lengthening of notes, or the displacements (dislocation) of these. There is something taken away (stolen) from the duration of a note and for this,

[94] Mozart, *Versuch einer gründlichen Violinschule*, 262-263.

[95] Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 223-224.

[96] Türk, *Clavierschule*, 374.

> another note is given that much more...it can be seen that through this kind of execution, the tempo, or even more, the meter as a whole is not displaced.[97]

Agogic Rubato

Mozart does not give any instructions on how to use the agogic rubato, and he seems to see this kind of rubato rather as a flaw in the performer's style and taste than something worth striving for in a proper rendering of a musical work.[98] The only time he refers to it is when discussing the stretching of the time slightly in connection with dotted notes. He emphasizes strongly that the dotted note must be prolonged and the note (-s) following shortened and weakened.[99] As mentioned above the eighteenth-century sources frequently criticize the performer taking "tasteless liberties" with the tempo. As such, they function as evidence that performers did use flexibility of tempo even when it was considered "bad taste." Immediately after Mozart has described how the accompanist should keep strict time to enable a real virtuoso to play freely, where that is called for, as in contrametric rubato, he goes on to give an example of what he considers to be an inappropriate agogic rubato, when, for example, the soloist takes so many liberties with the tempo that an adagio cantabile turns into an accompanied recitative:

> Ein geschickter Accompagnist muß also einen Concertisten beurtheilen können. Einem rechtschaffenen Virtuosen, darf er gewiß nicht nachgeben: denn er würde ihm sonst sein Tempo rubato verderben. Was aber das gestohlene Tempo ist, kann mehr gezeiget als beschrieben werden. Hat man hingegen mit einem Virtuosen von der Einbildung zu thun? da mag man oft in einem Adagio Cantabile manche Achttheilnote die Zeit eines halben Tactes aushalten, biß er gleichwohl von einem Paroxismus wieder

[97] Türk, *School of Clavier Playing*, 363-364.

[98] See: chapter twelve, § 21 (footnote) in: Mozart, *Versuch einer gründlichen Violinschule*, 263.

[99] See: chapter seven, second section, § 2-4 in: Mozart, *Versuch einer gründlichen Violinschule*, 144-145.

> zu sich kommt; und es geht nichts nach dem Tacte; denn er spielt Recitativisch.[100]

> A clever accompanist must also be able to sum up a concert performer. To a sound virtuoso he certainly must not yield, for he would spoil his tempo rubato. What this "stolen tempo" is, is more easily shown than described. But on the other hand, if the accompanist has to deal with a soi-disant virtuoso, then he may often, in an adagio cantabile, have to hold out many a quaver the length of half a bar, until perchance the latter recovers from his paroxysms; and nothing goes according to time, for he plays after the style of a recitative.[101]

It is once again necessary to state that agogic rubato is not a nineteenth-century feature, contrary to what many seem to believe. Bach writes about it already in 1753. He talks about "purposeful violations against the beat," and continues with an examination of where to use these "violations" and where not to, and he also makes a distinction between rubato within the bar and one that alters the pulse over a longer stretch.

> ...doch mit diesem Unterscheid, daß wenn man alleine oder mit wenigen und zwar verständigen Personen spielt, solches dergestalt geschehen kan, daß man der ganzen Bewegung zuweilen einige Gewalt anthut; die Begleitenden werden darüber, anstatt sich irren zu lassen, vielmehr aufmercksam werden, und in unsere Absichten einschlagen: daß aber, wenn man mit starcker Begleitung, und zwar wenn selbige aus vermischten Personen von ungleiche Stärcke besteht, man bloß in seiner Stimme allein wider die Eintheilung des Tackts eine Aenderung vornehmen kan, indem die Hauptbewegung desselben genau gehalten werden muß.[102]

> However, a distinction in their use must be observed: In solo performance and ensembles made up of only a few understanding players, manipulations are permissible which affect the tempo itself; here, the group will be less apt to go astray than to become attentive to and adopt

[100] Mozart, *Versuch einer gründlichen Violinschule*, 263.

[101] Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 224.

[102] Bach, *Versuch*. 120.

> the change; but in large ensembles made up of motley players the manipulations must be addressed to the bar alone without touching the broader pace.[103]

This quote, of course, cannot be considered without Bach's statement on "purposeful violations against the beat." He is in fact saying that it is appropriate to use a tempo flexibility that affects the tempo itself, i.e. agogic rubato in performances by a soloist and small ensembles. In these cases one will be able to control the pulse and not "go astray." According to Bach, it is however not permissible to do the same in larger, and less rehearsed ensembles, especially not flexibility across barlines. Quantz also gives advice on when and where to change the tempo:

> Es ist zur Gnüge bekannt, daß wenn ein Stück ein-oder mehrmal nach einander wiederholet wird, absonderlich wenn es ein geschwindes, z. B ein Allegro aus einem Concert, oder einer Sinfonie, ist, daß man dasselbe, um die Zuhörer nicht einzuschläfern, zum zweytenmahle etwas geschwinder spielet, als das erstemal...Wird es aber in einem etwas geschwindern Tempo wiederholet, so bekommt das Stück dadurch ein lebhafteres, und, so zu sagen, ein neues oder fremdes Ansehen; welches die Zuhörer in eine neue Aufmerksamkeit versetzet.[104]

> It is common knowledge that a piece repeated once or more times consecutively, particularly a fast piece is played a little faster the second time than the first, in order not to put the listener to sleep...If it is repeated in a slightly faster tempo, however, the piece takes on a more lively and, as it were, a new and unfamiliar guise that once more arouses the attention of the listeners.[105]

This is a crucial statement. Quantz unequivocally states that if one changes the tempo, the character will change with it. This fact cannot be overstated. As we have seen there

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[103] Bach, *Essay*, 150.

[104] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 268.

[105] Quantz, *On Playing the Flute*, 288-289.

are multiple places where one should alter the tempo, at fermatas, key changes, change of meter, etc., and all of these changes bring with them a new and/or slightly altered character.

Many eighteenth-century musicians discuss the various types of tempo flexibility that involve a real disturbance of the basic pulse. Some even attempt to give the reader graphic signs for these modifications, as did Türk in his *Sechs leichte Klaviersonaten* published the same year as his keyboard method. Türk gives us perhaps the most detailed and to-the-point-treatment of the subject, and it is largely connected to the character and/or change of character in a piece:

> In Tonstücken, deren Charakter Heftigkeit, Zorn, Wuth, Raserey u. dgl. ist, kann man die stärksten Stellen etwas beschleunigt (accelerando) vortragen, Auch einzelne Gedanken, welche verstärkt (gemeinlich höher) wiederholt werden, erforderen gewissermaßen, daß man sie auch in Ansehung der Geschwindigkeit zunehmen lasse. Wenn zuweilen sanfte Empfindungen durch eine lebhafte Stelle unterbrochen werden, so kann man die letztere etwas eilend spielen. Auch bey einem Gedanken, durch welchen unerwartet ein heftiger Affekt erregt werden soll, findet das Eilen statt.[106]

> In compositions whose character is vehemence, anger, rage, fury, and the like, the most forceful passages can be played with somewhat hastened (*accelerando*) motion. Also, certain thoughts which are repeated in a more intensified manner (generally higher) require that the speed be increased to some extent. Sometimes, when gentle feelings are interrupted by a lively passage, the latter can be played somewhat more rapidly. A hastening of the tempo may also take place in a passage where a vehement affect is unexpectedly to be aroused.[107]

[106] Türk, *Clavierschule, 371.*

[107] Türk, *School of Clavier Playing*, 360.

Türk insists that the performer must primarily use tempo flexibility as the main device to show changes in musical character, even when the shift in character is only a slight one. In this statement Türk also clearly connects upward musical motion, and affects such as vehemence, fury, anger, and rage with a hastening of tempo. The opposite: hesitation, should be employed in other passages:

> Bey außerordentlich zärtlichen, schmachtenden, traurigen stillen, worin die Empfindung gleichsam auf Einen Punkt zusammen gedrängt ist, kann die Wirkung durch ein zunehmendes Zögern (Anhalten, *tardando,*) ungemein verstärkt werden. Auch bey den Tönen vor gewissen Fermaten (S.304.) nimmt man die Bewegung nach und nach ein wenig langsamer, gleich als würden die Kräfte allmählich erschöpft. Die Stellen, welche gegen das Ende eines Tonstückes (oder Theiles) mit diminundo, diluendo, smorzando u. dgl. Bezeichnet sind, können ebenfalls ein wenig verweilend gespielt werden.[108]

> For extraordinary tender, longing, or melancholy passages, in which the emotion, as it were, is concentrated in one point, the effect can be very much intensified by an increasing hesitation. The tempo is also taken gradually slower for tones before certain fermatas as if their powers were gradually being exhausted. The passages toward the end of a composition (or part of a composition) which are marked diminuendo, diluendo, smorzando, and the like, can also be played in a somewhat more lingering manner.[109]

It is indeed worth noticing that in Bach, Quantz, Mozart and Türk, tempo rubato and the accentuation of single notes is based on the treatment of dissonances and is closely connected to the harmonic progressions, rather than to a rhetorical framework. As theorists, they all come across as more practical than theoretical in their treatment of tempo. Musical rhetoric is touched upon by most writers, but in different ways. Some

[108] Türk, *Clavierschule, 371.*

[109] Türk, *School of Clavier Playing*, 360.

look at the issue from a practical, some from a metaphysical point of view. Twentieth-century theorists treat tempo flexibility both according to the structure of the music and to a rhetorical framework. In the reading of Haydn's piano sonata in F major, Hob. XVI: 29, I will attempt to show how to use musical rhetoric and topoi as tools to identify tempo flexibility.

To Czerny tempo fluctuation on a small-scale was perhaps the most important means of expression. His treatise *Von dem Vortrage* gives us, in addition to his general rules for tempo flexibility, seven concrete musical examples of the notation of tempo fluctuations. Because Czerny uses longer sections of music as examples, he is perhaps the writer who shows us best how tempo fluctuations are notated. In much the same way as Türk, Czerny lists indications for when to employ accelerando and ritardando.[110]

His collection of examples on how to use tempo flexibility displays the following:

1) All the different combinations of character, dynamics and tempo that are possible even in a sequence of only four bars. Czerny's suggestion contains among other: a) To keep a steady tempo throughout, b) To play the first one and a half measure in tempo, then proceed with un poco ritenuto throughout the remaining two and a half measures, ending in smorzando, c) To start in tempo, then play poco accelerando through two bars and a rallentando from the end of the third bar towards the end, and d) To start in tempo, but almost immediately start to slow down, ending with the last bar perdendo, 2) Right-hand ornamentation in the style of Chopin, i.e. long strands of notes against a regular eight-note bass accompaniment. Here Czerny wants the performer to retard from the original tempo until the fast notes in the right hand can be played with elegance and grace, and without rushing, 3) To play powerful, ascending lines by using a slight ritardando combined with a forceful dynamic expression. Apart from this, the

[110] Czerny, *Von dem Vortrage*, 29-30.

performer should let the tempo increase and decrease slightly with ascending and descending runs and passages, respectively, 4) To retard when approaching a modulation, and keep a slower pace throughout the modulation than before and after, 5) To start the new key in the main tempo or slightly faster, especially if the last measures of the modulation is being played piano and poco ritardando, 6) In a transition to a new motif the performer should play ritardando if the passage consists of staccato or portato chords or single notes, but in tempo or accelerando if it consists of fast, legato runs. 7) To play differently with regard to tempo flexibility if the character of the preceding example (6) is different.

Von dem Vortrage was not published until the mid-nineteenth century, but Czerny's contribution is nevertheless relevant to eighteenth-century performance practice because he, as a conservative musician and a student of Beethoven, reflects an older tradition. Czerny's treatises on piano playing summarize in several ways the tradition of the late eighteenth century performance practice.

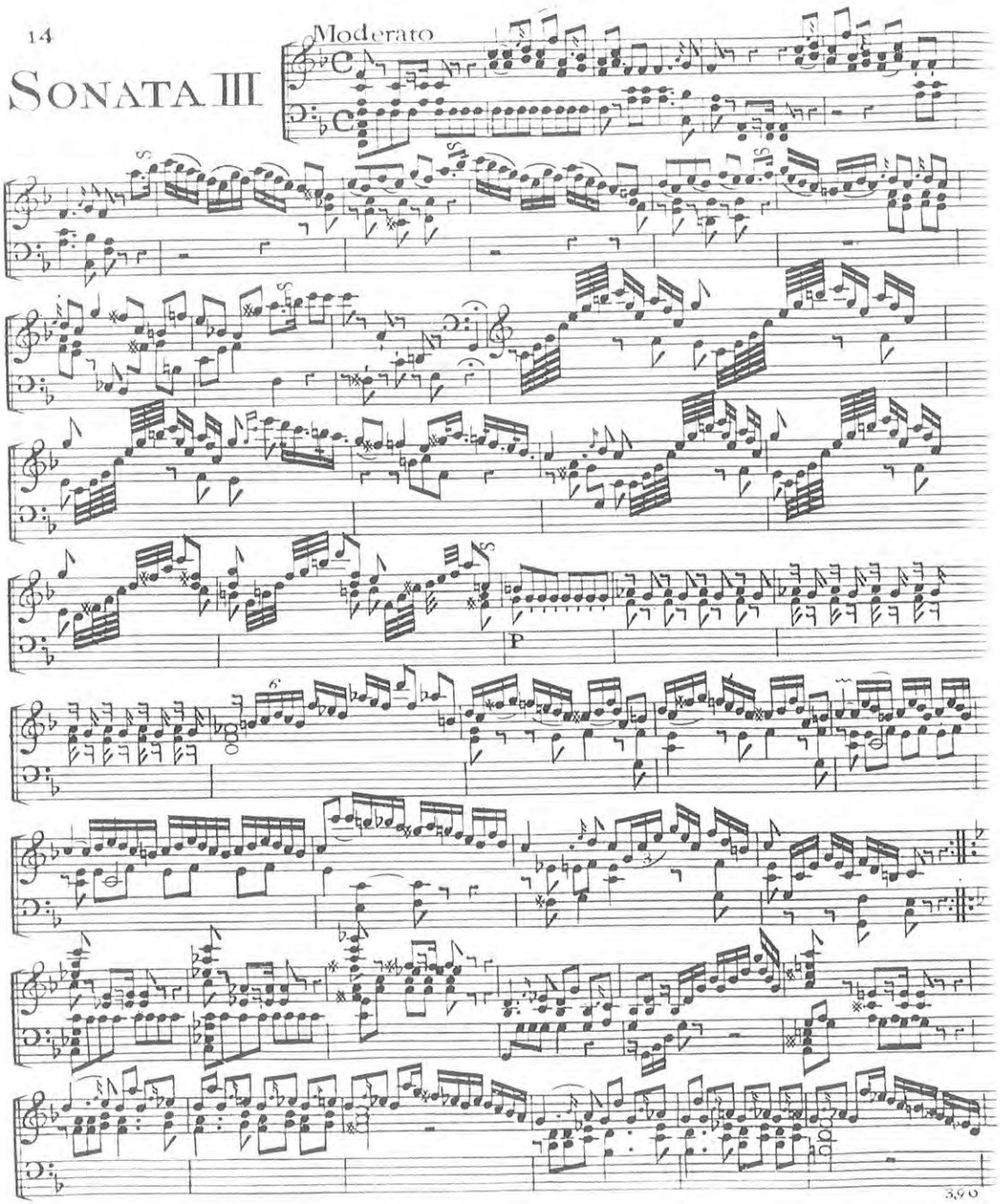
When considering the citations from Quantz, Mozart, Bach, Türk, and Czerny it is evident that one is supposed to keep one unified, underlying tempo. The tempo is based on the prevailing character of the piece, and the notational conventions. But as Czerny puts it in the introduction to the chapter on tempo changes, "Von den Veränderungen des Zeitmaßes:"

> Wir kommen nun auf das Dritte, und beinahe wichtigste Mittel des Vortrags, nämlich auf die mannigfachen Veränderungen des vorgeschriebenen Tempo's durch das rallentando und accelerando.[111]

> We now approach the third, and virtually most important means of expression, namely the multiple changes of the prescribed tempo through rallentando and accelerando. (Transl. mine)

[111] Czerny, *Von dem Vortrage*, 24.

From all of these quotes two facts become apparent: On the global level the performer was supposed to be able to keep one, coherent tempo, but on the local level be able to change the tempo according to changes in character. None of the eighteenth-century treatises reveals any general rules on how often and to what degree one should apply tempo flexibility in a piece or a movement. The only general rule is that every student should, after having studied the matter diligently and listened to the best performers, use his or her good taste in all questions concerning performance.



Sonata in F Major, Hob. XVI: 29.
Facsimile of the first edition, issued by Hummel in Berlin and Amsterdam, 1778.

Chapter five
A Study of Haydn's Sonata in F Major, Hob. XVI: 29

Introduction

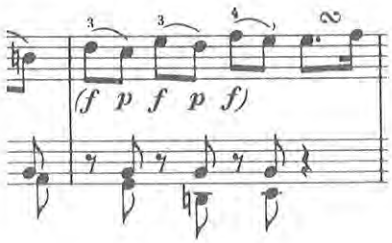
My reason for choosing this relatively unknown sonata for my case study of tempo flexibility is grounded in my own personal experience at a recital in which this sonata was on the program. The day before the concert I had read through the sonata for the first time and made a list of observations regarding the notation of expression in general and tempo fluctuations in particular. What I heard at the concert, however, rather astonished me. The pianist was very good, and since she performed on the fortepiano also presumably "historically informed," i.e. with relevant knowledge of eighteenth-century performance practice. However, based on my own reading, I could hardly find any of the expression I anticipated, especially regarding tempo flexibility. A subsequent survey of different recordings of the same sonata, both on modern piano and fortepiano, showed a similar approach; it appears that present day performers will use any of the usual means of expression except tempo flexibility in this repertoire.

Background

The F Major Sonata Hob. XVI: 29 was begun in 1774. The autograph of the first movement is titled *Divertimento*, yet the work was included in the set that Haydn entered into his Entwurf-Katalog as *Sei Sonatas Anno 776*. The style of the set is mixed; a

combination of elements from the progressive sonatas of the 1760s and the more conservative sonatas published in 1774. Haydn seldom wrote singular works for the piano that were individual in style. As Somfai has suggested, Haydn issued works in sets of six or three, partly in response to contemporary publication practice, but partly also because from the late 1760s on, Haydn's musical ideas seem to have unfolded spontaneously in chains of works.[112]

The 1776 set bears no dedication and Haydn probably planned to have it distributed in manuscript copies by professional copyists in Vienna; and it did indeed appear in manuscript copies in 1776. According to László Somfai, it is not possible to reconstruct the intended order of the 1776 set, if there was in fact one to begin with.[113] The order in which they are printed today comes down to us from the first edition, which was issued in Amsterdam and Berlin in 1778 by Hummel, without Haydn's knowledge or consent. The first edition shows some editorial changes with regard to expression marks. In the extant autograph, which only contains the exposition, the first 31 bars bear no added expression marks; the first edition, however, has forte and piano in m. 10, piano in m. 21, cresc. in m. 22, and forte in m. 23. [See Example 2]



Example 2, Hob. XVI: 29/i/m. 10, *Moderato.*

[112] László Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Style.* Translated by the author in collaboration with Charlotte Greenspan (Chicago: The University of Chicago Press, 1995).

[113] Ibid., 203-204.

There are five manuscript copies of Hob. XVI: 29 extant today, but only two with any dating. These two are in the same hand; the title reads *Sonata per il Clavi Cembalo,* and they are dated 1776. These two were copied at Schwerin, the other three at Kromeriz, Graz and Vienna. The dynamic markings in these manuscript copies are inconsistent in their placement. According to Bernard Harrison the editorial expression marks could have been added in the copies either by Haydn or by the manuscript copyists.[114] In the late 1770s it became increasingly fashionable to "update" already existing works with dynamic indications. Such updating was looked upon as desirable and assured a wider public distribution. In his book, Bernhard Harrison describes the first movement of the F Major Sonata, Hob. XVI: 29/i as an early and quite striking example of this kind of editing.[115]

The six *Esterházy Sonatas,* (Hob. XVI: 21-26) which predate the 1776 set, were really the first set of sonatas to be published with Haydn's authorization. The Esterházy-set was published by Kurzböck in Vienna in February 1774. The 1776-set was published in Berlin, 1781, and in London and Paris, 1784.

Instrument

As stated above, we do not know if Haydn wrote any expression marks in the autograph, except for mm. 1-23 in the first movement, in which there are none. In the Urtext edition: *Joseph Haydn Werke* of Hob. XVI: 29,[116] only seven of a total of 225 measures have any kind of editorial expression marks, not including fermatas and articulation. Harrison asserts that if Haydn added dynamic indications it might as well be his experience with clavichords and harpsichords rather than any thought of

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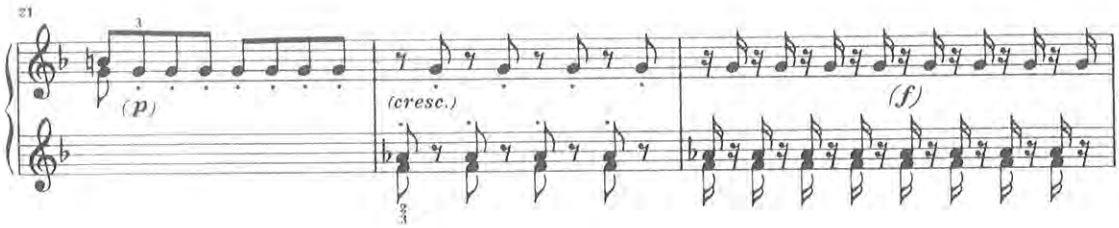
[114] Bernard Harrison, *Haydn's Keyboard Music: Studies in Performance Practice* (Oxford: Clarendon Press, 1997), 27-28.

[115] Ibid., 27-28.

[116] G. Feder and H. M. Theopold (ed.), *Joseph Haydn Werke* (München: Henle, 1972-1995).

creating a new fortepiano idiom, and that most of the dynamic indications are reactions to accents or a change of texture.[117]

In the first movement, *Moderato,* there are only six measures that show any added expression marks.[118] These are all editorial, either by Haydn himself, or one of the manuscript copyists, and are put in brackets in the examples in this thesis. [See Example 3 and 5]

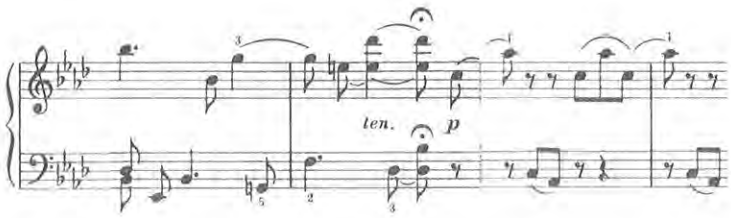


Example 3, Hob. XVI: 29/i/mm. 21-23, *Moderato.*

The second movement, *Adagio,* has no expression marks, and in the third movement, *Tempo di Menuet,* there is only one measure (40) which has two editorial marks, *p* and *ten.* These were probably added later, in the manuscript copies, as with the first movement. [See Example 4]

[117] Harrison, *Haydn's Keyboard Music: Studies in Performance Practice,* 27-28.

[118] Mm. 3 & 6: *ten.* , m. 10: *f p f p f,* m. 21: *p,* m. 22: *cresc.* , and m. 23: *f.*



Example 4, Hob. XVI: 29/iii/m. 40, *Tempo di Menuet.*

This "lack" of dynamic- and expressional markings could be interpreted in two ways: 1) Either Haydn trusted the performer to be able to read his notation, and in general know the conventions of notation, and/or, 2) This set of sonatas was not really composed for the fortepiano. Haydn may have written it with the clavichord and/or harpsichord in mind, as, for example Harrison claims. Charles Burney, the English musicologist and composer who was touring Europe in order to gather material for *A General History of Music*, arrived in Vienna in 1772. In his book on Haydn's keyboard sonatas, Somfai describes what Burney found:

> The information regarding keyboard instruments, drawn from Burney's chronicle of Vienna,[119] reveals that he came across harpsichords almost exclusively.... In Vienna, no fortepiano was made before 1780...[120]

> According to Haydn's reminiscence in old age, he used to practice on a shabby *Clavier* (clavichord) or *Clavierl* (small portable clavichord) at the outset of his career. In his autobiography of 1776, he also writes of learning the Clavier, which might mean keyboard in the broader sense of the word since Haydn is known to have played the organ right from the beginning."[121]

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[119] Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, Vol. II (London: Oxford University Press, 1959), 72-125.

[120] Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Style*, 7.

[121] Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Style*, footnote no.14, 7.

The Esterházy set carries the word "Cembalo" on the first page of the first sonata. In the 1776 set it is "Clavicembalo," whereas the Auenbrugger-set has the words "per il Clavicembalo o Forte Piano."[122] The 1776 sonatas have in general very few expression marks, very much in contrast to the substantial number both in the Esterházy sonatas of 1774 and the Auenbrugger sonatas of 1780. This might refer to the kind of instrument he had in mind, in this case the clavichord, but it could also mean that Haydn had a stronger belief in the Viennese performer's ability to interpret his notation, compared to the Esterházy family and the Auenbrugger sisters. Regarding the instrument, Somfai draws the conclusion that:

> 1. No abrupt, striking discrepancy of style exists between the works written for harpsichord (up to 1776) and those already conceived for fortepiano (1780 on). This is, first, because Haydn had already striven to attain a flexible expression, full of nuances, reminiscent of string playing and other kinds of chamber music (for which the harpsichord never proved sufficiently suitable) and, second, because several of the idiomatic features of harpsichord writing can be detected in the fortepiano scores as well.[123]

In 1777 Viennese musical life saw the dawn of a new epoch with regards to the development of keyboard music. One of the greatest piano builders on the continent, Johann Andreas Stein of Augsburg, paid a visit to the Habsburg capital. J. A. Stein had by then made some of the most decisive improvements in the fortepiano. By 1777, of course, Haydn had already written the 776 set, but J. A. Stein's visit may have had an influence on the amount of "updates" of already existing keyboard music.[124] A. Peter Brown argues that there are several features in this sonata which point in the direction

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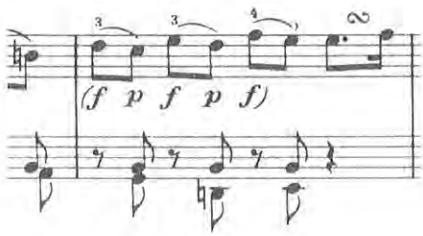
[122] Haydn, *Sonaten II* (Budapest: Könemann, 1995).

[123] Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Style*, 29.

[124] Ibid., 29.

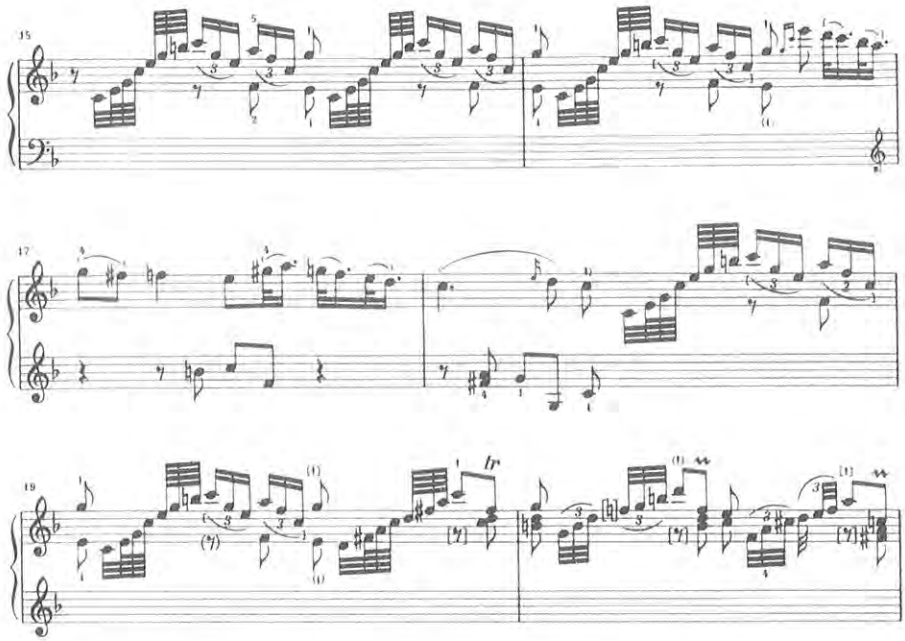
of a touch-sensitive instrument.[125] Brown does not really discuss the possibility that the instrument could be the clavichord, but seems to think that Haydn had all three instruments in mind, and probably first of all the fortepiano. He claims that there are features in the sonata not at all suited for harpsichord. In mm. 8 and 10 there are added dynamic indications, forte on the single note and piano on the chord, which apparently does not make any sense on an instrument without any touch sensitivity. I cannot see any reason, however, why one could not hold the notes with the forte markings longer. This would be in concordance with eighteenth-century performance practice. [See Example 5]



Example 5, Hob. XVI: 29/i/m. 10, *Moderato.*

Brown also states that in mm. 15-20 Haydn repeats the same arpeggiated chord without changing the register, a feature that might imply the use of a touch sensitive instrument. [See Example 6]

[125] A. Peter Brown, *Joseph Haydn's Keyboard Music: Sources and Style* (Bloomington: Indiana University Press, 1986), 164.



Example 6, Hob. XVI: 29/i/mm. 15-20, *Moderato.*

If Haydn had written the sonata for harpsichord, Brown argues, he would most probably have changed register at repetitious passages such as these. Brown also states that the sonata seems much more "streamlined" and "unerratic" than those sonatas obviously composed for the harpsichord.[126]

These arguments do not seem totally satisfactory when deciding what kind of instrument Haydn may have had in mind for Hob. XVI: 29. Anyone who has listened to a first-rate harpsichord player knows that she or he can manipulate the instrument in such a way that one might think that the performer is actually playing both piano and forte. Marpurg wrote in *Der Critische Musicus an der Spree,* 26th of August 1749:

[126] Brown, *Joseph Haydn's Keyboard Music: Sources and Style,* 164.

> Geschickte Künstler aber wissen auch auf Flügeln die Ohren so zu täuschen, daß wir starcke und schwache Thöne zu vernehmen glauben, ob sie gleich die Federn mit meist gleicher Gewalt hervorbringen.[127]

> Clever artists...know how to deceive the ear at the harpsichord in such a manner that we believe that we hear soft and loud tones, although the quills deliver all almost equal force.[128]

The question of instrument, though interesting, is probably not of central importance to the question of tempo flexibility. Given the fact that the choice of instrument could be a harpsichord, one might consider more tempo flexibility than if the instrument were to be a touch sensitive one, for instance the fortepiano. It is somewhat surprising that Brown does not discuss further the possibility that Haydn might have had the clavichord in mind. The first publisher of the 776 set, Hummel, who also furnished the F Major sonata with dynamic markings, might have thought in the direction of all three keyboard instruments, in order, of course to maximize sales.

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[127] Marpurg, *Der Critische Musicus an der Spree,* vol.1 "Sechs und zwanzigstes Stück," Facsimile of the Berlin edition, 1750 (Hildesheim: G.Olms, 1970), 208.

[128] Bach, *Essay,* footnote 5, 368.

Chapter six
Punctuation in Hob. XVI: 29

When instrumental music broke loose from its vocal heritage, it brought certain aspects of this vocal tradition along with it. Periodicity was one of these aspects, and it became important and significantly more audible and visible in the late eighteenth century. In addition to periodicity and punctuation, musical rhetoric and inflections inherited from speech also made connections and separations of phrases and sections more obvious.

The Double Bar and Cadences

As mentioned above, there are multiple connections between speech and music. One of the areas where this is easiest to detect is in punctuation. In the late eighteenth century there was a significant connection between syntax and inflections in speech and music, respectively. This, of course, was a heritage from an era where vocal music dominated over the purely instrumental, and where meaning was understood to inhere in the verbal rather than the non-verbal. In musical punctuation, the single bar defines the meter and serves as a guide to the metrical accents. The thick or thin double bar shows the periodicity and divisions of the music, but the double bar also serves other purposes.

Mozart gives a very brief and purely practical explanation of the double bar:

> Jeden Tact sowohl als die musikalischen Stücke selbst in Ordnung zu bringen und einzutheilen, bedienet man sich verschiedene Striche. Jeden Tact unterscheidet ein Strich, wie schon §. 4. gesagt worden, den man den Tactstrich nennet; Die Stücke selbst aber werden mehrentheils in zweene Strichen bemerket, die beyderseits Puncte, oder kleine Nebenstriche haben. Z.E.: II: oder =II= Hierdurch will man anzeigen, das jeder Theil soll wiederholet werden.[129]

> To bring order and division into each bar and into the composition itself, various kinds of lines are used. As already mentioned in §4, all bars are divided by lines, which are called the bar-lines. Pieces themselves, however, are generally divided into parts, and where the divisions occurs (sic.) it is marked by two lines which have dots or little strokes. For example: :\ \: or = \ \ =. In this manner is it indicated that each part, which is thus marked, is to be repeated.[130]

The Thick Double Bar

The thick double bar is found, principally at the end of a composition, or at the end of single movements in, for example, a sonata or suite. It is also common to use the thick double bar, with repeat signs between the exposition and development in a sonata form.

In Haydn's music such double bars can also frame each variation in a set. The double bar is usually preceded by a cadence: authentic-, half-, plagal-, or deceptive. It is the cadence, more than the double bar, of course, which gives the composition its closing, or sense of pause. But from a senso-psychological point of view, both the thick and the thin barline serve as visual signals that are easier to spot while reading the music, than the cadence itself.

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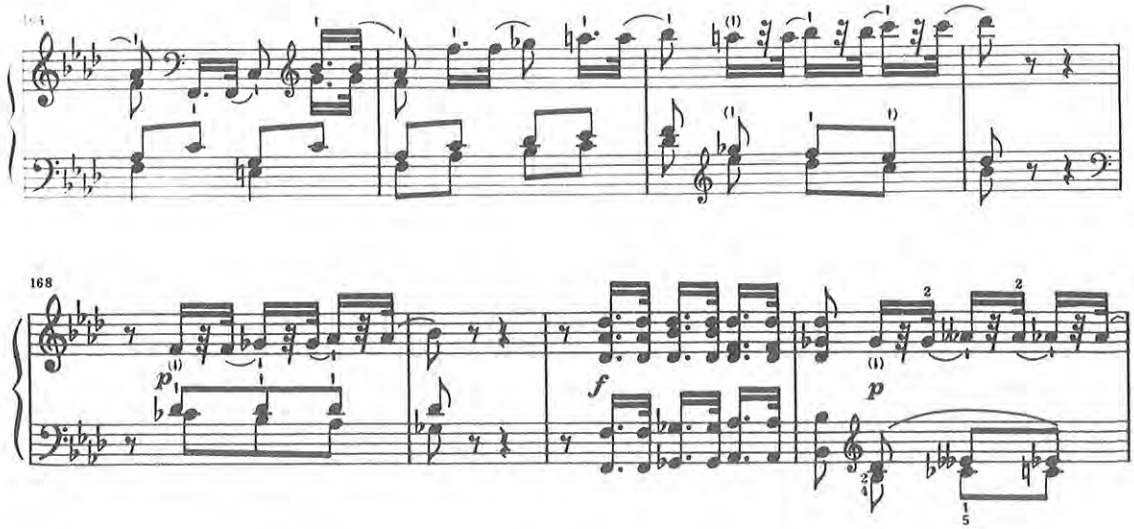
[129] Mozart, *Versuch einer gründlichen Violinschule,* 45-46.

[130] Mozart, *A Treatise on the Fundamental Principles of Violin Playing,* 47-48.

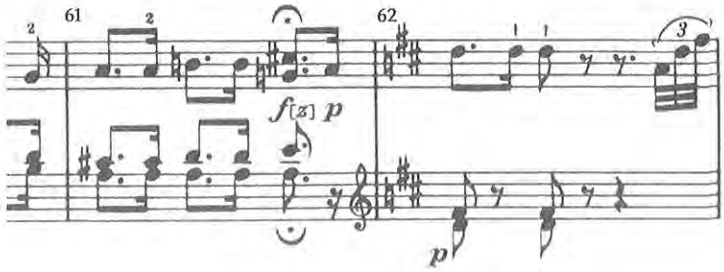
The Thin Double Bar

In Haydn's variations for solo keyboard we find the thick double bar at the end of every section of every set of variations, combined with a repeat sign. One exception, however, is found in the ingenious F Minor Variations, Hob. XVII: 6, where at the end of the set, Haydn transcends the variation form altogether. He repeats the material of mm. 1-22 in mm. 151-172, but skips the last seven measures of the initial F Minor section, and proceeds in m. 173 to repeat the main dotted motif of mm. 1-3. Haydn develops this into a magnificent improvisational coda in brilliant style. [See Example 7]



Example 7, Hob. XVII: 6/mm. 164-171, *Andante.*

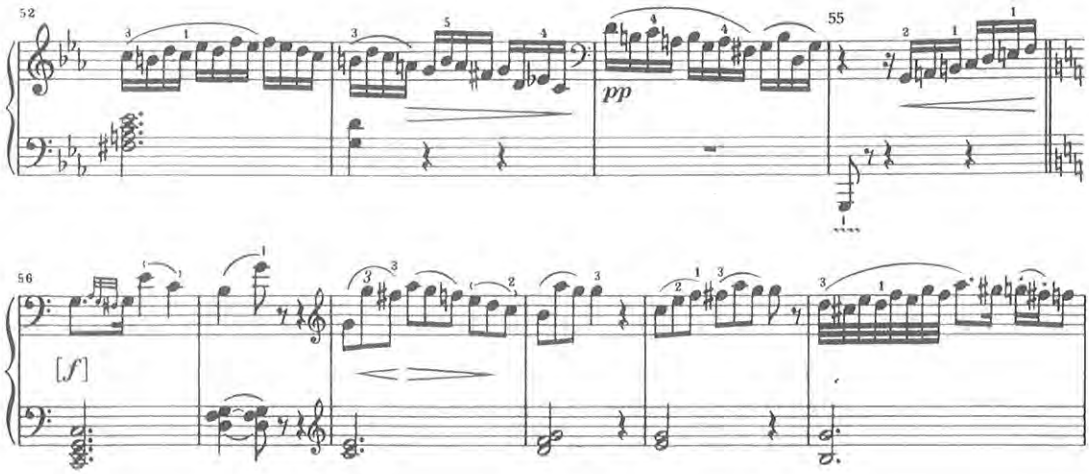
Similar movements are to be found in variation or rondo movements of the sonatas, such as for example in the first movements, both marked: *Andante con espressione*, of Hob. XVI: 42 and 48. These movements are highly intricate constructions, a blend between a set of variations and a sonata-movement. In the first movement of Hob. XVI: 42 Haydn sets out using double bar-lines regularly, but skips them altogether when he returns to D Major and the main subject at m. 61. [See Example 8]



Example 8, Hob. XVI: 42/i/mm. 61-62, *Andante con espressione.*

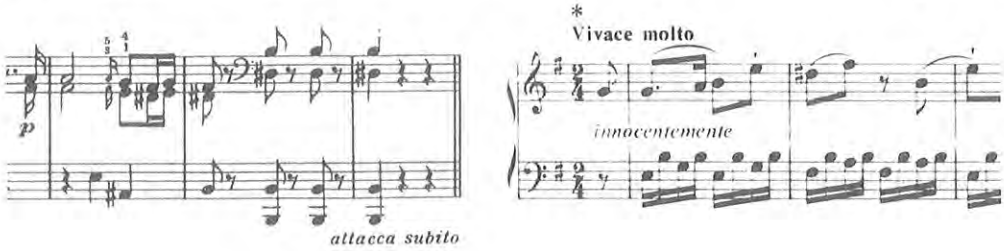
As in the F Minor Variations, this is a section which functions both as a recapitulation, a development and a cadence in brilliant style.

In Hob. XVI: 48, the first movement, *Andante con espressione*, mm. 55-56, there is a transition to what appears to be a standard reprise, beginning with the main subject and the original key. This transition, however, turns out to be another variation on the main subject, followed by several more variations. [See Example 9] In this case Haydn uses the thin double bar to signify an attaca, much in the same way as he does at the end of slow middle movements to signify that the performer is supposed to play the next movement attacca. [See Example 9]



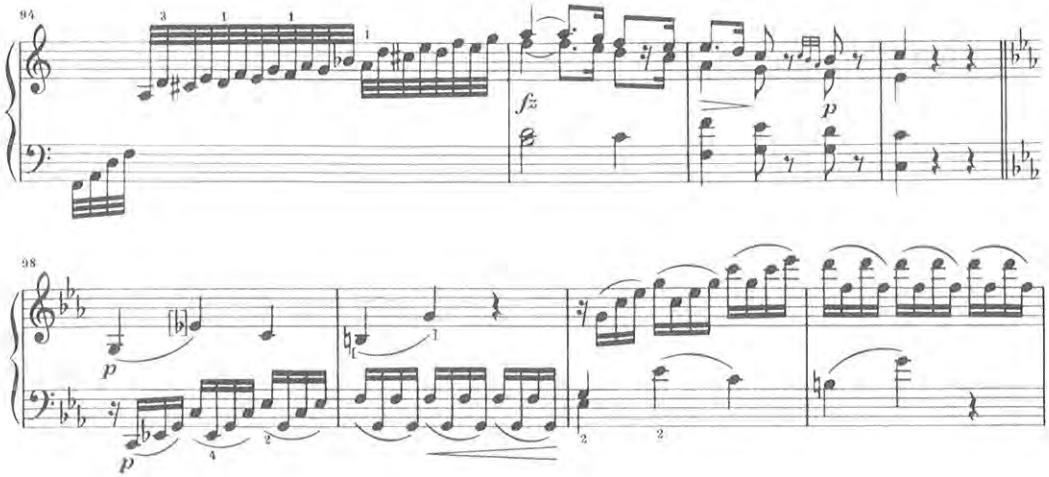
Example 9, Hob. XVI: 48/i/mm. 52-61, *Andante con espressione.*

At times Haydn also writes attacca subito underneath the thin double bar, for example at the very end of the second movement, *Adagio*, m. 49 of Hob. XVI: 34, where the next and last movement is marked *Vivace molto*. [See Example 10].

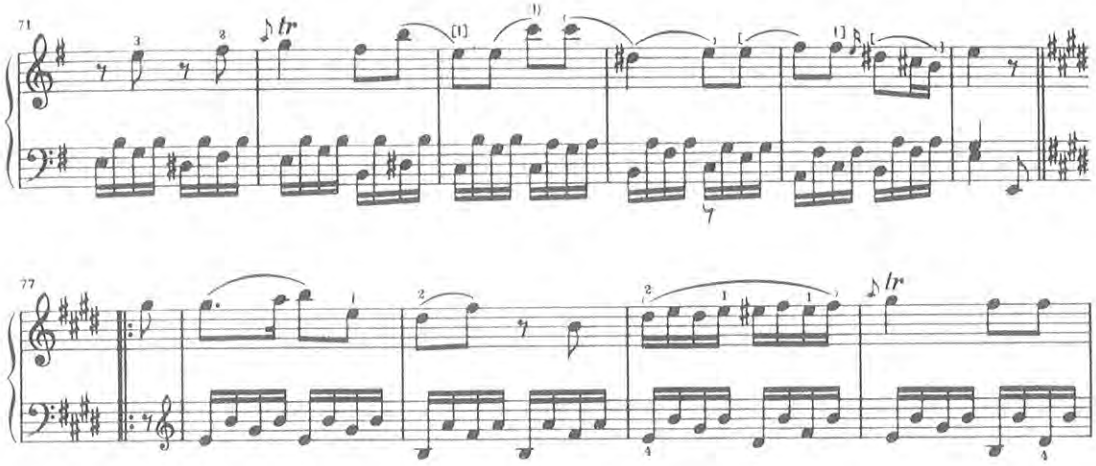


Example 10, Hob. XVI: 34/ii/m.47-49, *Adagio.*

It appears that Haydn wants to assure himself that the performer understands that he/she is supposed to go directly into the next section of the music, observing the rest exactly. The thin double bar is also sometimes used at the end of the development section, or a B-section of an A-B-A movement, for example in Hob. XVI 48/i/95-99 and Hob. XVI: 34/iii/76. [See Example 11a and 11b]

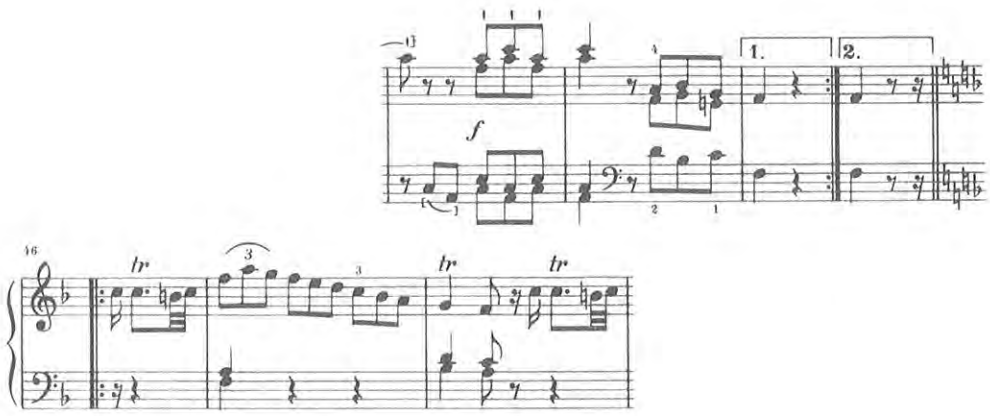


Example. 11a, Hob. XVI: 48/i/mm. 94-101, *Andante con espressione.*



Example 11b, Hob. XVI: 34/iii/mm. 71-80, *Vivace Molto, innocentemente.*

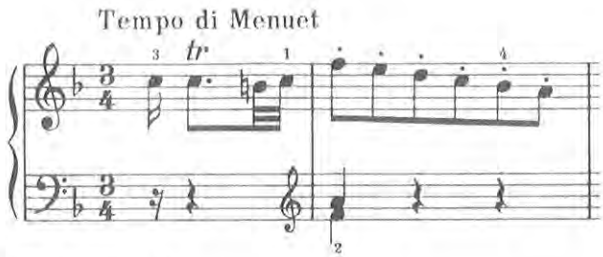
The thin double barline is used much in the same places and fashion as the fermata, but not necessarily with the same function. They can both be used at the beginning of a recapitulation or a coda, but where the fermata is supposed to be approached with a ritardando; the thin double barline merely signifies a transition, not necessarily with any disturbance of the pace. The thin double barline is also used at key changes, which in itself could bring forth a change of pace as in the last movement from Hob. XVI: 29, *Tempo di Minuet.* [See Example 12]



Example 12, Hob. XVI: 29/iii/mm. 43-47, *Tempo di Menuet.*

The Short Breath

In musical rhetoric, the short breath, or rhetorical rest, can be found both inside a phrase and at the end of one. The breath at the end of a phrase has both a formal and expressional function. The formal function is a part of the periodicity in music. It is often signified through a cadence: half-, plagal-, phrygian-, deceptive or authentic, but can also occur at a sudden break in the line; an ellipsis. The short breath is also detectable through slurring, or, rather can been made more visible through slurring. Periodicity is, of course, also a part of the expression. Any division in speech serves both a syntactic and an expressional purpose. The rhetorical rest is more than merely absence of sound; if it is to have any impact it must also include a slight disturbance of the meter, a small arrest of the momentum. A "hole" in the sound, for instance over a barline, or between staccato notes, does not imply any psychological or musical division by itself. It is the context that gives the rest its meaning, and a significant part of this context lies in the execution. The first full bar of the third movement of Hob. XVI: 29 has staccato marks over the notes. This will produce, at least when played on a fortepiano and with no damper pedal, audible holes in the sound, between the notes. These notes will nevertheless be perceived by the listener as belonging together in the same musical phrase, or part of the same phrase. [See Example 13]



Example 13, Hob. XVI: 29/iii/m. 1.

In other words, this is not an example where small holes in the sound signify a short breath, and thus a slight disturbance of the pace. Quite the contrary, it shows how

notes, which are not connected in a legato or even non-legato, still belong to the same sentence or meaning, so to speak. A short breath in the middle of a phrase will serve mainly expressional purposes. Similar to speech, it is, through a slight delay in the pace, used to heighten or catch the listener's expectation.

Türk discusses punctuation and emphasizes the fact that faulty punctuation in music can be just as harmful to the context as it would be in speech. He points out that a breath in the wrong place may destroy the phrase and be: "ganz wieder den musikalischen Sinn."[131] ("in complete opposition to musical sense.")[132] Marpurg wrote a comprehensive explanation of the rhetorical rest, based on the connection between speech and music.[133] He divided the punctuation marks into two classes, "the grammatical" which consisted of the period, comma, semicolon, and colon, and the "rhetorical," which included the question mark, exclamation mark, parenthesis and dash. Grammatical punctuation clarifies the ideas and sections of music meter through slight pauses, rests and phrase divisions, and grammatical accents clarify the organization of meter. Rhetorical punctuation (rests) and accents can occur in the middle of a conversation and heighten the expression.[134]

In the third movement of Hob. XVI: 29 we can observe short breaths at structural junctions. They can be divided into three sub-classes:

1) Approximately 16th-, or 8th- rests in all voices at the end of a section:
   mm. 8, 18, 45, 53, 63, 71, 79, and 89, [See Example 14, mm. 8 and 18]
2) Approximately 16th-, or 8th- rests in all voices between phrases:

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[131] Türk, *Clavierschule*, 340.

[132] Türk, *School of Clavier Playing*, 328.

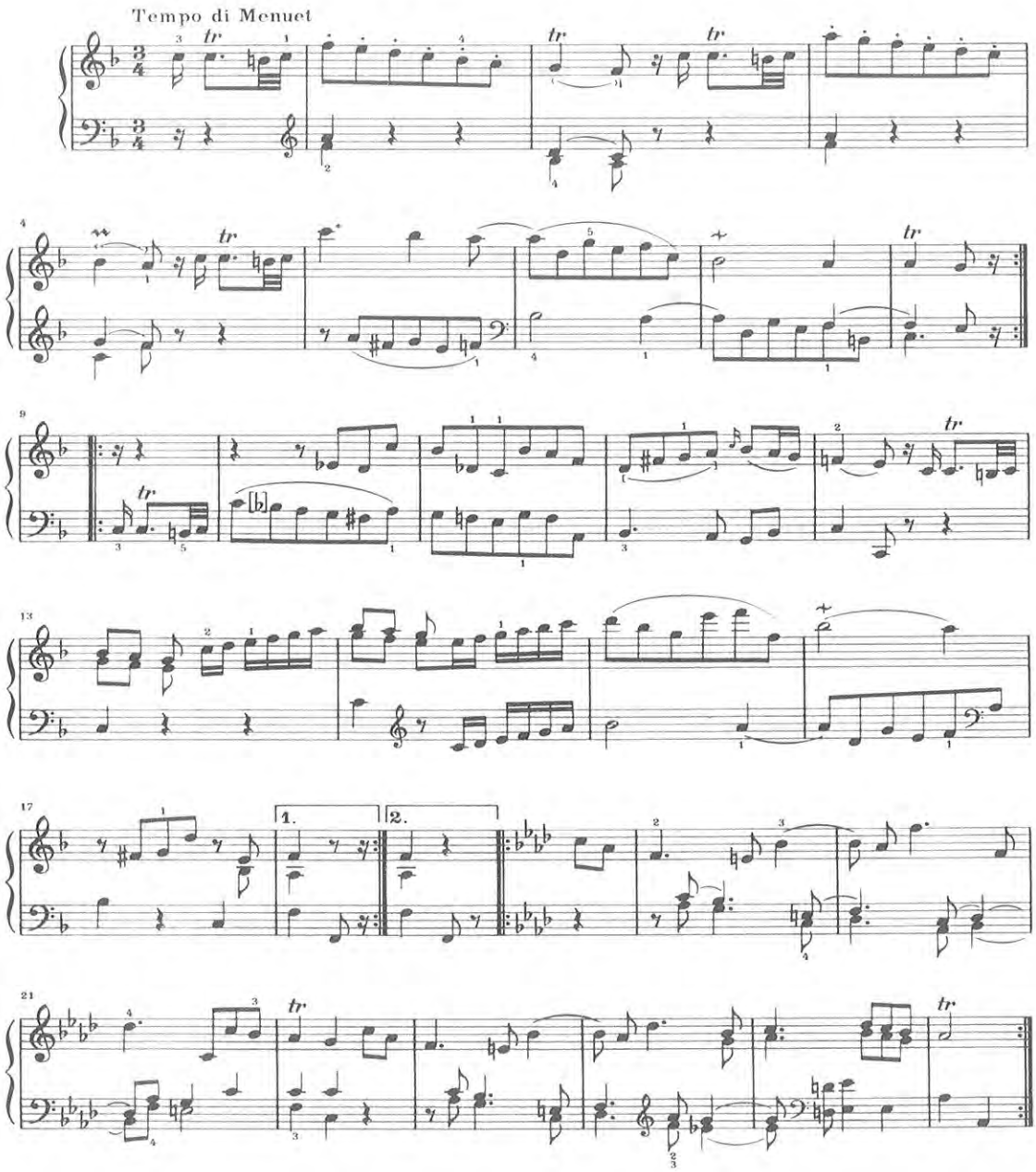
[133] Marpurg, *Kritische Briefe über die Tonkunst*, Facsimile of vol. II, Berlin: Birnsteil, 1763 (Hildesheim: G. Olms, 1974), 309-310.

[134] For further reading see: Stephanie Vial: *Taking Pause, Rhetorical Rests*, DMA thesis (Ithaca: Cornell University, 2000).

mm. 4, 12, 49, 57, 67, 75 and 83, [See Example 14, mm. 4 and 12] or
between the sections of a phrase as in question-answer-patterns or similar:
mm. 2, 47, 65, 73 [See Example 14, m. 2]

3) "True" rhetorical rests have a different notation and can only be detected by looking at cadences and slur endings. These also fit into Marpurg's idea of the analogy between music and language.[135] They occur in mm. 13 and mm. 14 after the third 8th-note, and are combined with the practice of playing the following run late and fast. This device gives the music a sense of the improvised, together with the quality of expectation, similar to an orator who pauses to give emphasis or weight to a phrase without sounding too predictable. If the run is played slightly late and fast, there will be little or no disturbance of the meter across the barline. In the third movement these short breaths, or rhetorical rests also occur in mm. 16-17 of the A- section, mm. 22, 32, 36, 40 of the B-section, and mm. 58, 59, 62-63, 84, 85, 87-88, 93-95 and 98 of the A'-section. [See Example 14, mm. 13,14,16-17]

[135] Marpurg, *Kritische Briefe über die Tonkunst*, 309-310.



Example 14, Hob. XVI: 29/iii/mm. 1-26.

The significance of the "true" rhetorical rests will depend to a certain extent on "heavy or light execution." If we believe that the outer sections (A and A') of the last movement are supposed to be executed lightly, there will be several more such short

breaths than those that could be signified by a rest. Even in the much heavier B-section, there is a sensation of "being out of breath" that might influence the frequency of rhetorical rests.

As stated above, a short breath can be signified not only by a rest, but also by the end of a slur or the occurrence of a cadence. If the performer employs light execution, note values will be shorter, and slur-endings and cadences will become more audible. Türk took it upon himself to lay down some rules regarding punctuation in music because he could not find a satisfactory explanation of this issue in existing literature.

> Da ich mich nicht erinnere, in einer Anweisung zum Klavierspielen etwas über die musikalische Interpunktion und den daraus hergleiteten Vortrag gelesen zu haben; so will ich diesen für den praktischen Musiker so wichtigen Gegenstand hier etwas ausführlicher abhandeln; überzeugt, daß die folgenden Bemerkungen einigen Einfluß auf den (logisch) richtigen Vortrag haben können.[136]

> Since I do not remember having read anything about musical punctuation and its relation to execution in an instructional work on keyboard playing, I will go into more detail concerning this very important subject for the musical practitioner, for I am convinced that the following remarks could have some influence on correct (logical) execution.[137]

Türk writes that one should play the last note of a complete phrase shorter than one concluding only a section of a phrase. This refined type of articulation, however, is not more important than a proper separation of the main periods:

> Bey einem sehr feinen Vortrage muß man, in Ansehung des Abhebens der Finger, sogar auf die größern oder kleinern, mehr oder weniger mit einander in Verbindung stehenden Perioden Rücksicht nehmen. Man hebt

[136] Türk, *Clavierschule*, 340.

[137] Türk, *School of Clavier Playing*, 329

> nämlich bey dem Ende eines völligen Tonsschlusses den Finger früher von der Taste, oder trägt eine solche Schlußnote kürzer vor, als wenn damit ein Einschnitt geendiget wird...Indeß wären Fehler gegen diesen feinen Vortrag wohl noch zu verziehen, wenn nur übrigens nicht wieder die Absonderung der Perioden auf eine sehr merkliche Art verstoßen würde.[138]

> For a very refined execution, with regard to the lifting up of the finger, one must take into consideration whether the periods are larger or smaller and more or less joined to each other. The finger is lifted sooner from the key at the end of a full cadence, or such a conclusive note is played with a shorter duration than when only a phrase member of the composition has been completed.... Yet, deficiencies in this refined type of execution would perhaps be excusable, if only players would not offend so noticeably against the proper separation of the periods.[139]

The B section might also contain "true" rhetorical rests due to a general feeling of trouble and of short-windedness. In this section of the third movement, the minuet character and 3/4-meter appear to surrender to a character, which not only gives each 8th-note equal weight, but also separates each note from the next. [See Example 14. mm. 22-26.]

The rhetorical rest also represents another important question connected with execution: Is a rhetorical rest only audible if the fingers leave the keys and the dampers are down, i.e. no sound, or can we also perceive them with continuous sound, albeit combined with a slight lingering? Spoken language and music both have substantial psychological overtones. With or without a "hole" in the sound, one will probably achieve more or less the same psychological effect through a slight disturbance of the momentum.

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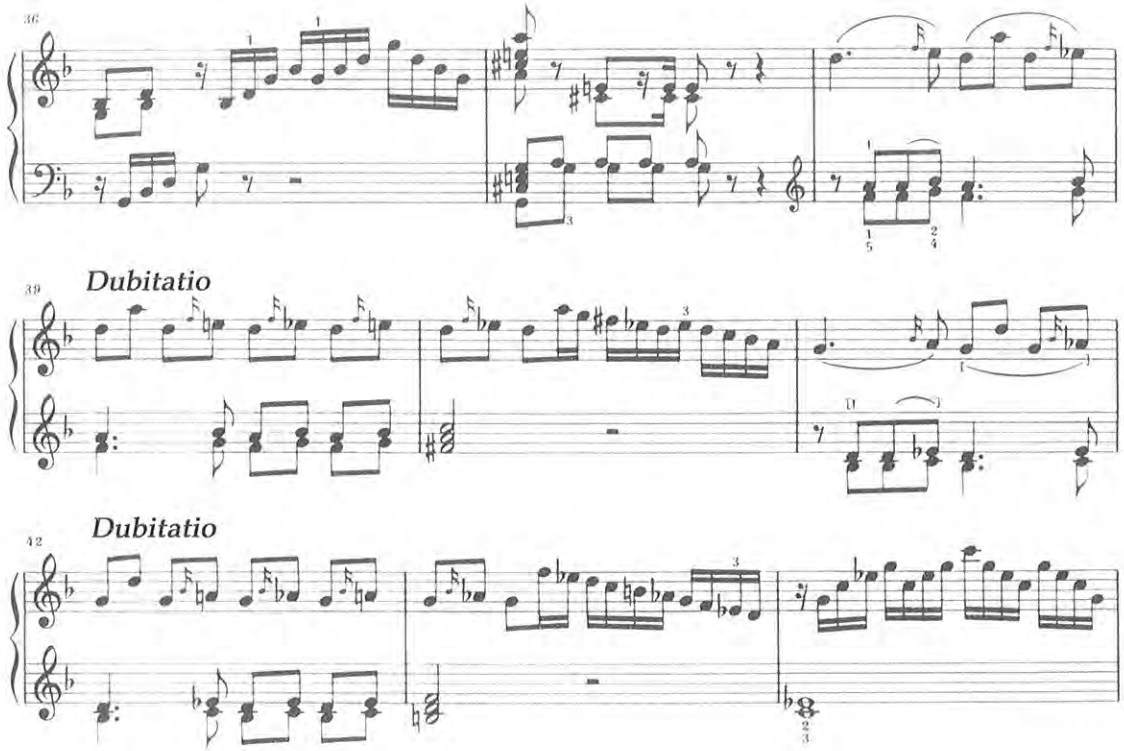
[138] Türk, *Clavierschule*, 342.

[139] Türk, *School of Clavier Playing*, 331.

Rhetoric and the Short Breath

In Hob. XVI: 29/i /mm. 38-40 and 41-43, Haydn has written a figure which displays an ambivalence between major and minor.

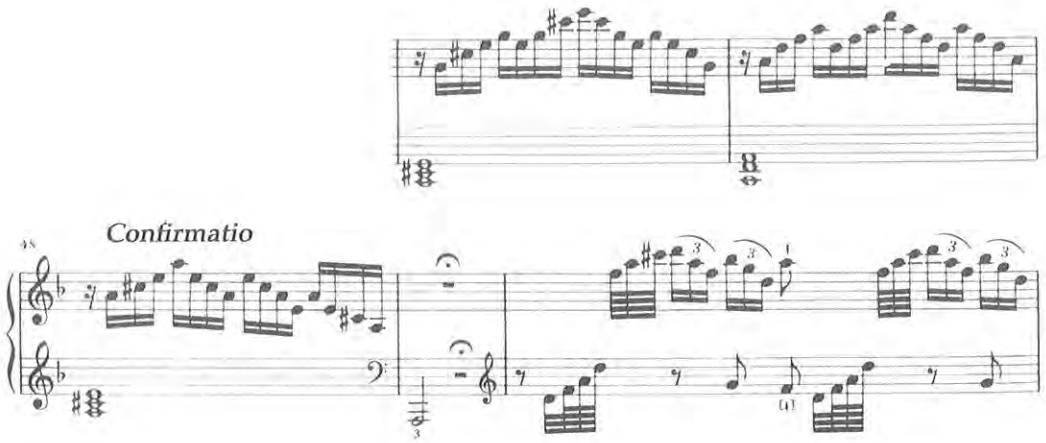


Example 19, Hob. XVI: 29/i/mm. 36-44, *Moderato.*

The figure appears in mm. 38-40 and consists of an oscillation between e″ natural and e*b*″. The same figure moves between a′ and a*b*′ in mm. 41-43. It also moves from one hand to the other in a way that opens it to different interpretations. In rhetorical terms it appears to be a Dubitatio.[140] The arpeggiated C Minor chord in m. 44 seems to be the conclusion to the question posed by the preceding

[140] Dubitatio and Confirmatio are terms used in musical rhetoric. Dubitatio means ambiguous, whereas Confirmatio is a confirmation through repetition or amplification. See chapter on musical rhetoric.

measures. Haydn then repeats the arpeggiated chord in mm. 46-49, this time turning the musical progress into a Confirmatio [See Example 20]

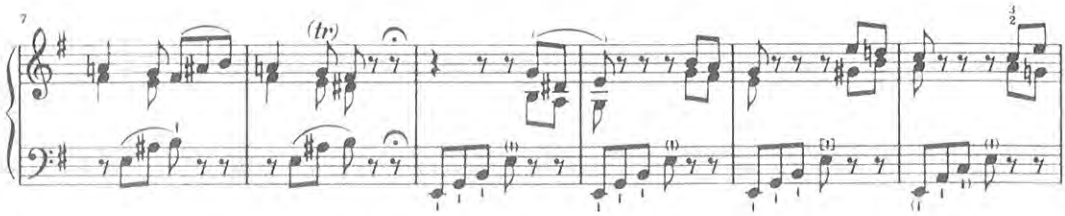


Example 20, Hob. XVI: 29/i/mm. 46-50, *Moderato.*

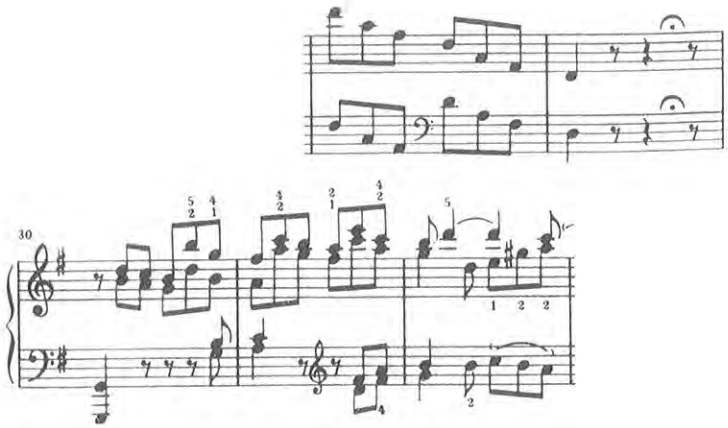
The arpeggiated chord starts as a statement that first seems not to be able to decide what to become. By repeating the same figure the statement grows more confident, and at the end gives a genuine affirmation, in this case that the next section of the music, from m. 50 onward will begin in D Minor. If the execution were light, one would hear the motifs that alternate between major and minor divided by short silences. If, on the other hand, the execution were heavy, one might rather linger on each of the motifs to make the Dubitatio clearer in that manner. In any case, either of these will induce a slight flexibility of tempo, similar to the effect of an orator's use of a short breath.

The Fermata

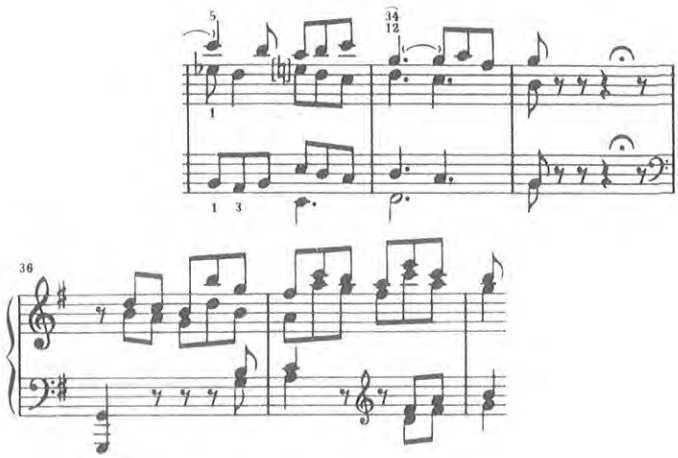
In the solo-keyboard music of Haydn the fermata has a structural and expressive function in addition to being a signifier for lead-ins (Eingänge). As an expressive element alone, it can be placed over a rest or a note to arrest the momentum and to increase the drama; for example in Hob. XVI: 34/i/mm. 8, 29, 35, where rests are dramatically extended with fermate.



Example 21a, Hob. XVI: 34/i/mm. 8, *Presto.*

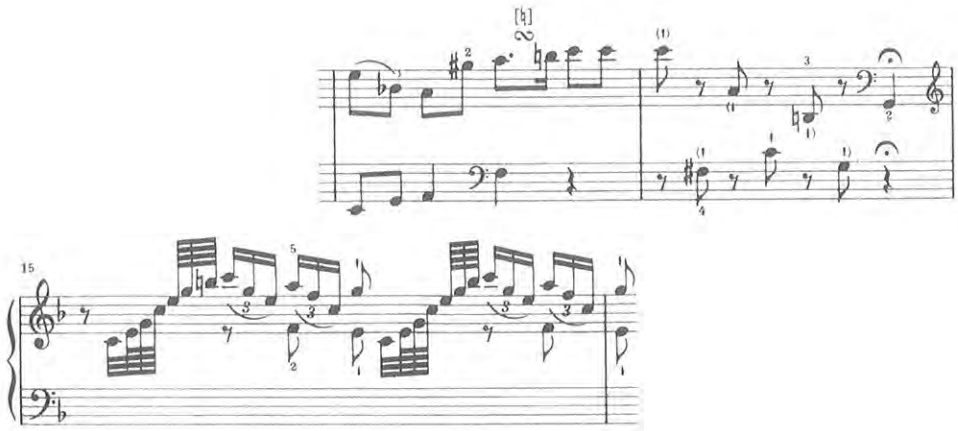


Example 21b, Hob. XVI: 34/i/mm. 29, *Presto.*

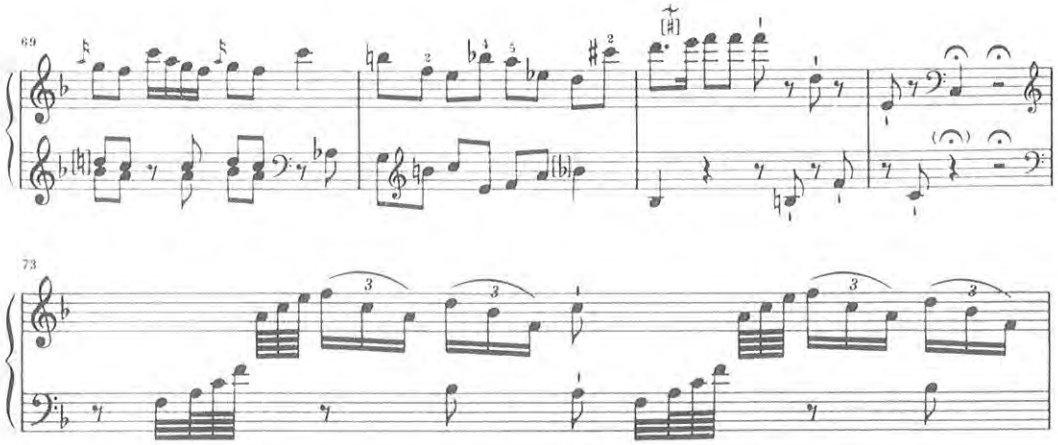


Example 21c, Hob. XVI: 34/i/mm. 35, *Presto.*

In Hob. XVI: 29/i/mm. 14 and 72, note values, and also rests are likewise elongated in this way: [See Example 22a-b]

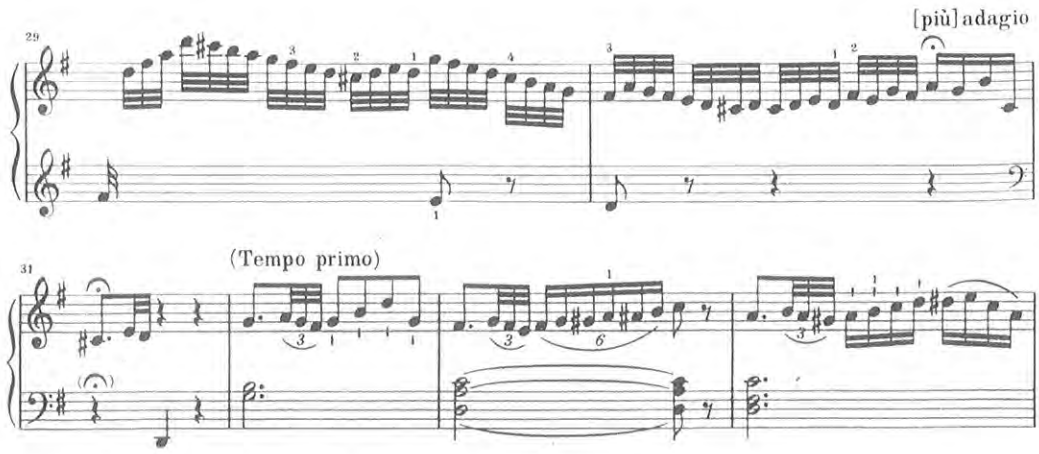


Example 22a, Hob. XVI: 29/i/m. 14, *Moderato.*

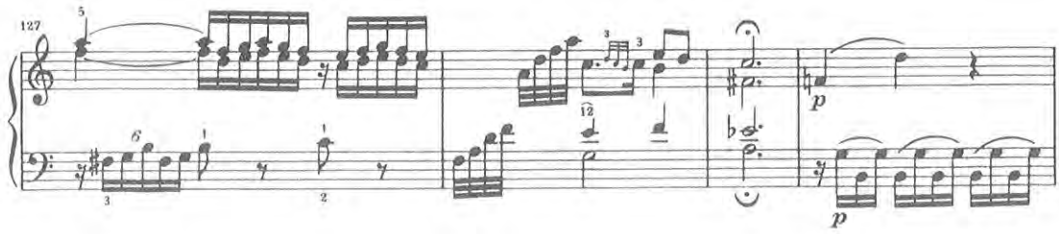


Example 22b, Hob. XVI: 29/i/mm. 72, *Moderato.*

In Hob. XVI: 34/ii/mm. 30-31 [Example 23] and Hob. XVI: 48/i/129 [Example 24], the fermata acts as a signifier for a lead-in to the coda. In example 23 the fermata also functions in a quasi-cadential way, implying metrical freedom. This makes the 'piu adagio' hardly necessary, or perhaps only necessary to those performers oblivious to the practice of retarding towards a fermata.

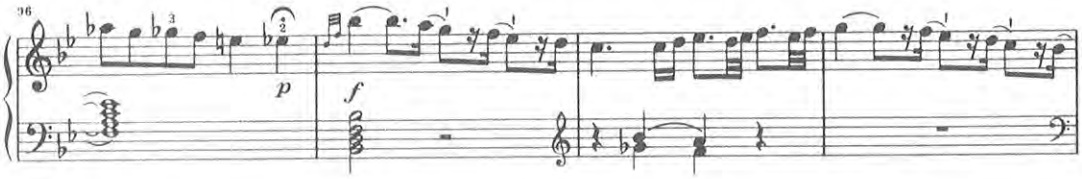


Example 23, Hob. XVI: 34/ii/mm. 29-34, *Adagio.*

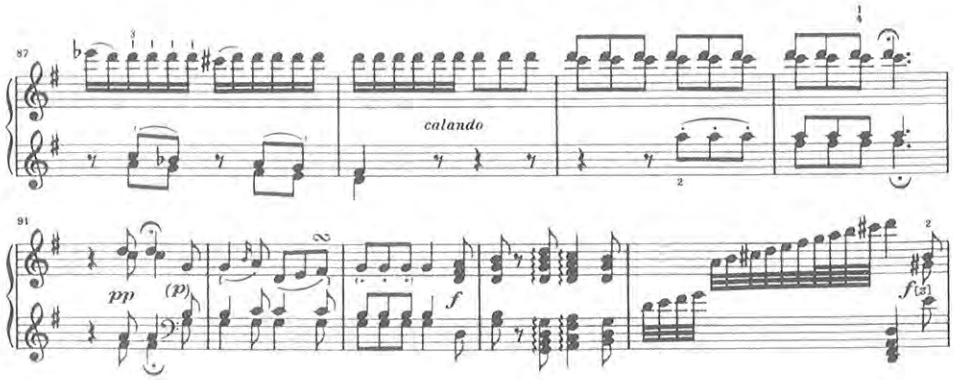


Example 24, Hob. XVI: 48/i/mm. 127-129, *Andante con espressione.*

In Haydn's keyboard sonatas the fermata most often occurs at structural joints, for instance at the return of the main subject at the beginning of the reprise, as in Hob. XVI: 41/i/m. 96, example 25, or at the beginning of a coda or codetta; Hob. XVI: 40/i/mm. 90, 91, example 26.

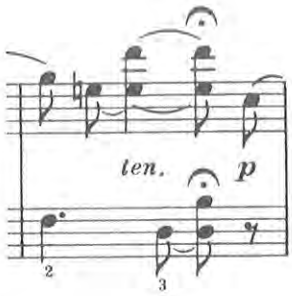


Example 25, Hob. XVI: 41/i/m. 96, *Allegro.*



Example 26, Hob. XVI: 40/i/mm. 87-95, *Allegretto e innocente.*

Haydn's use of the fermata can be compared to a speech where the orator lingers on a certain phrase or a single word to give it extra emphasis. In addition to the highlighting of important structural elements, Haydn uses the fermata at other moments to capture the listener's attention, arresting the momentum, as in Hob. XVI: 29/iii/m. 40. [See Example 27]

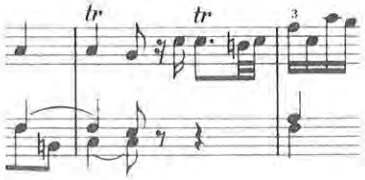


Example 27, Hob. XVI: 29/iii/m. 40, *Tempo di Menuet.*

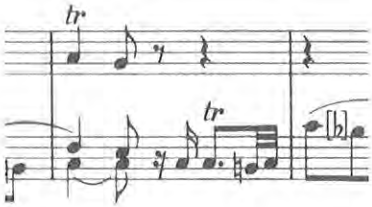
Chapter seven
A Reading of the Third Movement: *Tempo di Menuet*

I would like to start my reading of Hob. XVI: 29 with the last movement because in it we have several examples of what I believe are the most basic indications for, or even anticipations of, any structural or expressive changes in a musical work: the double bar. The double bar at the end of a movement is a certain signal of change. As we have seen it also has a formal and expressive function. Even if we do not believe that there is any room for change of character and tempo within a movement, we certainly expect the second movement to be different from the first, and the third from the second. The last movement of this sonata has 6 double bars (after mm. 8, 18, 26, 45, 53 and 63). The first three can be seen in example 14.

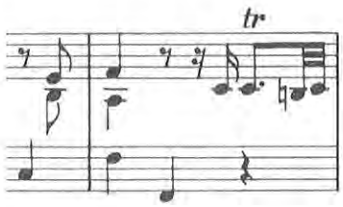
In the middle of mm. 71, 79 and 89 [See Examples 29 a, b, and c] we have what I believe Rosenblum would characterize as three unwritten double bars. They appear after variations that are written out in full, rather than being framed by repeat-signs. Formally they correspond accurately to those which are framed by repeat-signs in the first minuet-section. Given a "light execution," the "breath" at each of these joints will be close to an 8th-note in length. Since there is no repeat sign, the unwritten double bar would have been a thin one, like those often found at structural junctions where one would either play attaca or have made a rhetorical rest to intensify the expression:



Example 29 a, Hob. XVI: 29/iii/m.71, *Tempo di Menuet.*



Example 29 b, Hob. XVI: 29/iii/m.79, *Tempo di Menuet.*



Example 29 c, Hob. XVI: 29/iii/m. 89, *Tempo di Menuet.*

All three are examples of phrase endings, and the third one, example 29 c is also the end of a section, displaying a cadence in the main key. According to eighteenth-century practice, the performer should play the last notes significantly shorter than the rest, and as a result both hands will leave the keyboard practically simultaneously. This will give us a rest at least as long as the ones in example 29 a and b. It is important to notice that if we follow practice, the musical junction in m. 89 will be as audible as any written double bar.

The Formal Outline of the Third Movement

On the surface this movement is a simple ABA form: Minuet-Trio (and the word Trio is unwritten)-Minuet. It also, however, displays a sophisticated variation technique. Both the main themes, a and b of the minuet are varied. The overall shape is:

Min		**Trio**		**Min. Var.1**		**Min. plain**	**Min. Var.2**		**Coda**
m. 1	m. 9	m. 19	m. 27	m. 46	m. 54	m. 64	m. 72	m. 80	m. 90
a	b	c	d	a′	b′	a	a″	b	b″

The phrase structure of the minuet, mm. 1-18 is: **II: 2+2+4: II: 4+2+4 :II**

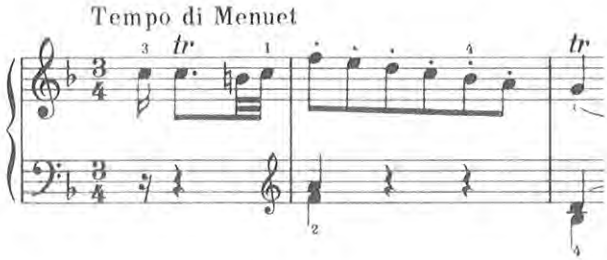
The phrase structure of the trio, mm. 19-45 is: **II: 4+4: II: 6+4+4+5 II**

All phrases in the minuet start with a 16th-note plus a quarter note, but because of the execution of the turn, the duration of the upbeat will be approximately one beat. According to Bach, a turn is generally played from the upper auxiliary. If, however, it is preceded by a 16th-note in small notation (appoggiatura), it should be played from the main note and also on the beat, rather than with a 16th-note anticipation.[141] Somfai suggests that, depending on the tempo, one should treat a turn preceded by a 16th-note in large notation the same way as one in small notation.[142] The upbeat to the first measure in the minuet would subsequently be played as a turn starting on the main note, consisting of five notes, and played on the third beat. [See Example 30 a]

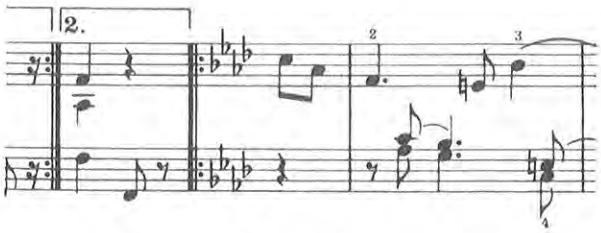
All phrases in the trio have a paired 8th-note figure as the upbeat, except for measure 40 where there is only one 8th-note. [See Example 30 b and c]

[141] See §. 36 and Fig. LXIX in C. P. E. Bach, *Versuch*, 97.

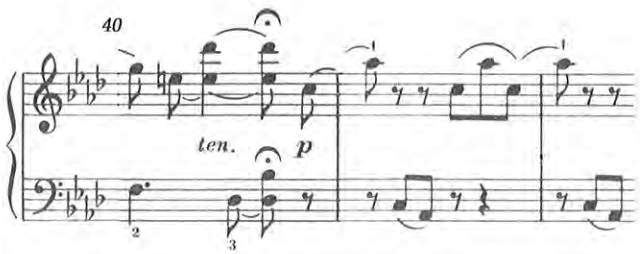
[142] Somfai, *The Keyboard Sonatas of Joseph Haydn*, 58-62.



Example 30 a, Hob. XVI: 29/iii/m. 1, *Tempo di Menuet.*

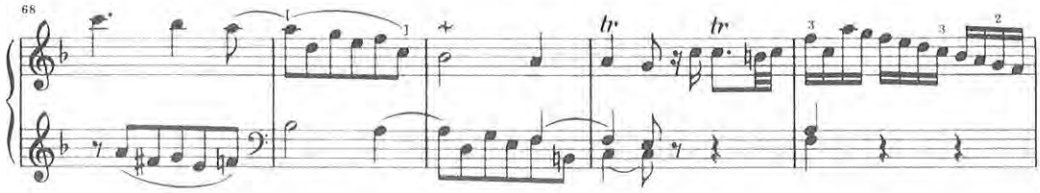


Example 30 b, Hob. XVI: 29/iii/m. 18, *Tempo di Menuet.*

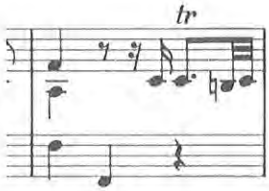


Example 30 c, Hob. XVI: 29/iii/m. 40, *Tempo di Menuet.*

It is possible to delay several of these upbeats, and as such create a more flexible pulse. Measures 71 and 89 (Example 31 a and b hold a special place in the interpretation of punctuation and change of character because articulation pauses halfway through the bar are often less obvious to the performer. They should nevertheless be considered when choosing where to breathe in the musical line:

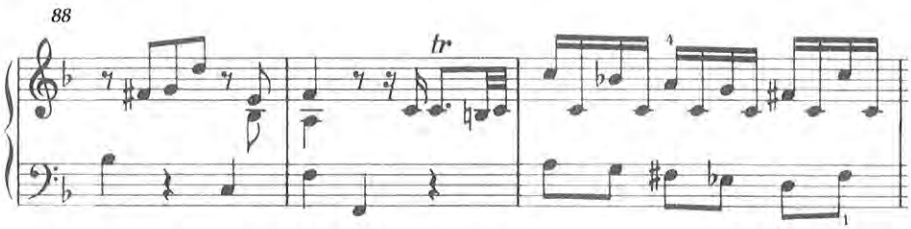


Example 31 a, Hob. XVI: 29/iii/mm. 68-72, *Tempo di Menuet.*



Example 31 b, Hob. XVI: 29/iii/m. 89, *Tempo di Menuet.*

As we have seen already, each one of the sections (a, a′, a″, b, b′, b″) of the Minuet has its particular character. As a rule these sections are separated by thick double bars, but only when the section is to be repeated, which is not the case at mm. 71 and 89. In mm. 71 and 89 the music changes character through a change of note values from 8th-notes to 16th-notes in mm. 71-72 [See Example 31 a], and through the change of both texture and note values in mm. 89-90:



Example 32, Hob. XVI: 29/iii/mm. 88-90, *Tempo di Menuet.*

As they now stand, that is, without a written double bar, they function as rhetorical rests; a short breath before the performer plunges into the next section of the music. The

coda also starts at m. 89, but we have previously seen that Haydn seldom uses double bars before the coda. [See Example 7: Hob. XVII: 6/m. 173]

The most obvious character change in this movement though, is between the minuet and the trio (m. 18). The minuet is obviously in what Türk calls light execution, while the trio is to be executed heavily.

Heavy and Light Execution

All the eighteenth-century sources investigated here emphasize the importance of proper execution and how to obtain it. They all speak in detail about what the performer must master and how vital it is to be able to decide upon the character, tempo, articulation, etc. of the music. Bach also divides music into two major genres, allegros and adagios, and he gives instruction on how to approach these:

> Die Lebhaftigkeit des Allegro wird **gemeiniglich** in gestossenen Noten und das Zärtliche des Adagio in getragene und geschleiften Noten vorgestellet. Man hat also beym Vortrage darauf zu sehen, daß diese Art und Eigenschaft des Allegro und Adagio in Obacht genommen werde, wenn auch dieses bey den Stücken nicht angedeutet ist, und der Spieler noch nicht hinlängliche Einsichten in den Affeckt eines Stückes hat. Ich setze oben mit Fleiß **gemeiniglich**, weil ich wohl weiß, daß allerhand Arten von Noten bey allerhand Arten der Zeitmaaße vorkommen können.[143]

> In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes. The performer must keep in mind that these characteristic features of allegros and adagios are to be given consideration even when a composition is not so marked, as well as when the performer has not yet gained an adequate understanding of the affect of a work. I use the expression "in general," advisedly, for I am well aware that all kinds of execution may appear in any tempo.[144]

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[143] Bach, *Versuch*, 118.

[144] Bach, *Essay*, 149.

He then goes on to criticize performers who hold the notes too long or too short.

The normal touch of the late eighteenth century was non-legato: that is, as Bach writes, notes, which are to be played detached, (with a dot or a wedge above them) should be held for half their value, while notes, which are to be played legato, must have their full value. (§. 6.)[145] Türk, like several other eighteenth-century writers, takes this approach to performance further by dividing execution into two main categories: "heavy" and "light" ("der schwere oder leichte Vortrag"). After having described how to play notes in either heavy, or light execution, Türk continues by listing which musical elements to observe in order to determine if the character is the one or the other. He also gives advice on how to perform pieces with varying degrees of heaviness:

> Ob der Vortrag schwer oder leicht seyn muß, das läßt sich 1) aus dem Charakter und der Bestimmung eines Tonstückes (§. 45.) 2) aus der angezeigten Bewegung, 3) aus der Taktart, 4) aus den Notengattungen, 5) aus der Fortschreitung derselben u.s.w. beurtheilen. Außerdem kommt sogar der Nationalgeschmack, die Manier des Komponisten und das Instrument, für welches ein Tonstück bestimmt ist, hierbey mit in Betrachtung.
>
> §. 44
>
> Tonstücke von einem erhabenen, ernsthaften, feyerlichen, pathetischen Charakter müssen schwer, voll und kräftig, stark accentuirt u.s.w. vorgetragen werden. Zu diesen Tonstücken gehören unter andern die, welche grave, pomposo, patetico, maestoso, sostenuto etc. überschrieben sind. Einen etwas leichtern, und merklich schwachern, Vortrag erfordern die Stücke von einem angenehmen, sanften, gefälligen Charakter, folglich die, welche man durch compiacevole, con dolcezza, glissicato, lusingando, Pastorale, piacevole u.dgl. zu bezeichnen pflegt. Tonstücke, worin muntere, scherzhafte, freudige Empfindungen herrschen z. B. Allegro scherzando, burlesco, giocoso, con allegrezza, risvegliato etc. müssen ganz leicht vorgetragen werden; da hingegen traurige und ähnliche Affekten vorzüglich das Schleifen und Tragen der Töne erfordern. Die Tonstücke von der letztern Art bezeichnet man durch die Worte; con afflizzione, con amarezza, doloroso, lagrimoso, languido, mesto u.a.m.

[145] Bach, *Versuch*, 118.

> Es versteht sich, daß in allen den genannten Fällen verschiedene Grade des schweren oder leichten Vortrages angewandt werden müssen.[146]

> Whether the execution should be heavy or light may be determined (1) from the character and the purpose of a composition (§45); (2) from the designated tempo; (3) from the meter; (4) from the note values used; and (5) from the manner in which the notes progress, etc. Besides, national taste, the style of the composer and the instrument for which the composition is written must be taken into consideration.
>
> §44
>
> Compositions of an exalted, serious, solemn, pathetic, and similar character must be given a heavy execution with fullness and force, strongly accented and the like. To these types of compositions belong those which are headed grave, pomposo, patetico, maestoso, sostenuto, and the like. A somewhat lighter and markedly softer execution is required by compositions of a pleasant, gentle, agreeable, character, consequently those which are customarily marked compiacevole, con dolcezza, glissicato, lusingando, pastorale, piacevole, and the like. Compositions in which lively, humorous, and joyous feelings are predominant, for example, allegro scherzando, burlesco, giocoso, con allegrezza, risvegliato, etc., must be played quite lightly whereas melancholy and similar affects particularly call for the slurring of tones and portato {Tragen der Töne}. Compositions of the latter type are designated by the words con afflizione, con amarezza, lagrimoso, languido, and mesto among others.
>
> It is understood that in all of the aforementioned cases, various degrees of heavy and light execution must be applied.[147]

What is particularly interesting in connection with the execution of Hob. XVI: 29/iii, is that heavy and light execution are musical devices that affect not only the whole, but also every single part of a composition. Türk, however, reminds us that a composition of a heavy character might contain passages of a lighter character and vice versa, and that the performer must act accordingly:

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[146] Türk, *Clavierschule*, 359.

[147] Türk, *School of Clavier Playing*, 348.

> Der schwere oder leichte Vortrag muß aber nicht nur den Ganzen, sondern jeder einzelnen Stelle eines Stückes entsprechen. In einem leicht vorzutragenden Tonstücke von munterm Charakter können dessen ungeachtet erhabene Stellen enthalten seyn, welche einen schweren Vortrag erfordern. Wenn ich mich in der Kunstsprache der Maler ausdrucken dürfte, so würde ich sagen, gewisse Stellen müssen Licht, andere aber Schatten erhalten.[148]

> Heavy or light execution, however, must not only correspond to the whole but also to every single part of a composition. In a composition of animated character which is executed lightly there can appear passages which notwithstanding the general character of the composition are more dignified and require a heavier execution. If I might express myself in the terminology of painting, then I would say that certain parts must be given light and others shadow.[149]

This quote can certainly be applied to the trio of the *Tempo di Menuet*. The introduction of F Minor in the trio (m. 18) is a dramatic and dark change from the light, pastoral F Major of the minuet.[150] According to what we know from the eighteenth-century treatises, a change of key might require a subtle change in the tempo since each key has its own particular character.

The Trio and the Second Minuet

The light character and rhythm of the minuet, mm. 1-8, is in the trio turned into a pattern that does not appear to have any real meter (if any, then 2/4), except at the ending of each phrase where it returns to 3/4. The poetic meter in the trio seems close to spondaic, that is, with evenly heavy 8th-notes in what Türk calls "Rückung" or "Syncopated (shifted, intersected) notes..." This gives the music a troubled, almost hunted character. [See Example 33]

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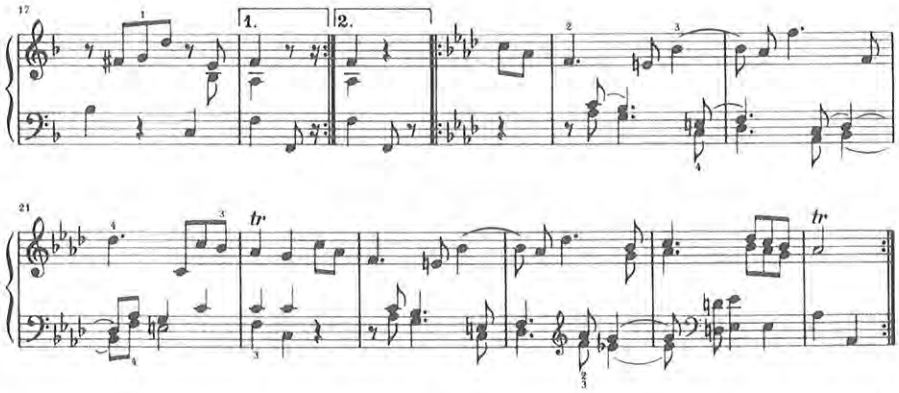
[148] Türk, *Clavierschule*, 364.

[149] Türk, *School of Clavier Playing*, 352.

[150] This switch to the variant key was a typical eighteenth-century Viennese feature.



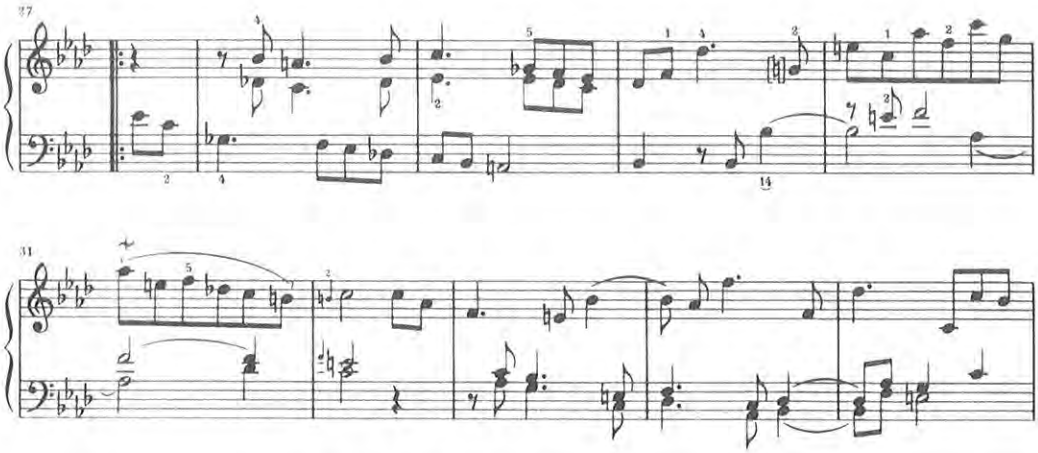
Example 33, Hob. XVI: 29/iii/mm. 18-26, *Tempo di Menuet.*

If this interpretation seems relevant, we should then perform the music with a non legato articulation, and with a slightly unsteady rhythm and/or pulse. Tempo fluctuation would be connected to both changes in character and to the general "feeling" of the music. The first section of the trio ends in A-flat Major, but the music immediately turns away from this lighter key and the 3/4 meter, and "descends" into B-flat Minor, one of the most sinister keys (m. 29). Since the key affects the character, this might be an indication for the tempo to either increase or decrease. What is important is the heightening of the affect, which could be realized through both. [See Example 34]

Example 34, Hob. XVI: 29/iii/mm. 27-30, *Tempo di Menuet.*

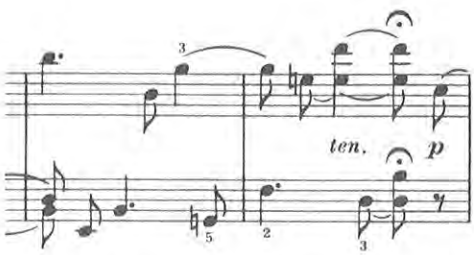
In the middle of the trio, mm. 29-31 and mm. 39-40, the music unfolds in a broken chord, which harmonically brings us back to the dominant of F Minor. The first time,

mm. 29-31, there is no fermata, only the notion of a certain freedom of tempo (See Example 35):



Example 35, Hob. XVI: 29/iii/mm. 27-35, *Tempo di Menuet.*

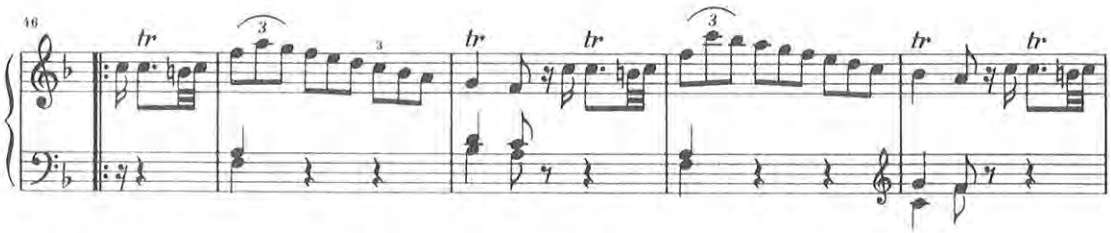
The second time this feature appears (Example 36) it is far more evident, both because we have heard something similar already, and because the music launches into an extension of that same diminished chord, which this time ends in a fermata in m. 40:



Example 36, Hob. XVI: 29/iii/mm. 39-40, *Tempo di Menuet.*

In these measures we can detect something less rigid compared to the opening of the trio. The trio is written in the learned style and stands in stark contrast to the Galant minuet. The trio is also far denser in both texture and musical expression than the minuet. The two places where the texture changes slightly, are the two already

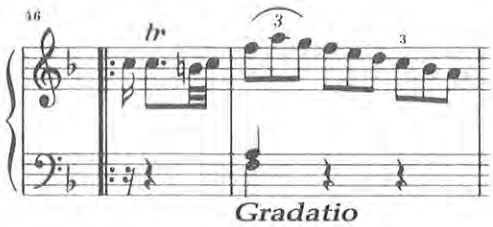
mentioned; mm. 29-31, and mm. 39-40. [See Example 35] In mm. 30-32 the music seems to take on an improvisational character, perhaps because one is supposed to do a lead-in at the fermata in m. 32 (Example 35). This back-and-forth between musical styles and characters certainly calls for a flexibility of tempo, even the use of an agogic rubato. In addition to this, it would seem strange not to prepare the fermata at m. 40, with a small ritardando. [See Example 36] When the music returns to the minuet, we begin with a complete variation (var. 1, mm. 45-47 of the main subject).



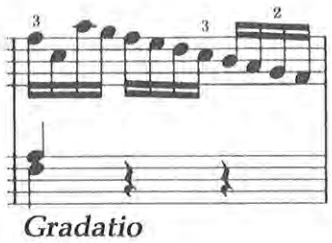
Example 38, Hob. XVI: 29/iii/mm. 45-48, *Tempo di Menuet.*

This time Haydn applies triplets to vary the main subject. There are at least two possible interpretations of this change. On the one hand Haydn speeds up the meter by adding more notes per beat. Faster notes often meant a higher pulse, and this would imply that we are back in light execution. On the other hand, this might well be viewed as another example of emphasizing the main subject and increasing its affective expression. By analogy with theories of rhetoric, through the added notes, Haydn puts more stress on the main subject using congeries (a heaping up of words). If we think this is the case, then we would give this section a heavy execution by increasing the dynamic level and play more "solidly," i.e. more into the keys, and possibly slightly slower. In both cases the change of character will be reflected by a slight alteration of tempo.

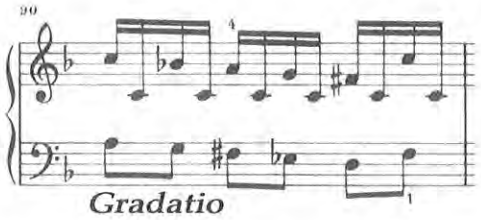
The increasing number of notes per beat in mm. 46, 72 and 90 [See Example 39 a, b, c] of the minuet, is what in rhetorical terms is referred to as a Gradatio, a progressive diminution of note-values.



Example 39 a, Hob. XVI: 29/iii/m. 46, *Tempo di Menuet.*

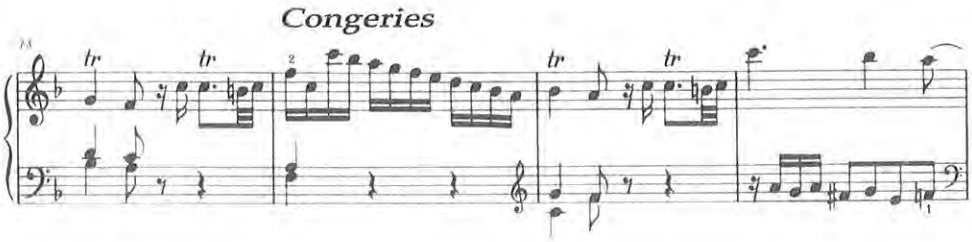


Example 39 b, Hob. XVI: 29/iii/m. 72, *Tempo di Menuet.*



Example 39 c, Hob. XVI: 29/iii/m. 90, *Tempo di Menuet.*

It is quite obvious that we are not supposed to slow down the tempo. This is a heaping up of words, Congeries, a speech that is accelerating, if only slightly, and not slowing down, (mm. 71-79):



Example 40, Hob. XVI: 29/iii/mm. 73-76, *Tempo di Menuet.*

In the third movement of Hob. XVI: 29 we have seen that tempo fluctuations might be connected to structural elements like the double bar, visible or invisible, written or unwritten, and to the "purpose of the music," i.e. what kind of music it is. By far the most important fact is that character and tempo are connected to one another in a way that makes us able to read tempo and tempo fluctuations from the general character and change of character. The character of the music can be detected from the choice of key, meter, poetic meter and harmonic progression. It is primarily when any of these elements change that we might apply tempo fluctuations, both as a structural and expressive musical device.

Chapter eight
A Reading of the Second Movement: *Adagio*

In this short, but grand movement, Haydn uses the entire compass of the five-octave keyboard (highest note, f´´´: mm.14, 29, 32, lowest, FF: mm. 16, 23). In the *Adagio,* grand gestures (mm. 1-5, 22-25) alternate with beautiful, accompanied melodies (mm. 5-22 and 26-33) [See Examples 41 and 42], and the whole movement may be construed to be in what Heinrich Cristoph Koch terms the "Arioso" style:

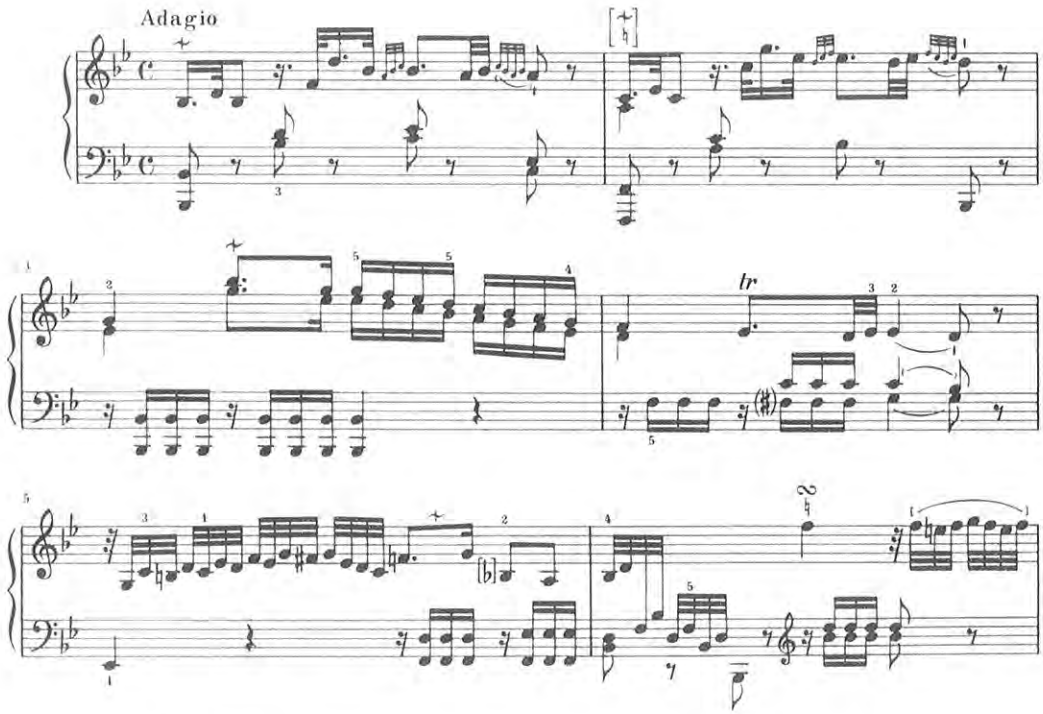
> Wenn sich der Inhalt des Recitatives zum Lyrischen erhebt, so daß es in einem kurzen Satze die Empfindung der Zärtlichkeit, der Wehmut, der feyerlichen Andacht, u.dergl. darstellet; so verwechselt dabey der Tonsetzer den gewöhnlichen Recitativstyl mit dem formerlichen Gesange, und läßt solche Stellen entweder von der Singstimme, die von dem Basse unterstützt wird, allein, oder auch in Begleitung mehrerer Instrumente vortragen, und ein solchen Satzt wird im engern Sinne des Wortes ein Arioso genannt.[151]

> When the content of the recitative rises toward the lyric, when a short section represents tenderness, melancholy, solemn devotion, etc.; then the composer alternates usual recitative with formal accompaniment of other instruments-*such* a passage is called an arioso in the strictest sense.[152]

[151] H. C. Koch, *Musikalisches Lexicon,* Facsimile of the edition issued in Frankfurt am Main, 1802 (Hildesheim: G. Olms, 1964), 164.

[152] Ratner, *Classic Music: Expression, Form, and Style,* 317.

The first five and a half measures [See Example 41] appear to be a recitative to the following aria or arioso. Similar to other adagio movements, for example the second movement of W. A. Mozart's sonata in C Major, KV. 545, it resembles music for the voice rather than for the keyboard, or perhaps music for the voice with keyboard accompaniment.

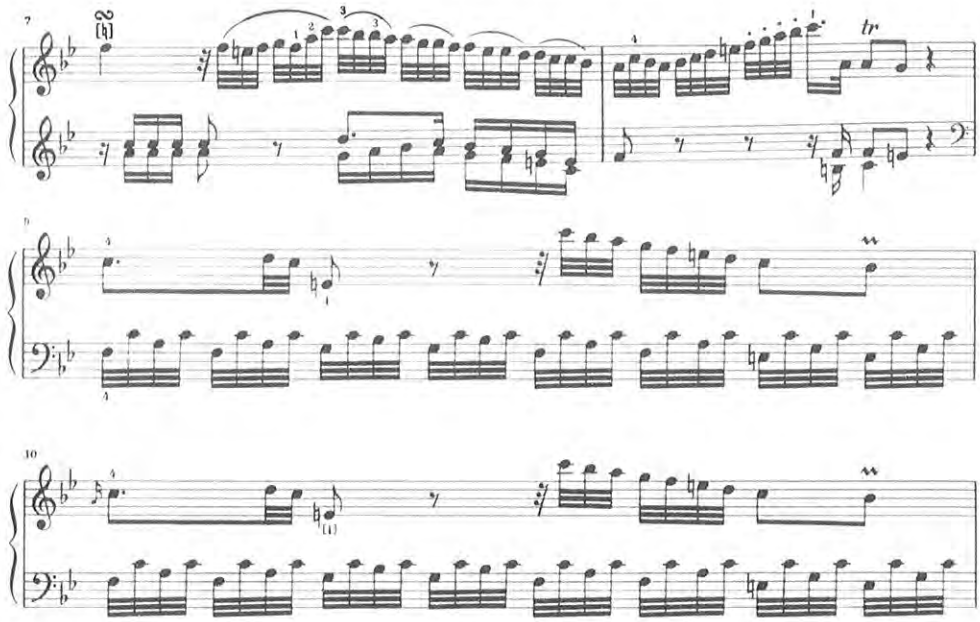


Example 41, Hob. XVI: 29/ii/mm. 1-6, *Adagio*.

To connect the relatively short sections of the melody in the arioso, Haydn uses Alberti-bass as accompaniment. According to Somfai, this cantabile type movement is represented throughout Haydn's sonata oeuvre.

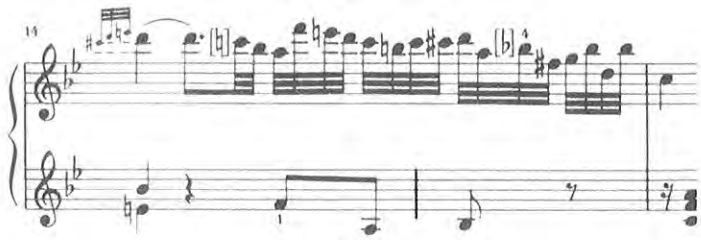
[See Example 42]

In this type, the melody in the right hand is supported by a steady rhythmic accompaniment in the left hand that supplies energy and ensures cohesion between phrases of several measures.[153]



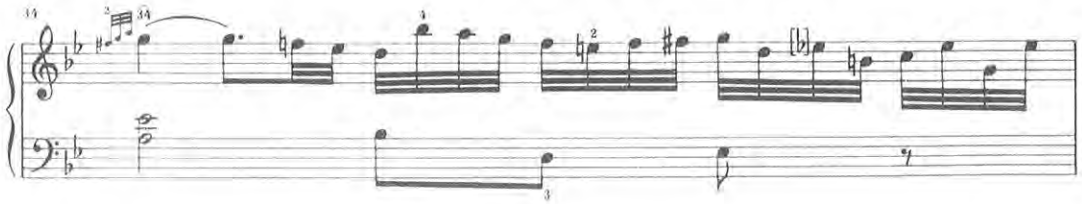
Example 42, Hob. XVI: 29/ii/mm. 7-10, *Adagio*.

From the point of view of tempo fluctuations, the two by far most interesting measures in the second movement are mm. 14 and 34:



Example 43 a, Hob. XVI: 29/ii/mm. 14, *Adagio*.

[153] Somfai, *The Keyboard Sonatas of Joseph Haydn*, 267.



Example 43 b, Hob. XVI: 29/ii/mm. 34, *Adagio*.

They each close and "crown" a section of accompanied melody. There are no written fermatas at either of them, but they each contain a high, long note on the first beat which also is the seventh of the chord (m. 14: e-dim, VII7 in F Major, and m. 34: VII7 in B-flat Major). [See Example 43a and b] They are in fact the two longest notes in the movement (1 +3/4 beat=14 x 32nd-notes), and both are provided with turns. Both develop into short, chromatic, improvisatory figures. Türk tells us that high notes, notes that are dissonant in the harmony, and long notes within a passage of shorter notes, all should be emphasized. In this paragraph from Türk we also encounter some restrictions regarding the use of tempo fluctuations. How much emphasis one should put on a note is proportional to the relative importance of the note in question, the length and relationship to the other notes, and the harmonic foundation:

> Noch giebt es verschiedene einzelne Töne, welche mit Nachdruck vorgetragen werden müssen. Hierunter gehören, außer den Vorschlagen, (S.217. §. 19.) vorzüglich diejenigen Intervalle, die sich zu dem Basse etc. selbst wie Dissonanzen verhalten a), oder durch welche (vermittelst einer Bindung) dissonierend Intervalle vorbereitet werden b); ferner die synkopirten Noten c), die Intervalle, welche nicht zur diatonischen Tonleiter desjenigen Tones gehören, worin man modulirt d), die sich durch ihre Länge, Höhe oder Tiefe etc. merklich auszeichnen e), die Intervalle, welche durch die zum Grunde liegende Harmonie wichtig werden f) u.s.w...Ein anderes, aber seltner und mit vieler Vorsicht anzuwendendes Mittel zu accentuiren ist das Verweilen bey gewissen Tönen. Der Redner legt auf die Wichtigern Silben etc. nicht nur mehr Nachdruck, sondern er Verweilt auch etwas dabey. Dieses Verweilen kann aber in der Musik natürlicher Weise nicht immer von gleicher Dauer seyn; denn es kommt hierbey, wie mich dünkt, vorzüglich 1) auf die mehr

> oder weniger wichtige Note selbst, 2) auf die Länge und auf das Verhältniß derselben zu den andern Noten, und 3) auf die zum Grunde liegende Harmonie an.[154]

> There are still a variety of single tones which must be played with emphasis. To these, other than appoggiaturas (p.209, § 19), belong especially those intervals which are dissonant with the bass (a), or though which (by means of a tie) dissonant intervals may be prepared (b), further, syncopated notes (c), intervals which do not belong to the diatonic scale of that key, by means of which one has modulated (d), those tones which are distinguished by their length, highness, and lowness (e), the intervals which become important because of the basic harmony (f), and so forth.... Another means of accent, which is to be used much less often and with great care, is lingering on certain notes. The orator not only lays more emphasis on important syllables and the like, but he also lingers upon them a little. But this kind of lingering, when it occurs in music, cannot, of course, always be of the same duration, for it appears to me to depend primarily upon (1) the greater or lesser importance of the note, (2) its length and relationship to other notes, and (3) the harmony which is basic to them.[155]

Performers may even wish to embellish and linger at these almost magical moments, (mm. 13-16, 31-36). [See Example 43] Any passage, which contains an abrupt change from a note fourteen times longer than the following ones, must likewise be treated with similar care.

Apart from these examples of agogic rubato, there are ample opportunities for contrametric rubato in this movement, especially throughout those passages accompanied by the 32nd-notes in the left hand, mm. 9-13, 17-20, and 26-33.

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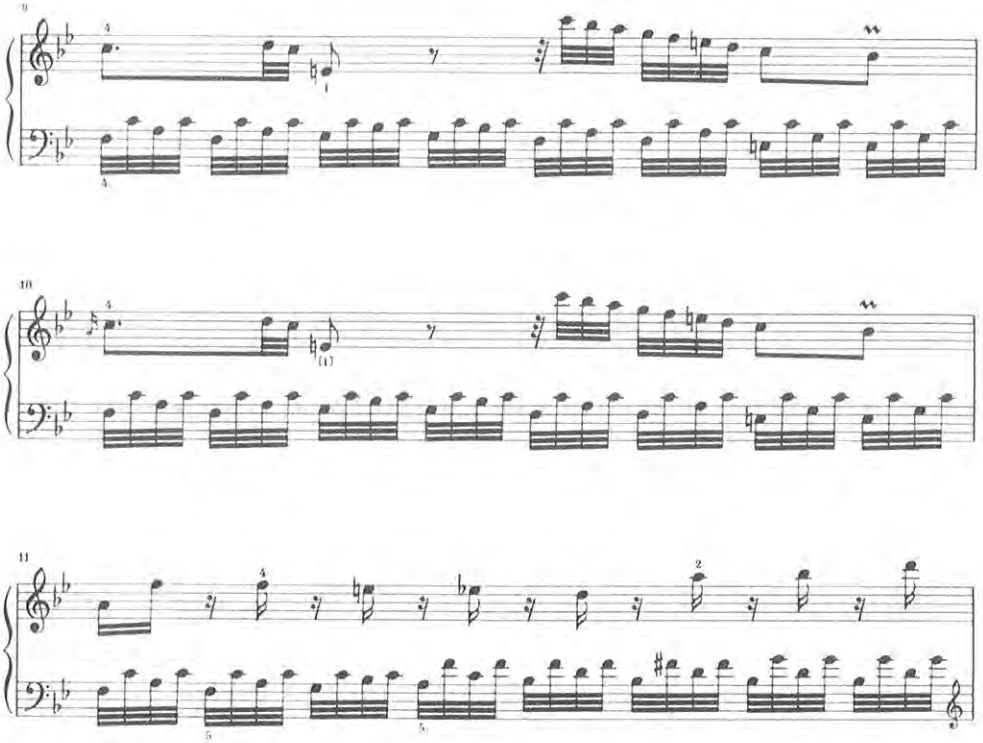
[154] Türk, *Clavierschule*, 337-338.

[155] Türk, *School of Clavier Playing*, 326-328.



Example 44, Hob. XVI: 29/ii/mm. 9-11, *Adagio.*

These passages are also the ones that bear the closest resemblance to a vocal style, the aria or arioso.

In a slow movement which also has a slightly free and improvised character, it is hard to believe that one is expected to play such passages without any transition from the long note to the shorter ones; I believe in light of my reading of eighteenth-century writers on performance, that a monochrome understanding with respect to tempo would spoil the overall character of the movement. This is in general one of the most interesting aspects of the treatment of rhythm in the late eighteenth century.

The Ratio of Rhythm

In the Classic era one used a system of notation built on the ratio 1:2,[156] which is not much to work with if one wants to express subtle and even ambivalent rhythmic patterns. The performer would at least have to be able to read this system, knowing that these seemingly "square" rhythmic figures were supposed to be executed with some sensibility and creativity. But once one knows the conventions of notation, one will be able to read and give a proper expressive rendering of the music of hundreds of composers. Today we acknowledge the need for each present-day composer to be able to express her/himself as accurately as possible, also regarding subtle rhythmic patterns with the most intricate ways of notation. Do we believe that the eighteenth-century composer had a lesser need to express subtleties in melody, harmony and rhythm than the composer of today? When we investigate the music of Haydn, Mozart, Beethoven and Schubert, do we really think that they wanted to be confined to a system of rhythmic notation that is seemingly more limiting than the graphic notation of the average twentieth-century composer? If Haydn wanted the performer to execute the music as if it were improvised, how else could he have written it? The conventions of notation equipped the eighteenth-century composer with a compositional and communicational tool. He knew that contemporary performers with reliable knowledge of these conventions would be able to give a rendering with the highest forms of subtlety and nuance of tempo and tempo flexibility, rhythm, phrasing, and articulation.

[156] I.e.: whole note = 2 x half notes = 4 quarter notes = 8 x 8th-notes = 16 x 16th-notes, etc.

Chapter nine
A Reading of the First Movement: *Moderato*

Among the movements of Haydn's piano sonatas, those in allegro moderato or moderato are among the most sophisticated with regard to style and character, and the first movement of Hob. XVI: 29 is no exception. The sonata's complexity is easily detected through a simple survey of all the opening sonata movements of the fifty-two sonatas. Somfai has done this, and classifies first movements into four main groups, which fall nicely into the chronology of the sonatas. The F Major sonata, Hob. XVI: 29 is in the first main group. Among the similarities in this group is Haydn's use of 4/4 meter and allegro moderato or moderato tempo markings. According to Somfai, Haydn created a new style with these extended first movements, and a rich rhythmic vocabulary, similar to many of the mature string quartets opp. 9, 17 and 20:

> The *first main type* is in fact a whole family of related types, composed in three periods- 1766-72, 1773, and 1776-80. These movements have in common 4/4 meter and *Moderato* or *Allegro moderato* tempo markings. In and through them, Haydn created new-style, extended first movements similar to the opening Moderatos in many of the first mature string quartets opp. 9, 17, and 20.... The longest and most differentiated movements of his piano sonatas were written in the first period.... Up to about 1780, Haydn had used a rich rhythmic vocabulary in his Moderato and Allegro moderato opening sonata forms....

> Such a rich rhythmic vocabulary leads to a highly differentiated style with finely worked surface rhythms and a good balance between the main stresses in a measure and the small rhythmic motion in between.[157]

Hob. XVI: 29 is not particularly difficult to play from a purely "mechanical" point of view, but still presents genuine challenges, and must be played with: "...a combination of noble ease, freedom, and creativity."[158]

The first movement of Hob. XVI: 29 resembles perhaps most of all Bach's *Sonaten für Kenner und Liebhaber*, and appears at first glance to be in a fantasy style, that is, a compilation of disparate musical elements put together in a slightly improvisatory manner. [See Example 3] A closer look, however, makes it eminently clear how well this movement is constructed, and how interesting it is from the point of view of harmonic and thematic progression and development, and also as a "tour de force" of musical rhetoric. I will read through the movement and give examples of the different topics and musical rhetoric.

Musical Rhetoric

One of the most important debates today regarding eighteenth-century music has to do with the impact rhetoric had on both composition and performance, and of the degree to which rhetoric can be an instrument for understanding the character of the music.[159] Rhetoric was an important part of Latin teaching of the eighteenth century,

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[157] Somfai, *The Keyboard Sonatas of Joseph Haydn*, 218.

[158] Ibid., 218.

[159] To the eighteenth-century theorist, Aristotle and Quintilian were the two single most important sources on rhetoric. At the end of the eighteenth- and the beginning of the nineteenth century, most writers on rhetoric listed these two philosophers as their main source.
See also: George Barth, *Beethoven as Orator* (Ithaca: Cornell University Press, 1992); Tom Beghin, *Forkel and Haydn*, DMA thesis (Ithaca: Cornell University, 1996); Elaine Sisman, *Haydn and the Classical Variation* (Cambridge: Harvard University Press, 1993).

and was a part of the general training in most schools for the middle classes. We know that Haydn, W. A. Mozart and Beethoven all were familiar with the terms of rhetoric. To what extent they consciously used it as a part of their composing technique, however, we will never know for certain. Since the rules of rhetoric seem to have had an impact on both the content and the expression of music written between 1770 and 1820, it must be taken into consideration when we today decide on how to give a piece or a movement the proper execution.

In musical scholarship there was, and still is, a strong argumentation both for and against viewing music as a language, and the use of an analytical approach originally intended for language. Perhaps the most significant difference between language and music, rhetorically, occurs when two different statements are made at the same time. In music two different voices played simultaneously do not present any problems for the understanding of both of them, separately, or in combination. In speech, on the other hand, a running spoken obbligato in two voices will render both unintelligible.

The connection between language and music has been described abundantly in eighteenth- nineteenth- and twentieth-century literature, and today there is a consensus among theorists that musical rhetoric was of crucial importance to the composer, theorist and performer of the eighteenth century, and as such, should be included in a reading and rendering of music of that era. In the present thesis I use elements of musical rhetoric as a tool in my analysis of character and changes of character. I concentrate on speech prosody, i.e. the inflections we make in speech to clarify our message and persuade our listeners. From Greco-Roman antiquity, rhetoric (in speech) was tied to semantics, syntax and prosody, i.e. the meaning of the words, the way they were put together, and the delivery. The question of instrumental music's ability to convey meaning in the same way as language is vast and will not be addressed here.

What is of greater importance to this thesis is the part of rhetoric concerning delivery: expression and execution. Ratner describes the importance of coherence and eloquence in both musical and linguistic rhetoric:

> To be persuasive, both linguistic and musical rhetoric had first to establish *coherence* and then promote *eloquence*. This was done by defining the various components of discourse, indicating their functions and demonstrating ways in which they might be persuasively arranged. Many 18th- century theorists looked upon phrase structure, chord progressions, rhythmic scansion, melodic construction, texture and performance as the *rhetoric of music*.[160]

The connection between language and music was well known to Quantz and his contemporaries, and the use of rhetorical means in both composition and interpretation quite common. He makes it clear how important it is to be able to move the listener:

> Der musikalische Vortrag kann mit dem Vortrage eines Redners verglichen werden. Ein Redner und ein Musikus haben sowohl in Ansehung der Ausarbeitung der vorzutragenden Sachen, als des Vortrages selbst, einerley Absicht zum Grunde, nämlich; sich der Herzen zu bemeistern, die Leidenschaften zu erregen oder zu stillen, und die Zuhörer bald in diesen, bald in jenen Affect zu verseßen. Es ist vor beyde ein Vortheil, wenn einer von den Pflichten des andern einige Erkenntniß hat.
>
> § 2
>
> Man weis, was bey einer Rede ein guter Vortrag für Wirkung auf die Gemüther der Zuhörer thut; man weis auch, wie viel ein schlechter Vortrag der schönsten Rede auf dem Papiere schadet; man weis nicht weniger, daß eine Rede, wenn sie von verschiedenen Personen, mit denselben Worten gehalten werden sollte, doch immer von dem einen besser oder schlimmer anzuhören seyn würde, als von dem andern. Mit dem Stück entweder von einem oder dem andern gesungen, oder gespielet wird, es immer eine verschiedene Wirkung hervorbringt.[161]

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[160] Ratner, *Classic Music: Expression, Form, and Style*, 31.

[161] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 100-101.

> Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the harts of the listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.
>
> § 2
>
> We know the effect in a discourse of good delivery upon the minds of the listeners; we also know how poor delivery injures the most beautifully written discourse; and we know again that a discourse delivered with the very same words by two different persons will sound much better from one than the other. The same is true of musical execution: a piece sung or played by two different people may produce two quite different effects.[162]

Once again Quantz takes on the role of the pragmatic musician who, when he is comparing speech and music, does not start to argue whether music can carry any literary meaning or not, but cuts right to the core; he thinks is the performer's task is to master the art of delivery, and to transport the listener through the whole register of emotions. Quantz knows that the most pronounced question in music making is not what you perform, but how you perform it .

Rhetorical Terms

In the reading of Hob. XVI: 29 I use the following terms, in alphabetical order:

• Antithesis; describes how one might strengthen a musical statement, -a motif or phrase, through the use of contrasting or opposing statements. Through the use of contrasting elements, in both composition and execution, it is possible to make a stronger case for the main statement. In sets of variations the main theme can be highlighted through the use of a specific variation technique, and in rondos or sonata-movements the use of contrasting themes:

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[162] Quantz, *On Playing the Flute*, 119.

> Indeed, an arrangement by antithesis was a sanctioned option in classic rhetoric. As a figure antithesis (*contrapositum, contentio*) produces a style "built on contraries" which may occur between words, between phrases, or between sentences. In those sets with related themes, one may also speak of the figure *contrarium* or reasoning by *contraries*, which uses one of the two opposing statements to prove the other.[163]

Antithesis is often used in connection with alternating variations, but can also be applied to sonata-themes with contrasting material. It could consist of opposing ideas, harmonies, or thematic material. The opposing musical ideas, or affects, may occur successively or simultaneously.

•Confirmatio; is a main part of the musical-rhetorical discourse. It is a part of the Dispositio or disposition. The process of rhetorical structuring in an spoken oration, as well as in a musical one, traditionally comprises five steps: Inventio, Dispositio, Elocutio, Memoria, and Actio or Pronunciatio. Confirmatio is a confirmation of the main subject through, for instance, repetition or other forms of amplification or reinforcement. In *Musica Poetica,* Dietrich Bartel gives an overview of the individual steps of a (musical) discourse:

> While *inventio* concerns itself with determining the subject and gathering pertinent information, *dispositio* focuses on logically arranging the material. The third step, *elocutio*, translates the various ideas and thoughts into words and sentences, adding any necessary devices which would give the argument greater emphasis.[164]

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[163] Sisman, *Haydn and the Classical Variation*, 159.

[164] Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 66.

> Like the orator, the composer can arrange his composition through the process of *inventio, dispositio,* and *elaboratio* or *decoratio*...Like the oration, the musical *dispositio* can also have its *exordium, narratio, propositio, confirmatio, confutatio* and *peroratio,* while the musical-rhetorical figures find their appropriate place in the musical *elaboratio* or *decoratio.*[165]

•Dubitatio; means uncertainty, and could present the performer with a possibility of tempo fluctuations, for example "lingering." Late eighteenth-century musical philosophy was often less occupied with discussing affects on a purely abstract level, and more with the concrete emotions of human beings. As such, Dubitatio is a significant element in the musical expression. A musical discussion would be far less interesting without the element of ambiguity and uncertainty, and it is often in the dynamics of musical arguments that the most interesting expressions emerge. Bartel introduces Dubitatio by describing how it can be applied to the music.

> An intentionally ambiguous rhythmic or harmonic progression...With the growing eighteenth-century emphasis on natural affective expressions and the associated psychological examination of music's expressiveness, the element of doubt could be introduced into musical composition.[166]

•Repercussio; is most often associated with a tonal answer in a Baroque fugue, but according to Bartel, Mattheson takes this term further on into the late eighteenth century in connection with amplification of the main idea in a piece:

> Mattheson does not wish to limit these modified answers to fugal compositions but suggests that they are especially useful in developing and amplifying the principle subject (Haupt-Sätze) in "other pieces."[167]

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[165] Bartel, *Musica Poetica,* 137.

[166] Ibid., 242-243.

[167] Ibid., 373.

•Circulatio; can, according to Bartel describe both a concrete ornament which consists of two halves of a circle in rising and falling fashion, and a musical-rhetorical figure which mirrors the text:

> A series of usually eighth notes in a circular or sine wave formation...The *circulatio* (*circulo, circolo*) is formed by positioning two opposite (rising and falling: *intendens* and *remittens)* circuli mezzi adjacent to each other in such a way that, were the two "half-circles" to be superimposed, a circle of notes would result. The figure is defined both as a text-explanatory musical-rhetorical figure as well as a simple ornament (*figura simplex, Manier*).[168]

•Congeries; together with Confirmatio and Repercussio, also belongs to the amplification of a subject. Congeries is an accumulation or heaping up of words, or notes, for example in the way it is used in the third movement of Hob. XVI: 29, mm. 73-76. [See Example 40] When even the most convincing arguments are insufficient in order to overcome suspicion in the listener, more words and a faster pace might be a solution:

> Quintilian, for his part, provided a lengthy discussion of amplification, which was intended to reveal in ever stronger terms the importance of the subject: augmentation (*incrementum*, increasing the power of words and images), comparison (*per comparationem*), reasoning (per ratiocinationem, especially by drawing inferences), and accumulation (congeries).[169]

•Gradatio, Climax; is also an example of intensification or amplification, either by repeating a subject from gradually (=stepwise) higher pitches, and/or increasing the musical expression through a crescendo or a faster pace. In a set of constant-harmony

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[168] Bartel, *Musica Poetica,* 216.

[169] Sisman, *Haydn and the Classical Variation,* 30.

variations, the usual development of the melody is by diminution of note values, i.e. with each new variation, the notes gets faster. [170] One might assume that as the notes get faster, the performer would want, for technical reasons, to keep the pace steady, if not slow down slightly. This, however, does not make any real sense in a rhetorical framework, because a Gradatio in note values might as well call for a Gradatio in tempo, a faster pace to intensify the expression. In *Musica Poetica,* Bartel defines Gradatio as:

> ...(1) a sequence of notes in one voice repeated either at a higher or lower pitch; (2) two voices moving in ascending or descending parallel motion; (3) a gradual increase in sound and pitch, creating a growth in intensity... A gradual shift in the definition of *climax* or *gradatio* throughout the seventeenth century is evident in both rhetoric and music. Quintilian and Susenbrotus use the term to describe a stepwise construction (*climax, gradus*: step, rung, ladder) of an oration in which a point is repeated and explained before proceeding to the next one. Although the series of expressions might be of increasing intensity, this is certainly not necessary. Such an incremental intensification is termed *auxesis* or *incrementum.*[171]

- Incrementum; see Gradatio

- Paronomasia;

> ...a repetition of a musical passage, with certain additions or alterations, for the sake of greater emphasis. ...the figure of repetition enters the *Figurenlehre* relatively late. Mattheson is the first to mention the figure in a musical context. He maintains that the *paronomasia,* among other figures, is rooted and familiar equally in music as in rhetoric and therefore requires no further explanation.[172]

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[170] Bartel, *Musica Poetica,* 66-67.

[171] Ibid., 220.

[172] Ibid., 350.

Six of the nine rhetorical terms I have found to be useful in the reading of our sonata is connected to amplification or emphasizing: Confirmatio, Repercussio, Congeries, Gradatio, Incrementum, and Paronomasia, are all terms connected to intensification. In keyboard music, the eighteenth-century composer would obtain an amplification of musical expression through the changes of: structure (repetition, imitation), texture (adding voices and/or enriching the harmony), meter (higher denominator), rhythm (more, and faster notes), and by adding expressive terms. The performer of today should at least be able to intensify the expression through manipulating expressive elements like dynamics (crescendo), prosody (accentuation), articulation (play heavier or with more impulse on each note) and tempo (accelerando or tenuto/ritardando). The average twentieth- and twenty first-century performer will, according to my experience, use all of these possibilities, with the exception of accelerando. It seems as if the use of both stretto or accelerando is regarded to be "rushing," and as such unwanted according to modern taste. Slowing down, on the other hand, is apparently considered an acceptable and desirable expressive tool. Considering how vital amplification through all the above mentioned elements seems to have been in connection with musical rhetoric, it is quite intriguing that an increase in tempo, i.e. "rushing" when playing, is looked upon as such an unwanted expressive element. From eighteenth-century treatises we know, since it is so frequently commented upon, that eighteenth-century performers rushed quite a lot, consciously or unconsciously, and that increasing the tempo must have been frequently used to intensify the expression. This does, of course not imply that we may use it when- and as much as we like. If we think that tempo fluctuations are a significant part of musical expression, we should still, according to the eighteenth-century treatises, use tempo fluctuations with discretion.

Musical Topoi: Types and Styles

Musical topoi are originally an inheritance from the studies of tropes in the Bible.[173] In the eighteenth century, their use is an important part of the convention of notation and represents a highly sophisticated way of referring to elements originating from non-musical sources. Topoi are a part of musical rhetoric, and a useful tool when both analyzing and/or performing. We employ it here to recognize changes in musical style or character, and for its implications regarding tempo flexibility.

In his book *Classic Music, Expression, Form and Style,* Ratner explains Musical Topoi, or Topics as a feature, which has been included into music through its contact with every-day life:

> From its contacts with worship, poetry, drama, entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes, the music in the early 18th century developed a thesaurus of *characteristic figures*, which formed a rich legacy for classic composers. Some of these figures were associated with various feelings and affections; other had a picturesque flavor. They are designated here as *topics* - subjects for musical discourse. Topics appear as fully worked-out pieces, i.e., *types*, or as figures and progressions within a piece, i.e. styles. The distinction between types and styles is flexible; minuets and marches represent complete types of composition, but they also furnish styles for other pieces.[174]

Ratner's book furthermore provides us with a catalogue of examples of the different styles and types. In Hob. XVI: 29 we will come across the following musical topoi: Brilliant Style, Singing Style (Arioso), Fantasia, March, Fanfare and Drumming-bass, as well as the more obvious types, for instance in the third movement, *Tempo di Menuet*.

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[173] Christopher de Hamel, *The Book: A History of The Bible* (London: Phaidon, 2001), 101-102.

[174] Ratner, *Classic Music: Expression, Form, and Style*, 9.

•Brilliant Style, in German often referred to as "Rauscher," is the modulatory and concluding runs and their repetitions,[175] or according to Ratner:

> ...the term *brilliant*, used by Daube, 1797, Türk, 1789, and Koch 1802 refers to the use of rapid passages for virtuosic display or intense feeling.[176]

•March, according to Ratner was used both for dance and ceremonial events:

> As an entrée, it served to open ballet performances, ceremonies, and stage presentations. It was sometimes included among sets of dances in suites...Its natural habitats were the parade ground and battlefield, where its moderately quick duple meter, dotted rhythms, and bold manner quickened the spirit. If the minuet, the queen of 18th-century dances, symbolized the social life of the elegant world, the march reminded the listener of authority, of the cavalier and the manly virtues ascribed to him.[177]

•Fanfare and Drumming-bass are both types which have developed from military and hunt music and had close connections to both the upper and the lower classes in eighteenth-century Europe:

> Military and hunt music was familiar throughout the 18th century. Noble houses had their own court guards, parading to the fanfare of trumpets accompanied by the tattoo of drums; German towns had their *Stadtpfeiffer* (town bands) that performed for festivals, birthdays, weddings, and trade fairs; the hunt was a favorite diversion of the nobility; horn signals echoed and re-echoed throughout the countryside.[178]

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[175] See: Sisman, *Haydn and the Classical Variation*, 95.

[176] Ratner, *Classic Music: Expression, Form, and Style*, 19.

[177] Ibid., 16.

[178] Ibid., 18.

•Singing Style is referred to, according to Ratner:

> ... in Koch, 1802, and Daube, 1797. The term indicates music in a lyric vein, with a moderate tempo and a melodic line featuring relatively slow note values and a rather narrow range ...The term *singing allegro* is presently used to designate a song-like melody in quick tempo; it is accompanied by steadily repeated rapid notes or by broken chord figures, as in the first four measures of the finale of Mozart's Jupiter Symphony, K. 551, 1788.[179]

This depiction of a Singing Allegro seems even to fit the cantabile sections of the *Adagio* movement of Hob. XVI: 29, especially considering the rapid notes of the left hand accompaniment.

•The Fantasia is detected through its improvised features: somewhat loosely connected figures and progressions, often in a virtuosic style:

> The *fantasia* style is recognized by one or more of the following features - elaborate figuration, shifting harmonies, chromatic conjunct bass lines, sudden contrasts, full textures or disembodied melodic figures -in short, a sense of improvisation and loose structural links between figures and phrases. Thus toward the end of the second movement of Haydn's D Minor Quartet, Op. 76, No.2, 1798, the leisurely minuet rhythm is interrupted for an extended fantasia –like section.[180]

Knowledge of musical topics and musical rhetoric is vital to the understanding of the convention of notation because both address what we would call "the notes themselves." The basic idea of the sonata form as it appears in the first movement of Hob. XVI: 29, is to take contrasting elements of melody, rhythm, harmony and tonality,

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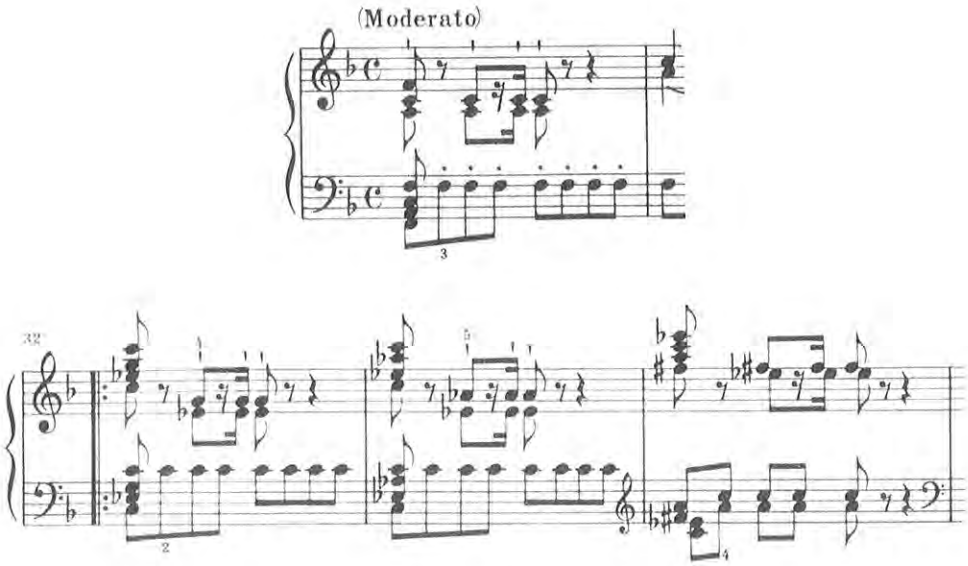
[179] Ratner, *Classic Music: Expression, Form, and Style*, 19.

[180] Ibid., 24.

usually presented in the exposition of the sonata-movement, and use them as different arguments in a musical discourse. Through musical rhetoric and topoi we have a method of understanding the discourse.[181]

A Description of the First Movement

The first movement of Hob. XVI: 29 starts with a March or Fanfare. The march-topos is amplified in the opening of the development and repeated in the recapitulation, mm. 32-34 and 60:

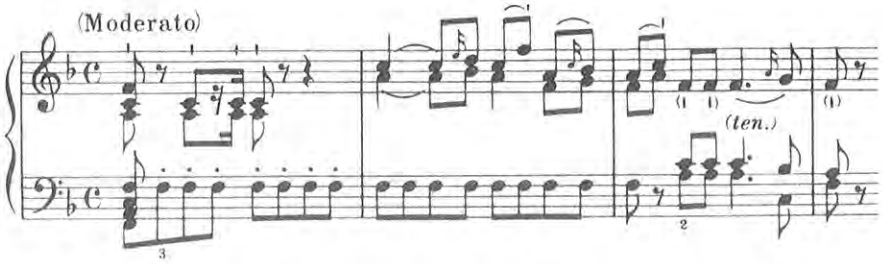


Example 45, Hob. XVI: 29/i/mm. 1 and 32-34, *Moderato.*

The 2nd half of the first theme is in arioso-style (m. 2), a striking contrast to the first half (m. 1), but accompanied by the same Drumming-bass (Trommelbass).[182] [See Example 46]

[181] Ratner, *Classic Music: Expression, Form, and Style*, 9-29.

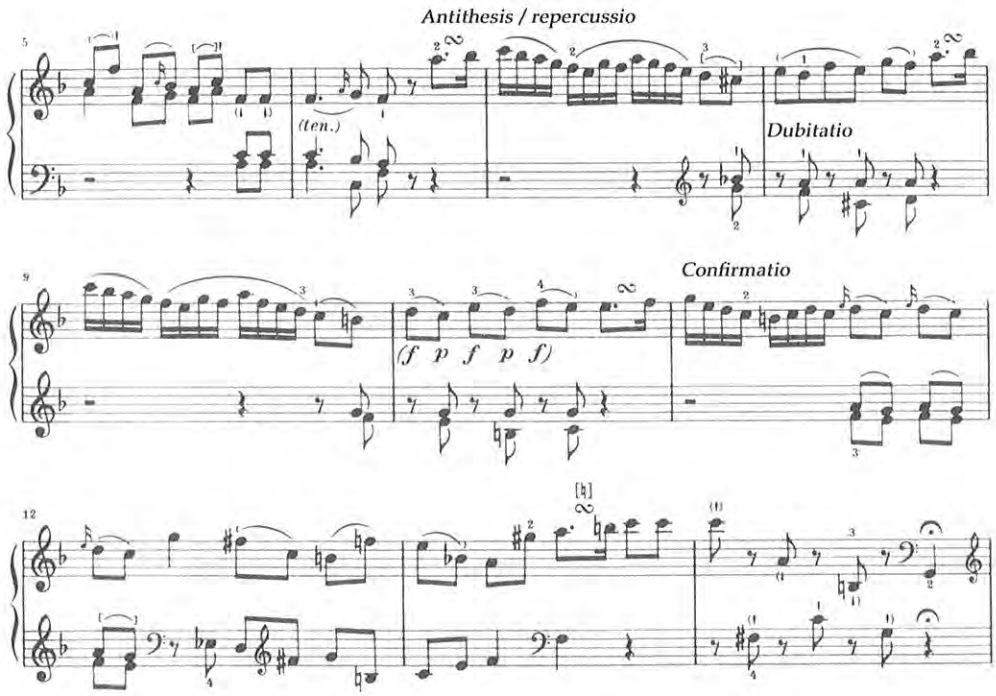
[182] Türk, *Clavierschule*, 377.



Example 46, Hob. XVI: 29/i/mm. 1-3, *Moderato.*

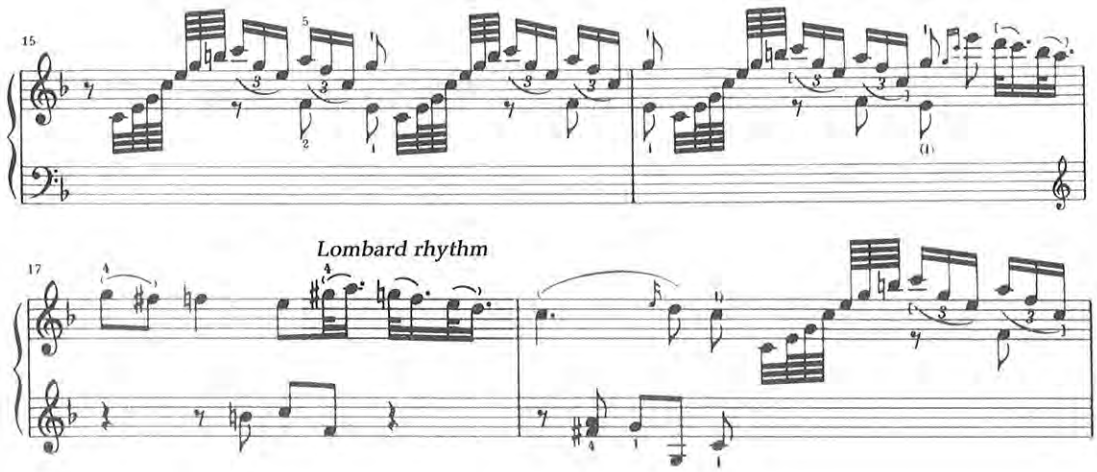
The Drumming-bass ties the Fanfare to the rest of the theme and the movement. Here, this contrast of character even within a theme most definitely calls for a change of tempo, if only in a subtle way.

The transition with the repeated statements, (mm. 6-11) is a musical discourse, an Antithesis or Repercussio, built from a Rhetorical Stanza which at first seems to hesitate -Dubitatio, but is repeated with increasing strength -Confirmatio. [See Example 47]



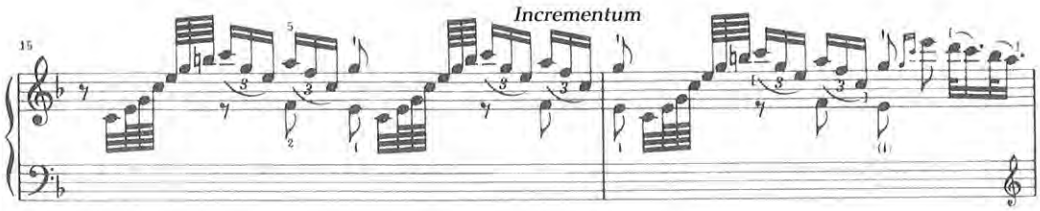
Example 47, Hob. XVI: 29/i/mm. 5-14. *Moderato.*

The theme of the transition, mm. 6-8, tries to convince the listener that C Major, the Dominant key of F Major, will be the key of the second group (through G Major), and not the relative D Minor. The key of C Major is confirmed through the chromatic descending chord progressions and the half cadence to G in m. 14: Confirmatio. The second group consists basically of an arpeggiated C Major triad in Brilliant Style with a 6-4 suspension, which is contrasted by what seems to be a completely new subject, a free, descending singing line in Lombard-, or Lombardic rhythm, mm. 16-17:



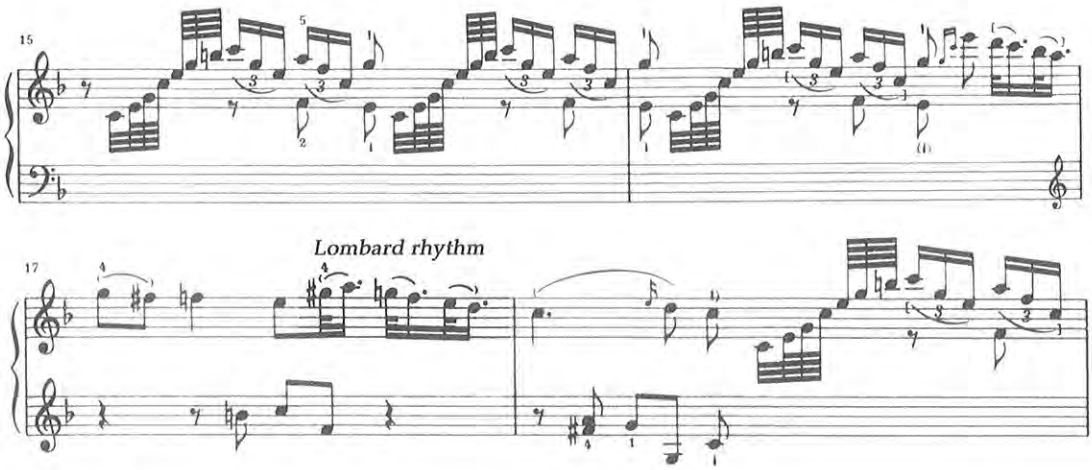
Example 48, Hob. XVI: 29/i/mm. 15-18, *Moderato.*

Its outline though has a distinct resemblance to the transition, mm. 6-7. [See Example 47] The three virtuosic, broken triads are a repetition with amplification, i.e. an Incrementum or Repercussio. This creates a feeling of a stretto throughout the mm.15-16 and mm. 19-20, especially if we consider that the instrument Haydn had in mind could have been the harpsichord:



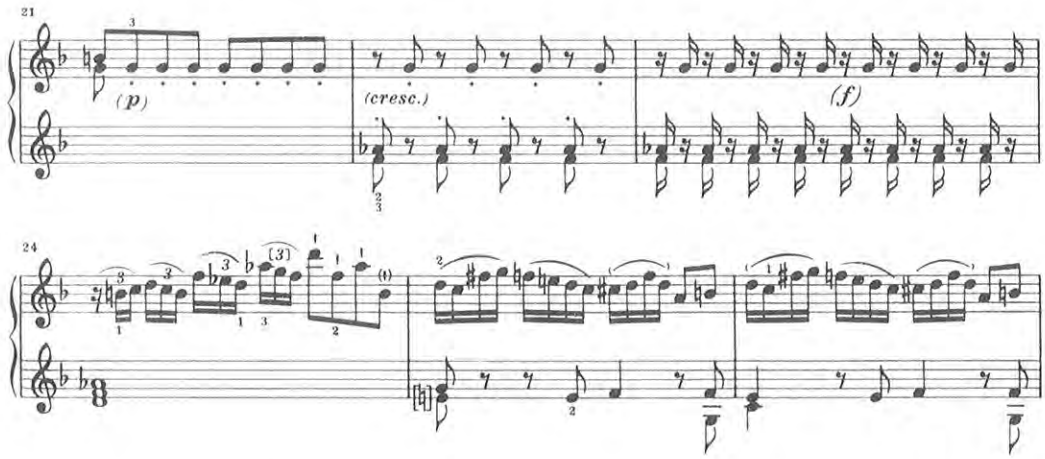
Example 49, Hob. XVI: 29/i/mm.15-16, *Moderato*.

If we think this is amplification, we should, rather than playing the second chord piano as an echo effect, make a crescendo throughout the repeated broken chords. These chords, which contain a 6/4 suspension on the C Major chord, reach a temporary peak at the e´´´ on the second half of the third beat of m. 16. This syncopation creates a hectic pace, which leads into a descending line in Lombardic rhythm. This rhythm is difficult to execute in the main tempo because it becomes unclear and loses its expressive value if it is played too fast. The Lombardic rhythm in an ascending and descending line guides us through a diminished chord on the first beat of m. 18 to a G Major chord at the second beat, making this the first real cadence on the dominant C Major. The two figures in Lombardic rhythm (mm. 16-17) are a group of short notes preceded by a longer note and leading to another long note, and as such might be thought of as gruppetti. If so, the performer should play them "late and fast." But I find it hard to accept this interpretation. If it was Haydn's intention to rush here, would he not, rather than use the Lombardic rhythm, have put even-, or ordinary dotted 8th– or 16th–notes in this passage? I believe that by using this particular rhythm, and the peculiar syncopation in m. 16, Haydn puts more weight on this passage in order to underline the transition from G Major in m. 14 to C Major in m. 18. If this is correct, we would rush slightly through the triads, hold back in the transition, mm. 17-18, and then play a stretto throughout the following triads, mm.18-19-20. [See Example 50] An alternate interpretation would be to think of the entire passage, mm. 15-20, as an unbroken intensification and subsequently play increasingly more "into the keys."



Example 50, Hob. XVI: 29/i/mm. 15-20, *Moderato*.

The transition to the codetta m. 25 is a written out accelerando, which starts with a repeated g' and gradually unfolds into a G9th chord in m. 23, a continuation of the Brilliant Style in what seems to be a toccata. This would give us some leeway regarding the tempo. From the notation it appears that Haydn not only writes increasingly faster notes, but also wants the performer to play a stretto, or accelerando towards the top note, d´´ in m. 24.



Example 51, Hob. XVI: 29/i/mm. 21-26, *Moderato*.

The exposition closes with a Singing Line, Circumlocutio, whose main task it is to establish the meter and the key of C Major. The topoi and the rhetoric of the development and recapitulation are, with slight alterations, similar to those in the exposition.

The necessity for tempo fluctuations in this movement seems in fact to be quite extensive. One way of clarifying the patterns of tempo flexibility in this movement could be to divide what I would call "unmeasured" or free sections from "measured" ones. The unmeasured are those which raise questions about the harmonic or thematic development, while the measured are those that either clearly state meter, tempo and key through cadences, or which have an easily identifiable rhythmic pattern:

"Measured Sections"

Exposition:

mm. 1-6: Cadence to F Major I/Tonic.

mm. 16-18: Cadence to C Major V/Dominant.

Development:

mm. 32-37: Establishing G Minor (II/supertonic).

mm. 47-49: Establishing D Minor (VI/relative Minor).

mm. 50: Repetitive rhythmic motive, restating D Minor (VI/relative Minor).

m. 59: Cadence to F Major, II-V- (I).

Recapitulation:

mm. 60-63: Establishing of F Major (I/Tonic).

mm. 73-74: Display of the F Major triad (I/Tonic).

mm. 76-77: Repetitive statement of F Major (I/Tonic).

mm. 83-90: Repetitive statement of F Major (I/Tonic)

Altogether 42 measures of a total of 90, which means that approximately half the movement will be subject to some kind of tempo fluctuation.

"Unmeasured Sections"

Exposition:

My personal choices for tempo fluctuations are:

mm.12-15: Ritardando: At the end of the transition we have a modulation that Joseph Riepel calls a "Fonte-Modell," a short sequence of four harmonic functions. I would suggest a slight decrease here because of the fast harmonic pulse. The key problem has been resolved and C Major reinforced in m. 14. This confirmation and the fact that we are approaching a fermata do in my opinion call for a slowing down of tempo, mm. 10-14.

mm.15-16. Stretto: Incrementum, repetition with amplification of the C Major triad with 6/4 suspension (V/Dominant).

mm. 25-31: Stretto: Incrementum, repetition with amplification of the C Major with 6/4 suspension (V/Dominant).

mm. 21-24: Accelerando: Congeries/Gradatio, a racing toward the D9 in m. 24. Based on eighteenth-century notational conventions this is one way to notate an accelerando. This is again Congeries; a shortening of note values and a heaping up of words.

Development:

mm. 38-45: Hesitation: Dubitatio, This second half of the first theme displays alternating flats and naturals. Haydn does not seem to be able to decide which key he is in, mm. 35-44.

mm. 51-54: Ritardando: After establishing D Minor in m. 50 (after the fermata), Haydn again raises the question of key by asking in m. 51:"What about G Minor?"

mm. 54-56: At this point I am not quite certain which I would prefer, to keep the tempo steady or to do small fluctuations. Haydn puts the hands in an extreme position in mm. 52-56.
mm. 56-59: Accelerando: Gradatio, The toccata with the return to the recapitulation, mm. 54-60.

Recapitulation:
mm. 64-72: Ritardando and Accelerando, we have a rapid sequence of harmonies, first a cadence to G Major (II/Supertonic) then to A Major (Parallel III/Mediant) and then there is a certain feeling of a:
mm. 66-68: Stretto, from A Major to F Major (in seconds/fifths) (A-D-G-C-F)
mm. 70: Holding back, again we have a "Fonte-Modell" of modulation (G-C-F-Bb-G7) ending on C in m. 72.
mm. 79-82 Accelerando, another toccata. mm. 79-84. Accelerando; Gradatio/Congeries.

I have attempted to show that through knowledge of eighteenth-century performance practice, the performer is left with a far more colorful palette for his playing, than without. Considering how present-day performers treat tempo and tempo flexibility, it is particularly important that the message about contrametric and agogic rubato in the eighteenth century is transmitted to all parts of the present-day musical community. The next question, however, is to what degree one is supposed to use tempo flexibility. This is best answered by referring to the eighteenth-century sources. Whenever Bach, Mozart, Türk or Czerny want to moderate/mediate between their statements regarding a unified tempo and the possibilities of tempo fluctuations, they all mention one particularly important issue: In order to give a good performance the performer must acquire refined taste, which one develops through studying the best

performers. Thus, one has to make choices based on one's critical sense: Which tempo fluctuations can one apply that will increase the expressiveness of the music without making the audience "sea-sick?"

A change of musical topos does not necessarily imply a change of tempo. As far as I can see, the eighteenth-century author was more occupied with the intimate connection between character and tempo than between topos and tempo, and a change of topos does not automatically change the character. The opening of the first movement of Hob. XVI: 29 depicts what sort of problem we are faced with. In the right hand, mm. 1-2, we have a transition from a March to a Singing Line, while at the same time the left hand plays a Drumming-Bass throughout these two measures. If the performer wants to make a statement that expresses this ambiguity, he or she would have to make a very slight, and perhaps somewhat hesitating change of tempo. In other words, it is a matter of interpretation and discretion and must as such be built on experience and knowledge on the performer's side. After having listened to a large number of performances and recordings of late eighteenth-century music, I do not think that there is any immediate danger that present-day performers will overdo the use of tempo fluctuations. Quite the opposite, even historically informed performers hesitate to "rush" even to the smallest extent in late eighteenth century music, which I intend to show in the following recording survey.

Chapter ten
A Survey of Recordings

The intention behind this survey is to see to what degree performers of today do use tempo flexibility, and whether they use this means of expression in concurrence with eighteenth-century performance practice. The survey will focus on passages in Haydn's Sonata Hob. XVI: 29 that clearly represent visible grounds for flexibility, based on: 1) Change of key and meter at structural junctions; for instance from major to minor, and/or from one kind of speech prosody to another over a double bar, 2) Change of musical style, or by an introduction or change of certain musical topoi, for instance from a recitative to a Singing Allegro, and 3) Use of musical rhetoric -Dubitatio and Gradatio - a hesitation or an increase of tempi and/or dynamic level.

In Hob. XVI: 29 there are very few of what are normally thought of as written expression marks. In other words, most of the expression will have to be detected through knowledge of change in style, topos, rhetoric, harmony, meter etc. Even if the expression marks are, according to present-day usage, unwritten, I have argued that they are relatively easy to detect in the score and thus should be possible to hear in any rendering of the music in the shape of agogic rubato, contrametric rubato, and/or a sectional change of tempo.

After listening to an extensive number of recordings of Haydn's keyboard sonatas, the most striking fact concerning the sonatas in general, and Hob. XVI: 29 in particular, is that there seems to be no clear difference regarding the use of tempo flexibility between performers playing on period instruments from the ones playing on modern instruments. Both seem in general willing to use every means of expression including dynamics, articulation, touch, pedal, even when not indicated in the score - except for tempo flexibility. Not all, but most performers, on modern- or period-instruments alike, if they use any kind of flexibility, use what I would characterize as a kind of default romantic rubato.

Recordings on Period- and Modern Instruments

Over the last forty or so- years two distinctly different ways of performing eighteenth-century music have developed. One is represented by a two and a half centuries old continuous tradition of piano playing which has led to the performance of eighteenth-century music on modern pianos. The other has sprung from the Early-Music-Movement. The Early Music approach is recognizable first and foremost through the use of period instruments, originals or copies, and presumes on the part of the performers some knowledge of eighteenth-century performance practices. In fact, in many cases the most significant difference between the two traditions seems to be simply the choice of instrument.

Even if Hob. XVI: 29 is a little known sonata, there actually exists quite a few recordings, however more on the modern instrument than on the fortepiano. Since I have included performances on at least two different keyboard instruments, it should be possible to pick up a variety of performances, and especially, to see how the choice of instrument might affect the use of tempo flexibility. The fourteen recordings I have been able to find are as follows:

Recordings of Hob. XVI: 29 on Fortepiano:

Yoshiko Kojima: *Haydn Piano Sonatas* (Leeuwarden, The Netherlands: Brilliant Classics 2000), Disc 7.

Lola Odiaga: *Franz Joseph Haydn, Five 1776 Sonatas & Fantasia in C major* (Albany: Albany records U.S., 1993).

Recordings of Hob. XVI: 29 on Modern Piano:

Roland Batik: *Franz Joseph Haydn, The Complete Piano Sonatas* (Tokyo: Camerata Tokyo Inc., 2000), Vol. 8.

Rudolf Buchbinder: *Joseph Haydn Complete Piano Sonatas* Digitally remastered in 1997 (GmbH: Teldec Classics International, 1975), Vol. III.

Julia Cloud: *Haydn Keyboard Sonatas* (London: Meridian Records,1990/1991).

Patrick Cohen: *Joseph Haydn Sonaten* (Hoboken XVI: 27-32) (San Lorenzo De El Escorial: Glossa, 1997), Disc 1.

John McCabe: *The Haydn Sonatas* (London: The Decca Record Company Limited, 1975-77), CD.4.

Carmen Daniela: *Joseph Haydn: Die Schönsten Klaviersonaten* (Soundstar-tonproduction: W.Germany, 1989), Vol. 1.

Martin Galling: *Joseph Haydn: Complete Piano Sonatas* (Vox, 1965-7-?), Vol. 1-4.

Jenö Jandó: *Haydn: Piano Sonatas* (Munich: Naxos, MVD Music and Video Distribution, 1993), Vol. 2.

Walter Olbertz: *Haydn: Die Klaviersonaten* (Berlin: Artephon Musikproduktion, 1996), Vol. II.

Carmen Piazzini: *Joseph Haydn: Piano Sonatas* (GmbH: Arte Nova Musikproduktion, 1997), Vol. 5.

Sviatoslav Richter: *Bach, Haydn, Beethoven* (München Live Classics, 1996).

Mark Schwartzentruber: *Haydn Piano Sonatas* (Solo Records 2003).

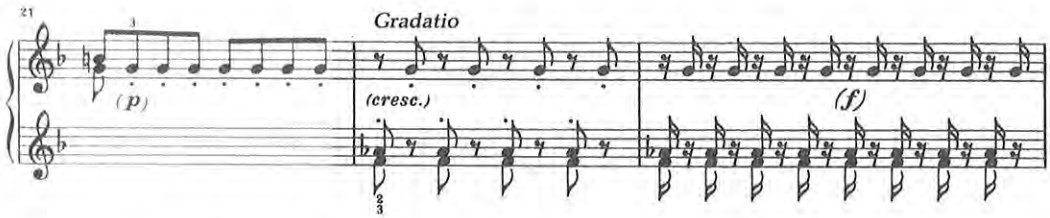
As stated above, tempo flexibility is visible/audible where there are 1) changes of key and meter 2) changes of musical topoi, and 3) where the music has distinctive connections with musical rhetoric. Particular measures that illustrate this will be used to demonstrate differences in performance styles. An important problem regarding this method is that any conclusion regarding interpretation will be of a somewhat speculative character, based, as it is, on observation only. In the present case, however, we might argue that there might even be statistical significance for the readings, based on the fact that we have as many as fourteen recordings: two on fortepiano and twelve on modern piano, including a wide variety of performers. If a majority of performers has chosen the same solutions, it should be possible to draw some conclusion as to the use of tempo flexibility. The booklets accompanying the recordings should also reflect intentions regarding choices of interpretation. However, since these booklets, in thirteen of fourteen cases are written by someone other than the performer, they are, at the best an uncertain source of information. From a purely statistical point of view, the only thing that would matter is what can be surmised from listening to the recordings. From a hermeneutic point of view, however the performer's intention would be interesting for two reasons: 1) To see if the performer has any thoughts at all on the performance practice of Haydn's music, and 2) To find if there is a concurrence between intention and execution.

Some General Observations

In only one of the fourteen recordings available today, the performer appears to have some understanding of musical rhetoric in connection with tempo flexibility.[183] In Hob. XVI: 29, Patrick Cohen seemingly applies tempo flexibility in accordance with musical rhetoric. Unfortunately, Cohen does not engage this means of expression

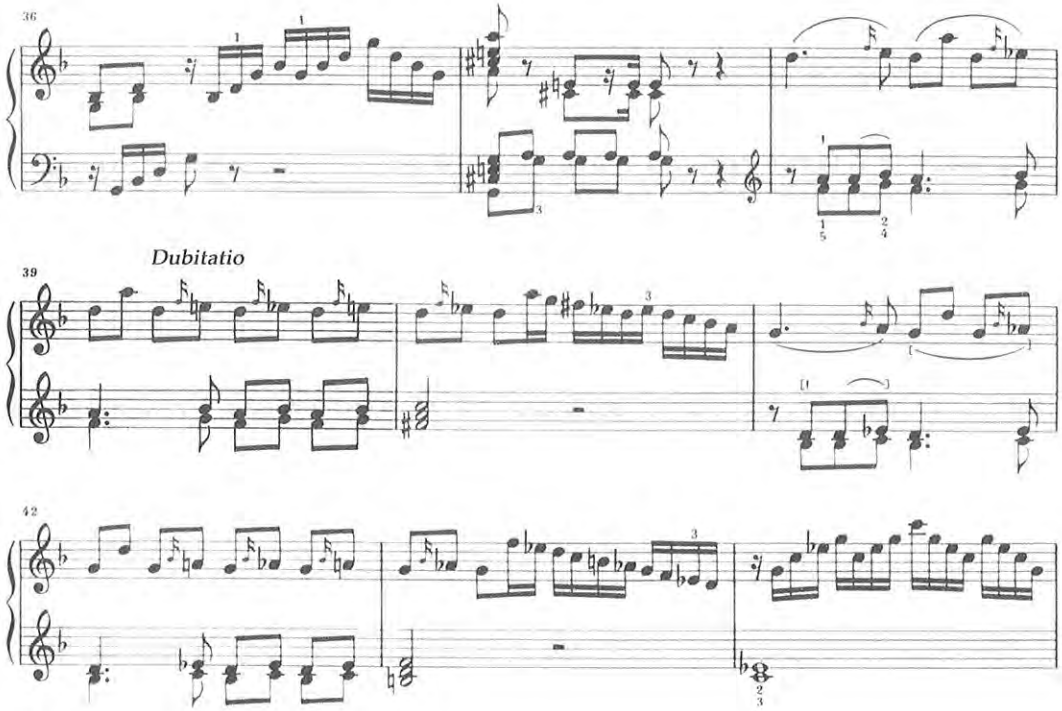
[183] There are actually 16, but Ronald Brautigam's recording on BIS, and Christopher Hogwood´s recordings has not been available to me.

throughout all three movements. It is only in the first movement that Cohen responds to the rhetorical devices of the music consistently, which makes one wonder whether he has based his use of tempo flexibility on musical rhetoric and knowledge of eighteenth-century practice, or not. The two rhetorical devices that are most audible are Dubitatio and Gradatio. In mm. 21-24 of the first movement of Hob. XVI: 29 we find an excellent example of Gradatio [See Example 52 a], and in mm. 38-43 of Dubitatio. [See Example 52 b]

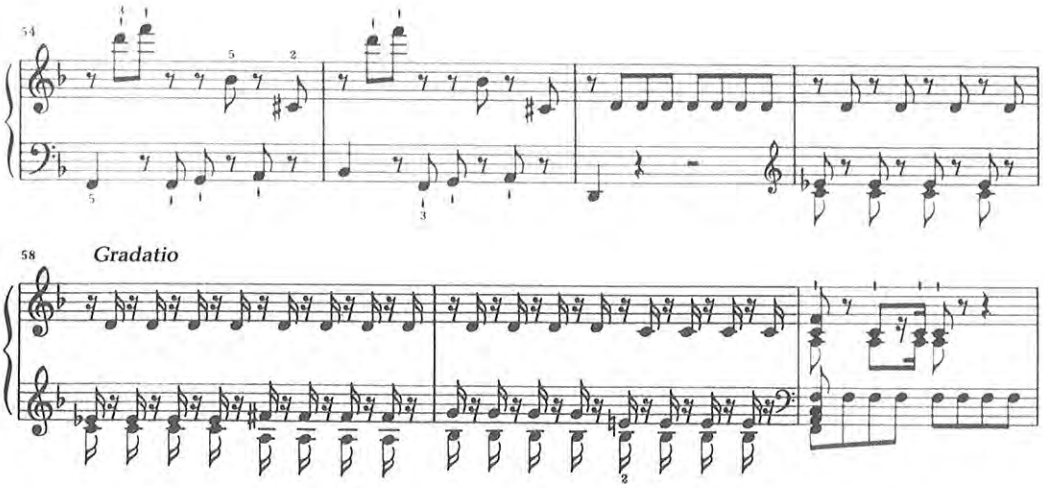


Example 52 a, Hob. XVI: 29/i/mm. 21-23. *Moderato.*[184]

[184] The expression marks in brackets: *(p), (cresc.),* and *(f)* does not appear in the autograph of Hob. XVI: 29/i, but can be found in some of the manuscript copies. As discussed above in the introduction to the case study of Hob. XVI: 29, they were probably added, either by Haydn himself or by one of the manuscript copyists.



Example 52 b, Hob. XVI: 29/i/mm. 36-44, *Moderato*.



Example 52 c, Hob. XVI: 29/i/mm. 54-60, *Moderato*.

There are other performers among the fourteen who at first appear to think along the same lines as Cohen, but in these cases the use of flexibility is in general too vague

for one to ascertain whether it is motivated by knowledge of rhetoric in eighteenth-century performance practice, or not.

In several of the recording booklets, the first movement is regarded as both a clear case of musical rhetoric and an evident example of Haydn's improvisational fantasy-style. Several of the writers also connect this sonata-movement directly to Haydn's studies of musical rhetoric from Bach's: *Versuch über die wahre Art das Clavier zu spielen.* Cris Posslac writes about Hob. XVI: 29 that it shows more than ever in Haydn's keyboard music the influence of Bach and the principles of rhetoric from his *Essay on the True Art of Keyboard Playing.* [185] In the booklet which accompanies Piazzini's recording, Martina Hochenreiter writes on the general style of Haydn's sonatas for the keyboard that their purpose is not to "dazzle" the listener, but to challenge and to appeal "the healthy understanding of musical progress."[186]

In Olbertz recordings of the complete Haydn sonatas for keyboard, Wolfgang Lempfrid quotes from one of Haydn's letters where he writes about Bach's *Versuch* and the sonatas belonging to this treatise:

> I was unable to leave the piano before I had played them through, and whoever knows me well is surely aware that I owe
> a great deal to Emanuel, that I have understood and assiduously studied him.[187]

---

[185] In the booklet to Jandó's recording,

[186] Kompositionen, denen man, trotzt ihrer teilweisen Zweckgebundenheit, mit eiener Objektivität gegenübertreten kann, die nicht Bann schlägt, sondern gerade den gesunden Menschenverstand im Verfolgen der musikalischen Verläufe herausfordret.

[187] ...da kam ich nicht mehr von meinem Klavier hinweg, bis sie durchgespielt waren, und wer mich genau kennt, der muß finden, daß ich dem Emanuel sehr vieles verdanke, daß ich ihm verstanden und fleißig studiert habe.

According to how McCabe himself describes the 1st movement, there should certainly be ample opportunities for tempo flexibility:

> ...more adventurous technically, and expressively more wide- ranging... (than other sonata movements of the time) ...he gives us one of the most fascinating of all, No 44 in F.
> A Moderato full of serious wit, with sometimes startling changes of register and material... (Par. mine)

In Cohen's recording, Pedro Elias comments on the formal aspect and how it is a showcase for changes of musical material and eccentric behavior:

> The initial Moderato of the **Sonata in F Major** (Hob. XVI: 29) forsakes its formal commitments to undertake an eccentric *Sturm und Drang* with constant changes in register, contrasts in dynamics, Scarlatti-like snatches and rhythmic progressions.[188]

He does not comment at all upon anything connected with musical rhetoric, and it is very possible that the wonderful flexibility, the hesitation and hastening, is a product of Cohen's instinctive understanding of the changes of material and style, more so than Haydn's quite obvious use of rhetoric.

Johannes Leopold Mayer writes in the booklet that accompanies Batik's recording that in this period of Haydn's life, the piano assumed the role of a dialogue partner with a life of its own.[189]

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[188] El Moderato inicial de la **Sonata en Fa Mayor** Hob. XVI: 29 se olvida de sus compromisos formales: reina el excentrico *Sturm und Drang* con constantes cambios de registro, contrastes dinamicos, aranzos scarlattianos, progresones ritmicas...

[189] Das Klavier ist hier der Dialogpartner, dem Haydn - wir lesen dergleichen in seinem Briefen- Eingeleben zugesteht.

In Richter's recording we are once again reminded what kind of style the sonata represents:

> He can afford to play Joseph Haydn's sonata No.44 in F-major (Hob. XVI: 29), a little known and, at first glance, very crude piece that sounds more like an improvisation study than a sonata. It is beyond any doubt that here the experimenting, somewhat tough composer Haydn raises his voice, seeking to break up conventional rules rather than be galant and obliging.[190]

Matthew Head also brings up the Fantasy aspect in the first movement of Odiaga's recording on fortepiano:

> Elements of the fantasia are much in evidence; the startling arpeggiation that interrupts the music in measures 15-16; the eccentric and rapid alternation of the hands (mm. 22-23), and the strangeness of the accacciaturas in the development section.

Based on these statements, almost all of them emphasizing the fantasy style of the first movement combined with musical understanding as a key to interpretation, one would expect this to be mirrored in the different recordings, even if it is not the performer who has written the program notes to the recordings. And one would certainly expect that the recordings would display more tempo flexibility than usual.

Few of the booklets say much about the second movement, apart from it being a grand adagio in elaborated style. In the descriptions of the third movement there is some disagreement regarding the form of the movement. It is presented both as a

[190] Kann er zum Beispiel leistens, Joseph Haydns fast unbekannte, auf den ersten Blick sperrige, wie improvisierte hingeschriebene Klaviersonate Nr. 44 in F-dur (Hob. XVI: 29) zu spielen. Es ist eindeutig der experimentelle, kantige, aus der Konvention ausbrechende Komponist Haydn, der hier spricht, nicht der galante oder gar gefällig. (Translated by Claudia van Eyck, 1994)

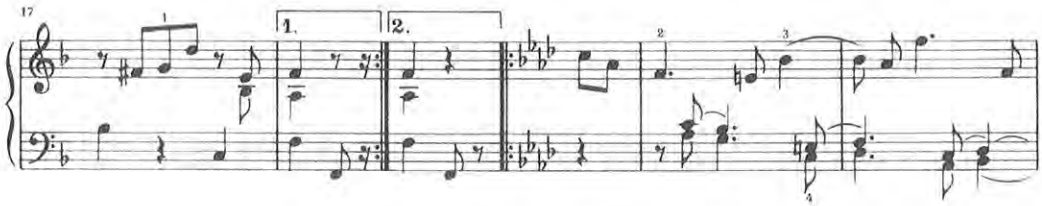
Minuet with Trio and variations on the main theme,[191] and as a fusion of rondo and variation forms with a reprise.[192]

The Survey

In this survey I will follow the same order of movements as I did in the chapter when analyzing the possibilities of tempo flexibility in Hob. XVI: 29, beginning with the third movement, *Tempo di Menuet.*

Third Movement: *Tempo di Menuet*

Among the different possibilities for tempo flexibility in this movement, I will concentrate on the transition between the minuet and the trio, mm. 17-18-19:



Example 53, Hob. XVI: 29/iii/mm. 17-19, *Tempo di Menuet.*

Based on what we have been able to extract from the eighteenth-century sources, there are at least four different reasons why one would change the tempo at this point:

1) The double bar, as a mark of periodicity and formal structure, which would call for a slight holding back in m. 17, especially considering the character of the following trio, and that m. 17 marks the end of the first full A-section of the minuet;

[191] Cris Posslac, p.4 in the booklet accompanying the recording on Naxos by Jandó, 1993.

[192] Mischa Donat, in the booklet accompanying the recording by Mark Schwartzentruber, 2004.

2) A change of meter and prosody from 3/4 and heavy-light-light, to a highly syncopated section, which in fact does not quite settle for any particular meter due to the spondaic character of the music. If any particular meter is to be decided, then probably 2/4, changing at the ending of every phrase into 3/4, and, as Quantz points out:

> Was jedes Stück vor ein Tempo oder Zeitmaaß erfordere, muß man aus seinem Zusammenhange wohl beurtheilen. Die Tonart, und die Art des Tactes, ob solcher gerade oder ungerade, geben hierzu einiges Licht... Ein langsames Stück im Zweyviertheil - oder Sechsachteltacte, spielet man etwas geschwinder, und eines im Allabreve- oder Dreyzweytheiltacte, langsamer, als im schlechten oder Dreyviertheiltacte.[193]

> As to tempo or movement, you must judge the requirements of each piece by the individual context. The key and the meter, if it is even or uneven[194], throw some light on the matter. ...A slow piece in two-four or six-eight time is played a little more quickly, and one in alla breve or three-two time is played more slowly, than one in common time or three-four time.[195]

3) A change of key, in this case to the parallel -, not the relative minor, is in itself a highly "romantic" feature, which indeed calls for extraordinary expressive means such as an increased tempo flexibility. In this case, the transition from F Major to F Minor is also a change from one of the most lyric and pastoral keys to one of the darkest. Bach wrote on the transition form major to minor:

> Wenn in einem Stücke aus einer harten Ton-Art Gedanken vorkommen, welche in einer weichen Ton-Art wiederholet werden; so kann diese

---

[193] Bach, *Versuch.* 139

[194] i.e. in duple or triple meter.

[195] Quantz, *On Playing the Flute,* 165.

> Wiederholung ebenfalls etwas weniges langsamer geschehen des Affects wegen.[196]
>
> Passages in a piece in the major mode which are repeated in the minor may be broadened somewhat on their repetition in order to heighten the affect.[197]

Quantz even mentions the key of F Minor as one that must be treated in a particular way in slow movements:

> Dem obengesagten zu Folge müßen langsame Sätze aus dem G moll, A moll, C moll, Dis dur und F moll, trauriger, und folglich langsamer gespielt werden, als die aus anderen Dur- und Molltönen.[198]
>
> In accordance with what was said above, slow movements in G-minor, A minor, C minor, D sharp major, and F minor must be played more mournfully and therefore more slowly, than those in other major and minor keys.[199]

The third movement is not exactly a slow movement, but Quantz tells us that something has to happen in such an unusual key.

4) A change from "light execution" to "heavy execution" based on the changes in 1 to 3 above. After having described how to play notes in respectively heavy or light execution, Türk writes on how one can determine whether to choose the one or the other:

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[196] Bach, *Versuch*, 13-14.

[197] Bach, *Essay*, 161.

[198] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 139.

[199] Quantz, *On Playing the Flute*, 165.

> Ob der Vortrag schwer oder leicht seyn muß, das läßt sich 1) aus dem Charakter und der Bestimmung eines Tonstücks (§45.) 2) aus der angezeigten Bewegung, 3) aus der Taktart, 4) aus den Notengattungen, 5) aus der Fortschreitung derselben u.s.w. beurtheilen. Auserdem kommt sogar der Nationalgeschmack, die Manier des Komponisten und das Instrument, für welches ein Tonstück bestimmt ist, hierbey mit in Betrachtung...Es versteht sich, daß in allen den genannten Fällen verschieden Grade des schweren oder leichten Vortrages angewandt werden müssen.[200]

> Whether the execution should be heavy or light may be determined (1) from the character and the purpose of a composition (§45); (2) from the designated tempo; (3) from the meter; (4) from the note values used; and (5) from the manner in which the notes progress, etc. Besides, national taste, the style of the composer and the instrument for which the composition is written must be taken into consideration... It is understood that in all of the aforementioned cases, various degrees of heavy and light execution must be applied.[201]

This would imply longer notes, which will be quite audible in a non-legato "environment." These four features amount to a marked change of character, which definitely calls for a change of tempo.

The performer should, based on 1-4, make a slight ritardando in m. 17 and then change the tempo from the upbeat to m. 19. Haydn's use of the spondaic meter brings the hectic character of the trio even more forward. This raises the meter/pulse from moderate to faster (three heavy beats in every bar instead of one), and might make a case for a higher tempo rather than a slower, but the most important issue remains; it suggests that the tempo should change.

In the transition between the minuet and the trio (mm. 17-19), only one of the fourteen performers: Odiaga (fortepiano) increases the tempo in the Trio, from MM. 116 to MM. 126. Five performers slow down: Jandó (piano): from MM. 104 to MM. 96,

[200] Türk, *Clavierschule*, 359.

[201] Türk, *School of Clavier Playing*, 347-348.

Olbertz (piano): from MM. 132 to MM. 120, Buchbinder (piano): from MM. 120 to MM. 112, Richter (piano): from MM. 132 to MM. 120, and Cloud (piano): from MM. 112 to MM. 96. Cloud is the only one who changes the tempo to a degree that makes a dramatic change of character. Daniela changes the character without changing the tempo, which I believe is in concordance with most present-day performers. Olbertz seems to be aware of the connection between tempo and character because he changes from light to heavy execution and from MM. 132 to MM. 120.[202] The remaining performers keep the same tempo in mm. 17-19, even if some change the character through other means. Interestingly enough, Kojima
(fortepiano) does not change the tempo (MM. 120-120) even if she changes the character and feeling by using the moderator.

The first time I listened through all fourteen recordings, I was struck by how "metronomically" the majority of the performers play. There are some examples of flexibility, but to me these are more a factor of the phrasing, i.e. playing "towards the end of the line," and do not seem to have come out of any conscious idea of the music changing character.

The Trio and the Second Minuet

All fourteen performers do some kind of agogic tempo changes in the trio, at least when approaching the fermata in m. 40:

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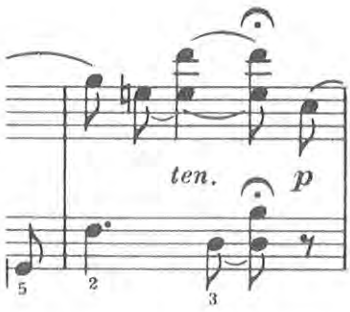
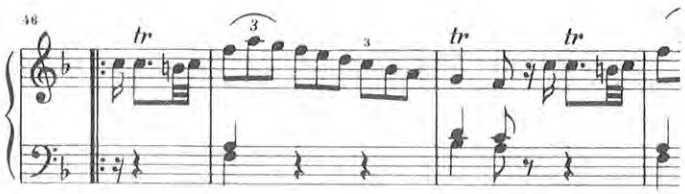
[202] When the minuet returns in measure 46, Olbertz also changes the tempo and character when the main theme is reintroduced (from MM. 120 to MM. 126). Buchbinder's playing also reflects a certain connection between character and tempo, and he seems to be sensitive to small shifts in the musical style. Buchbinder and McCabe are the only two to make any difference in character between m. 1 and m. 2 in the *first* movement of Hob. XVI: 29. Buchbinder is the only one who also changes the tempo during the main theme, if only slightly. He first plays the opening fanfare as a "fanfare" and then shifts to a more soft expression in the second half of the main theme.

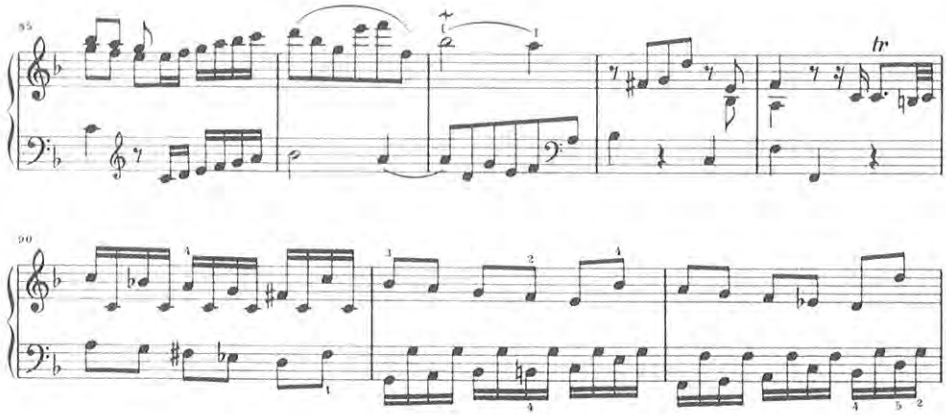


Example 54, Hob. XVI: 29/iii/m. 40, in the Trio from *Tempo di Menuet.*

There are also audible developments in tempo over mm. 46-99, where the main theme returns. The theme is treated first in 8th-triplets and then later in 16th–notes. As we have seen already, this Gradatio can have two different interpretations, and two different executions; either a heavier, more down into the keys articulation, or a lighter, more running character. In both cases the tempo will change slightly.



Example 55 a, Hob. XVI: 29/iii/mm. 46-47, *Tempo di Menuet.*



Example 55 b, Hob. XVI: 29/iii/mm. 85-92, *Tempo di Menuet.*

All, except Richter, increase the tempo in the second minuet gradually with as much as two to four notches on the metronome. Richter starts the third movement in MM. 132, slows down to MM. 120 in the Trio. From MM. 126 in m. 46 he increases the tempo to MM. 138 in mm. 63-78. From m. 79 he decreases the tempo to MM. 132 and ends with a ritardando in mm. 98-99. Since none of the comments following these recordings say anything about playing faster notes faster, as in the playing of gruppetti, or the difference between heavy and light execution, one cannot possibly tell whether this is a deliberate means of expression, or just an unconscious tendency to play increasingly faster. One suspects the latter, and if so, this would be an example of the same tendency that eighteenth-century theorists criticize in performers of that time. I find this to be a very important point because it shows very clearly that there is a vast difference between a tempo flexibility that is grounded in an understanding of eighteenth-century notational conventions, and a flexibility that is not based on this kind of knowledge.

Second Movement: *Adagio*

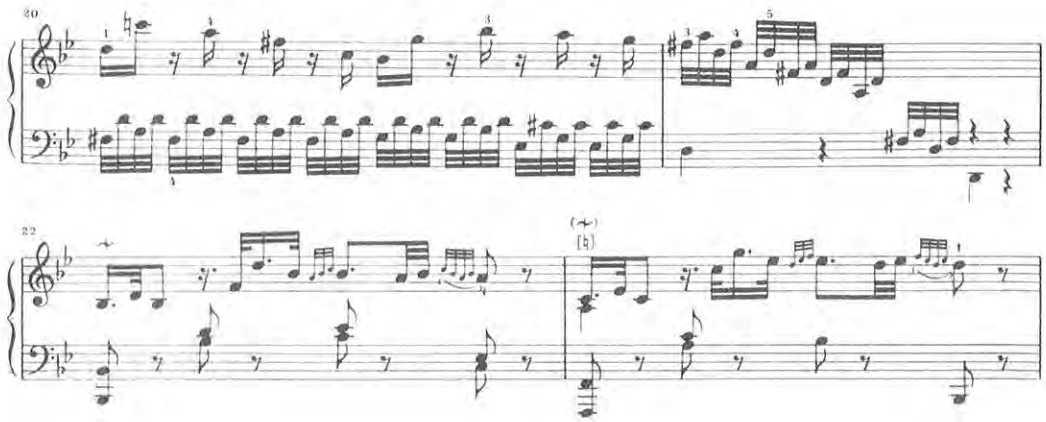
All performers, except Cohen, play this movement with the 8th-notes as the beat, or rather, with the metronome on the 8th-note. The metronome marks differ between MM. 52 (McCabe) and MM. 69 (Richter) on the 8th-note. Cohen plays at MM. 63 on the quarter-note, which might seem to be correct according to the 4/4 meter, but actually sounds much too fast, and gives little room for elaboration. According to Quantz; an adagio cantabile in common time should, if not be thought of as "in eight," then be practiced with the 8th-note as the "timekeeper."

> Und nun auf die Hauptsache zu kommen, nämlich, wie jede von den angeführten Arten des Tactes, durch Vermittelung des Pulsschlages, in ihr gehöriges Zeitmaaß gebracht werden kann; so ist zu merken: daß man vor alle Dingen, so wohl das Anfange des Stücks geschriebene, das Zeitmaaß andeutende, Wort; als auch die geschwindesten Noten, waraus die Passagien bestehen, betrachten müsse. Weil man nun mehr als acht ganz

> geschwindene Noten, nicht wohl, es sey mit der Doppelzunge, oder mit dem Bogenstriche, in der Zeit eines Pulsschlages ausüben kann, so kommt: Im gemeinen geraden Tacte: In einem Allegro assai, auf jeden halben Tact, die Zeit eines Pulsschlages; In einem Allegretto, auf ein jedes Viertheil, ein Pulsschlag; In einem Adagio cantabile, auf jedes Achttheil ein Pulsschlag…[203]

> To get to the main point, namely how each of the types of meter cited can be put into its proper tempo by using the pulse beat, it must be noted that it is most important to consider both the word indicating the tempo at the beginning of the piece and the fastest notes used in the passagework. Since no more than eight very fast notes can be executed in the time of a pulse beat, either with double-tonguing or with bowing, it follows that there is;
> In common time: In an Allegro assai, the time of a pulse beat for each minim; In an Allegretto, a pulse beat for each crotchet; In an Adagio cantabile, a pulse beat for each quaver, …[204]

In this movement there are, as I see it, at least three obvious kinds of tempo flexibility available to the performer: 1) The sectional change of tempo between phrases or parts of different character, as in for instance mm. 8-9, 16-17, 21-22, [See Example 56], and mm. 25-26:

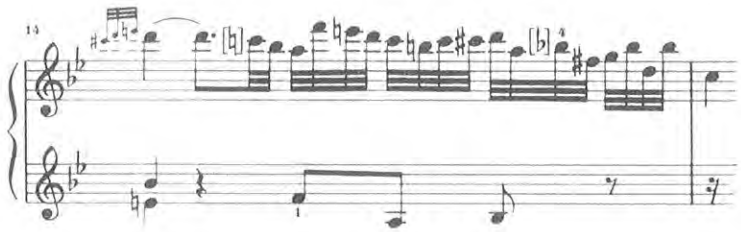


Example 56, Hob. XVI: 29/ii/mm. 20-23, *Adagio*.

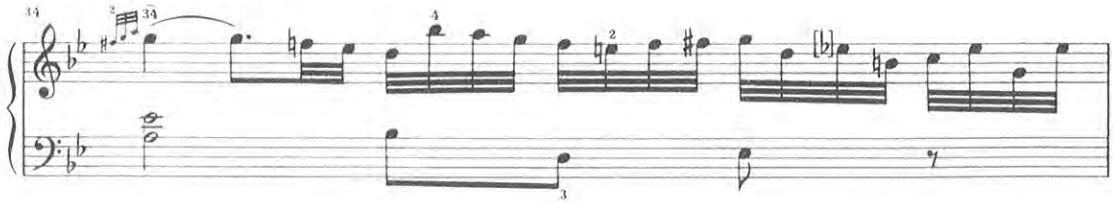
[203] Quantz, *Versuch einer Anweisung die Flöte tracversiere zu spielen*, 263-264.

[204] Quantz, *On Playing the Flute*, 285.

2) A slowing down (agogic rubato) when approaching and/or leaving a high, and much longer note than the surrounding ones as at mm. 14 and 34. [See Example 57 a and b]

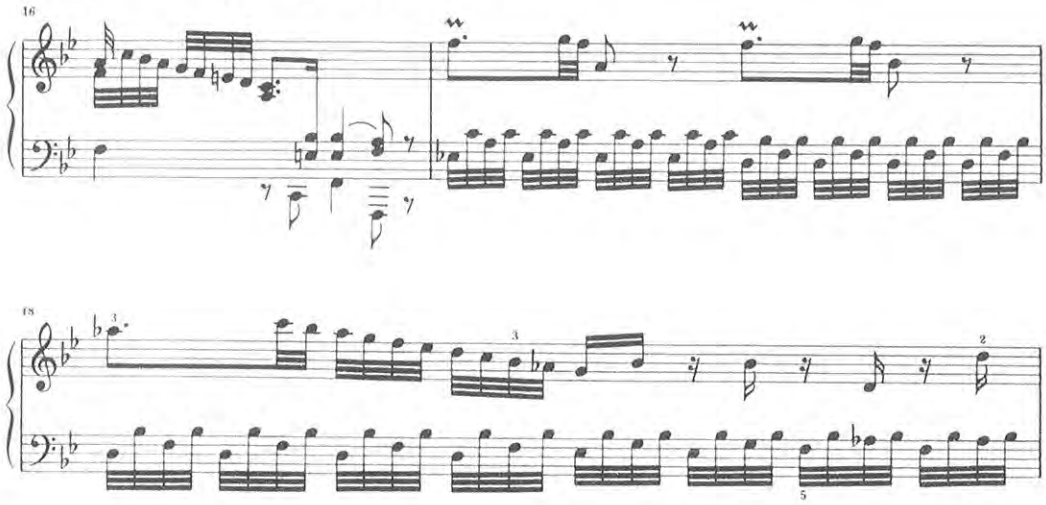


Example 57 a, Hob. XVI: 29/ii/m. 14, *Adagio.*



Example 57 b, Hob. XVI: 29/ii/m. 34, *Adagio.*

3) A use of contrametric rubato in the sections which display the Singing Allegro : mm. 9-13, 17-21 [See Example 58] and mm. 26-33:

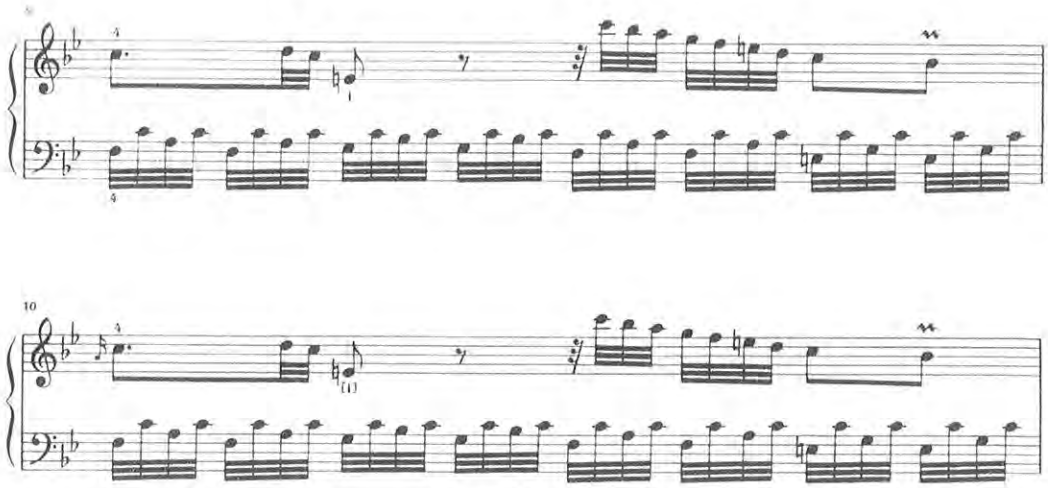


Example 58, Hob. XVI: 29/ii/mm. 16-18, *Adagio.*

In the Singing Allegros we also have a pulse in the bass, which can provide us with the necessary support for a contrametric rubato.

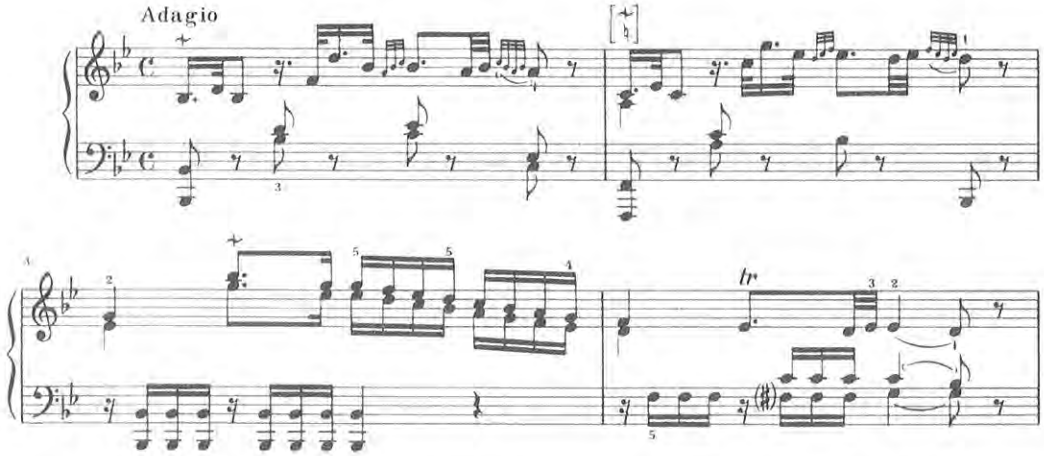
Sectional Changes of Tempo

Sectional tempo changes are most likely to occur where there are changes in the style or character of the music. In the second movement we have important changes at mm. 9, [See Example 59], 17 and 26, where Haydn starts singing allegro:



Example 59, Hob. XVI: 29/ii/mm. 9-10, *Adagio.*

This Singing Line is easily detectable through the Alberti bass in the left hand, which is supporting the cantabile line in the right. It signals a different kind of music than the recitative-style of the opening, mm. 1-8:



Example 60, Hob. XVI: 29/ii/mm. 1-4, *Adagio*.

The climax of the two major sections of the music, mm. 14 and 34 [See Example 57 a and b] is not accompanied by an Alberti-bass, and as such invite the performer to a different treatment, tempo-wise. As we have seen already, the Alberti-bass was often used to ensure coherence and a forward motion to a section with relatively long and complex phrases, presumably by preventing the performer from "dragging." In the middle of mm. 13 and 33, Haydn suddenly discontinues the bass-pattern of the Singing Allegro. The music takes on a more recitative-like character, and at the same time approaches the climax of each of the two sections of the movement. The lack of a running bass gives the performer an opportunity to slow down, or for that matter, to speed up while playing the ascending line towards the two perhaps most important notes in the second movement.

As might be expected, a majority of the performers in the survey change tempo at the recapitulation in m. 22 to a slower-, more similar to the opening tempo. Ten of the performers actually manage to return to the exact same tempo they use at the beginning of the movement![205]

[205] Batik: MM. 54, Jandó: MM. 58, Piazzini: MM. 58, Galling: MM. 58, Daniela: MM. 50, Buchbinder: MM. 54, Cohen: MM. 63, Cloud: MM. 54, Richter: MM. 69, and Odiaga: MM. 58.

In m. 9, the first of the Singing Allegros, nine of the performers change the tempo to a slightly faster and more fluent one.[206] Cloud is the one who changes the tempo the most, from MM. 54 to MM. 63. In the second Singing Line, m. 17, only Galling (from MM. 63 to MM. 66), McCabe (from MM. 54 to MM. 60) and Schwartzentruber (from MM. 56 to MM. 58) change the tempo. Instead of a sudden change of tempo, Cloud plays a stretto throughout mm. 18-20.

At m. 26 Haydn leads us into the third and last Singing Allegro. This time approximately half the performers make some smaller change.[207] It is, of course, impossible to tell from a recording if every interpretative choice is motivated by a thorough study of the music, an intuition, or simply a "bad habit." However, my impression is that very few of the performers understand what "purposeful violations against the beat" really imply.[208]

In his performance, Olbertz moves slightly forward in small-note runs and passages (as one would do when playing grupetti), but without incurring any real sectional changes of tempo. Even if Olbertz' solution is not quite what we are looking for here, it certainly sounds much better than Daniela's almost mechanical execution of the second movement of Hob. XVI: 29. Since none of the booklets say anything about gruppetti or how to play fast notes, this aspect might again only be an unconscious part of the performers' playing. On one hand, this "rushing" seems to be a fairly regular phenomenon among the performances in the survey, which might express an intuitive feeling for direction in music, without the necessary knowledge of how to use tempo flexibility in concordance with eighteenth-century treatises. On the other hand this

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[206] Jandó: MM. 58-60, Galling: MM. 58-63, Olbertz: MM. 56-60, McCabe: MM. 52-54, Cloud: MM. 54-63, Schwartzentruber: MM. 52-56, Odiaga: MM. 58-66, and Kojima: MM. 58-66.

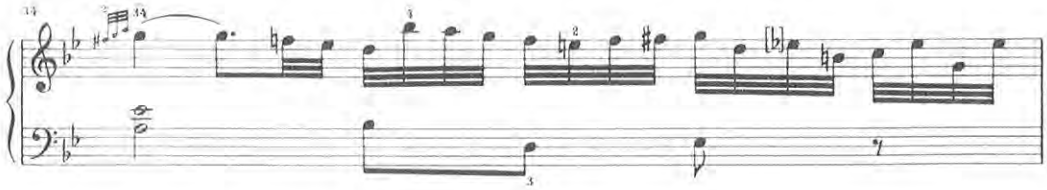
[207] Jandó: MM. 58-60, Daniela: slight stretto, McCabe: MM. 60-58, Cloud: MM. 63-58, Richter: MM. 69-80, Schwartzentruber: MM. 54-58, and Odiaga: MM. 58-63.

[208] ...die schönsten Fehler wieder den Tackt mit Fleiß begehen.

increase of speed may be the same phenomenon criticized by eighteenth-century writers, and as such, an actual part of eighteenth-century performance practice.

The Treatment of High and Long Notes

Practically none of the performers make any smooth transition from the high, long notes in mm. 14 and 34 (the quarter note + dotted 8th–note) to the passages of 32nd-notes. And none, except for Galling, uses the opportunity of elaborating the d''' in m. 14 or the g'' in m. 34 with an ornament in order to create a transition to the 32nd-notes:



Example 62, Hob. XVI: 29/ii/m. 34, *Adagio*.

Galling also displays more flexibility throughout the movement than most of the others. It seems as if the lack of any written fermata in these two measures "frightens off" any attempt to create a climax, even if in both cases we do have a long, high note which belongs to a dissonant chord.

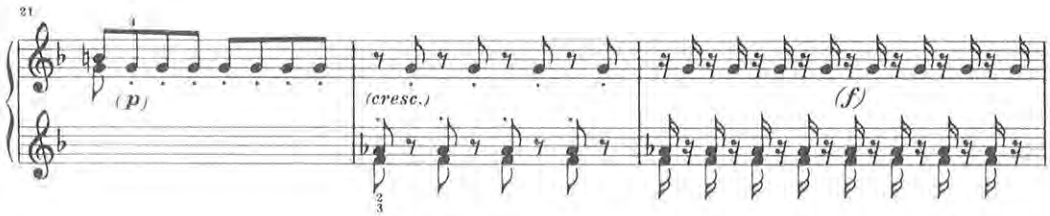
Contrametric Rubato

None of the performers uses contrametric rubato to any extent. What does appear every now and then, is that the left hand is played before the right. Haydn did not use Alberti-basses very often, which gives this movement a special position among his music for keyboard, and as I see it "a golden opportunity" for contrametric rubato. In at least some of the recordings, the Singing Allegro is treated with some kind of feeling for the natural flow of a phrase. The fourteen performers in this survey are

either not capable of doing a contrametric rubato, or they do not command the necessary knowledge to execute it.

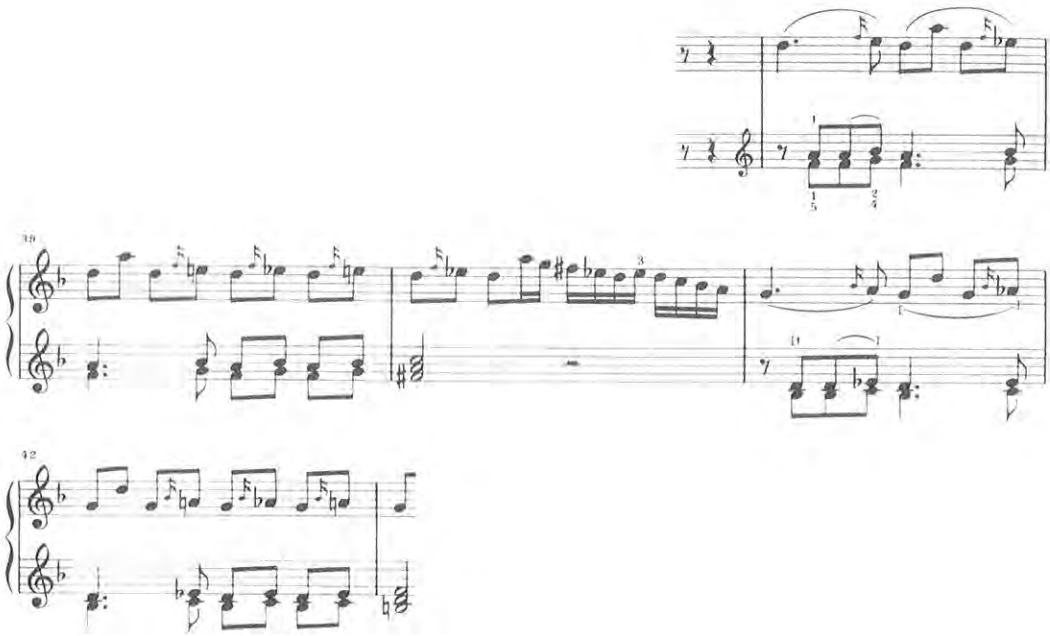
First Movement: *Moderato*

As we have discovered, the first movement of Hob. XVI: 29 has ample opportunities for tempo flexibility. Some of the booklets both refer to evidence of fantasy-style and the Sturm-und-Drang features of this movement. One also points to the obvious use of musical rhetoric. I have chosen three passages in the movement which give us numerous significant examples of musical rhetoric. In mm. 21-23 and mm. 56-59 we have a clear example of Gradatio, and in mm. 38-43 of Dubitatio. According to this, we should expect the performers to do an accelerando, or at least a stretto in mm. 21-23 and mm.56-59, [See Example 63], and a hesitation in m. 38-43 [See Example 64]:



Example 63, Hob. XVI: 29/i/mm. 21-23, *Moderato*.

Cohen is the only performer in this survey who is hesitating in mm. 38-43. In Kojima's recording there are some slight traces, but not enough to convince us that she understands what is taking place here:



Example 64, Hob. XVI: 29/i/mm. 38-42, *Moderato.*

Cohen is also the only performer who makes a point out of the Gradatio in mm. 56-59 [See Example 63] where he plays an accelerando, but seems to overlook the Gradatio in mm. 21-23 [See Example 63] or simply chooses not to do any changes of tempo. In seven of the fourteen recordings,[209] including Cohen, nothing with regard to tempo flexibility happens in mm. 21-23. [See Example 63]. In the remaining seven[210] there is only the slightest use of flexibility. If any of the performers believe that this Gradatio is Haydn's way of notating an accelerando, and that the reason is to heighten the excitement, none of the recordings give any clear indication of this.

In this survey I have concentrated on the passages of the music where one, according to eighteenth-century theory, should be able to find examples of tempo flexibility. As we have seen, there is little tempo flexibility in any of these recordings with regard to the passages that were chosen for the survey.

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[209] Batik, Jandó, Piazzini, Daniela, Buchbinder, Odiaga (and Cohen)

[210] Galling, Olbertz, McCabe, Cloud, Richter, Schwartzentruber, Kojima.

There is, of course, the possibility that all fourteen performers, if asked, would disagree with me considering where, how, and how much tempo flexibility one might use when recording Hob. XVI: 29. In the preparations to this thesis I have, however listened to these fourteen pianists in recordings of not only the entire sonata Hob. XVI: 29, but also other sonatas by Haydn. My experience is that the tendency to use a uniform tempo and very little tempo flexibility is not particular to the passages chosen for the survey, but a general feature of the performances on these fourteen recordings.

There is also the possibility that several of these performers might use significantly more tempo flexibility in live performances than recordings. Since I have not heard any of these pianists in recitals, any conclusion regarding this issue will remain pure speculation, but there are numerous reasons to assume that the aesthetic of recordings are different from the aesthetic of live performances, and based on this one might suppose that some of these pianists would do things differently in a recital.[211] Based on my own experiences as a listener, however, tempo flexibility does not seem to be the most likely means of expression in live performances of late eighteenth-century keyboard music. This does not necessarily imply that the average pianist is totally ignorant of the question of tempo flexibility in eighteenth- century performance practice. It could mean that the "mainstream" performer thinks that there are other aspects of expression and execution which are more important, or it might be a matter of personal taste.

All of the above taken into consideration, we are still left with three important observations: 1) According to eighteenth-century sources on performance, tempo flexibility was/is an important means of expression in late eighteenth-century performance practice. 2) Knowledge of eighteenth-century conventions of notation, including musical rhetoric, topos and analysis, does furnish us with the necessary tools

[211] See the discussion in "Tempo Flexibility and Freedom in Performance."

to enable us to detect those passages in the music where tempo flexibility might be applied as a means of expression. 3) According to a survey of fourteen recordings of Haydn's keyboard sonata Hob. XVI: 29 it is clear that recording artists of today do not use tempo flexibility, consciously or unconsciously, to any significant degree, whether this is based on personal choice and taste, or simply a lack of experience or knowledge.

Conclusions

The aesthetic ideal of the Classic era was to use contrasting material and expression within a movement or a single piece. Moving between high and low style, humor and tragedy, joy and sorrow was crucial to the style and distinguished it. But contrasts in the character of a musical work call for changes in expression and execution; dynamics, articulation, touch, and tempo, and are inherent in the conventions of notation. The late eighteenth-century composer communicated not only through what he put in the score, but also through a common understanding of the notation.

This general understanding and knowledge of late eighteenth-century conventions of notation declined during the nineteenth- and twentieth centuries, and gradually turned into knowledge of the specific language and notation of each particular composer. The reason for the lack of tempo fluctuations in modern performances of eighteenth-century music might be put down to several factors. Since "violation of the beat" (C. P. E. Bach) was such a basic means of expression on this instrument, the decline of the harpsichord was of course crucial to tempo flexibility. According to John Butt, there are many instances in earlier music history when the performer was expected to execute far more freedom with regard to the score than in

"mainstream" twentieth-century performance.[212] As a result of the musical work establishing autonomy, the freedom of the performer diminished throughout the Bourgeois period.[213] Performers' general knowledge of music theory and performance in the seventeenth- and eighteenth centuries changed into a more specific knowledge of the style and language of each particular composer in the nineteenth- and twentieth century.

The rapidly developing recording technology in the twentieth century made it possible to eliminate any "wrong notes" and has obviously changed both the ethical and aesthetical view on performance. We can easily establish this by comparing recordings from before and after the Second World War. Our twenty-first-century notion of music from the Classic era is colored by two hundred years of musical and political history together with enormous changes in technology and communication. The development of recording technology too, has resulted in great changes in the way we listen to music, how we perform it, and how we perceive it. The modern CD is able to produce "flawless" performances, but often with more technical or mechanical perfection than real deep expression. I believe that still more people are aware of this fact and often seek out older recordings, preferably pre-World War Two, to find personality and integrity in interpretation, rather than "sleek" recordings, more or less produced to function as a backdrop for every-day life.[214]

In my opinion, we often confuse quantity of expression marks with precision of notation. Whenever I ask a colleague if he or she thinks that the notation of a fugue by J. S. Bach seems imprecise in any way, the answer is no in 99% of the cases. Most musicians seem to agree that if you know how to read and execute a fugue by Bach,

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[212] See: John Butt, *Playing with History* (Cambridge: Cambridge University Press, 2002), 81.

[213] Butt, *Playing with History*, 99.

[214] See: Timothy Day, *A Century of Recorded Music* (New Haven: Yale University Press, 2000), and Robert Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992).

everything you need to give a proper rendering is on the page, even without a single expression mark, which, of course, does not imply that everybody agrees how to execute the music. There is an important difference between reading and performing a score. Some performers are clearly able to extract more information regarding expression and execution from the notation than others, and this is probably why, in addition to personal taste, different performances of a Bach fugue may vary widely. If we think that J. S. Bach's notation is precise enough to provide us with what we need for a performance of his music, why is it then that so many seem to be less able to extract necessary information about expression from a Haydn or a Mozart sonata with far more added expression marks?

Today many mainstream performers seem to look upon the music of the Classic era as almost "sacred," and as such not to be "tampered" with. But we know among other things that there was a performance practice in the eighteenth century to vary in the repeats. The performer was expected to participate in the creative process, indeed, keyboard players were trained as improvisers and continuo players. In the chapter on "Performance", Ratner says:

> The notation of the 18th century resembles that of later eras, yet it rests in part upon an older tradition-a close partnership between composer and performer. After the composer had written his score, he expected the performer to complete the composition with respect to tempo, dynamics, sonority, nuance, and ornamentation, with a tasteful regard for the expressive qualities of the piece. Evidence exists that this tradition was still alive in classic times despite important changes in the composer-performer relationship toward the end of the century...all performers had to judge the length and strength of notes they played; *agrements* could be read in several ways. In time, however, the approach to performance became more rigid, due in part to the widening gap between composer and performer.[215]

[215] Ratner, *Classic Music: Expression, Form, and Style*, 181.

The word "Classic" is in itself intimidating, because it involves the notion of something so perfect that it has become an ideal. It is no wonder that pupils or students do not dare to make even slight disturbances in the pulse, let alone really "tamper" with the music. However, as we have seen above, the music of the eighteenth century was not thought of as really finished when it left the composer. The idea of the "work" as a perfect entity, which exists by itself and has no need of a performer's further compositional participation, is a nineteenth-century concept. To be aware of this fact is a very liberating element for music and performer alike.

Apart from this rather harsh judgment of present-day recordings, I believe that there is one more aspect which is probably even less spoken of compared to the changes in (recording-) technology. In contemporary music criticism we seldom hear of esthetic categories like the picturesque or the grotesque. Eighteenth-century esthetics, when discussing art, mentions three esthetic categories; the sublime, the beautiful and the grotesque/picturesque. Today we are overwhelmed by critics stating how beautiful a recording or a performance is. Sometimes critics also talk about the sublime, but often without realizing the real meaning or content of the term. The picturesque or grotesque, on the other hand has not until quite recently appeared "on the stage." Some critics discuss the term in connection with opera, because it is by nature picturesque, but I have never heard, or read a critic talking about a performance of a Mozart piano sonata and emphasized, in a positive way, the

wonderful grotesque quality of the performance. One might come across the term in connection with works like Mussorgsky's *Pictures at an Exhibition*, or Stravinsky's *Petrouchka*, but never in connection with a Mozart, Haydn or Beethoven sonata. In musical scholarship, however, there is an increase in the re-thinking of eighteenth-

century aesthetic, and as a result some brilliant books on the theme. [216] If we really want to exploit the immensely rich musical palette of to the eighteenth century, we have to go further than discussing the mere physical differences in instruments and playing techniques. We have to immerse ourselves in the genuine esthetic wonders of the Classic era, its propensity for ever-changing variety, nuance, subtlety, and for vivid expression.

Today there is a vast number of both modern and eighteenth-century treatises on the subject of eighteenth-century performance practice. Together they probably cover most questions regarding performance and conventions of notation. Modern literature, however, sometimes seem unclear on the question of notational conventions. There appears to be some confusion regarding how to read musical expression from a score without added expression marks. One might get the impression that the expression is unwritten only because there are no added expression marks. To me this seems more to be a question of point of view. Coming from the twentieth century, a score by Haydn might seem to lack expression marks compared to, for example Stockhausen's *Klavierstück 9*. If, however one looked upon the Haydn score with the eyes of a performer from Haydn's own time, or even before, this would be a different matter altogether.

To us there are obviously aspects to eighteenth-century notation that are veiled or hidden if you do not possess the proper insight and knowledge of notational conventions. Nevertheless, the knowledge is presented in an abundance of treatises, and by reading them the performer should be able to see that the right kind of tempo fluctuation is a crucial, and hitherto somewhat neglected tool in the performance of late eighteenth-century music.

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[216] See: Annette Richards, *The Free Fantasia and the Musical Picturesque* (Cambridge: Cambridge University Press, 2001).

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