

## The Emergence of Chamber Music with Obligato Keyboard in England

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## The emergence of chamber music with obligato keyboard in England

RONALD R. KIDD (LAFAYETTE/INDIANA)

The musical genre sometimes referred to as the "*accompanied keyboard sonata*", i. e., the sonata with an obligato keyboard part and one or more subsidiary instruments, has been shown to have had its origins in Paris.<sup>1</sup> Aside from certain precursory examples and a handful of publications which established the prototype in France, the accompanied sonata was ultimately cultivated and developed in London with at least equal fervor. Beginning about the middle of the eighteenth century, interest in the type increased in both centers; by the late 1760's it was one of the major categories in publishers' catalogues.

The ensuing survey of the numerous English publications during the evolutionary stage of the accompanied sonata might appear to be of bibliographical value only, and to a large degree this need has already been met in Newman's study. However, two additional historical points can be documented by a specialized survey. First, regarding the balance of the instruments there is not a direct line of "progress" from an early optionally-accompanied style to the fully developed concertante sonata of Mozart and Beethoven.<sup>2</sup> Rather the two styles existed side by side from mid-century and even beyond the turn of the century. At first they were cultivated in England with reasonably equal frequency. Towards the end of the 1760's the concertante style was increasingly overshadowed by an invasion of Parisian compositions which stressed optional accompaniments—especially those of Schobert and, later, Edelmann.

Emphasis on the development of the genre in France has resulted in some misleading generalizations. Although the distinctive nature of some English musical phenomena is well known, it has been too readily assumed that all English contributions to pre-classic style were merely derivative or imitative.<sup>3</sup> Indeed England's very receptiv-

<sup>1</sup> Cf. especially EDUARD REESER, *De Klaviersonate met Vioolbegeleiding in het Parijsche Musiekleven ten Tijde van Mozart* (Rotterdam 1939). A discussion in English of early Paris publications is found in WILLIAM S. NEWMAN, *The Sonata in the Classic Era* (Chapel Hill 1963), Ch. 17.

<sup>2</sup> By the term "concertante" I refer to the sonata in which instruments share more or less equally the thematic material, as in Beethoven's "Spring" Sonata, Op. 24, where the instruments alternate roles in the double statement of the first period. Early sonatas of the type differ not in the role of the instruments but in other aspects of style and form. The later expanded sonata form, for instance, allows more opportunity for the systematic exchange of dominance. The term was occasionally so used in publications both in England and on the Continent (e. g., Valentino Nicolai's Op. 7). The term was similarly used to distinguish this type of sonata by the theorist A. F. KOULMANN in: *An Essay on Practical Musical Composition* (London 1799). Actually it is a special subclass of the term "*obligato*", which is broader and covers examples where only brief or incidental passages require the "accompanying" instrument. I use the term "optional" rather than "*ad libitum*" except where quoting titles. Certainly, individual cases are not always clear-cut, nor were publishers always consistent in the application of the terms.

<sup>3</sup> In dealing with "English" developments I have considered compositions written in England or published for English audiences—foreign visitors and residents as well as natives. This is the only reasonable means of appraising and interrelating the successive contributions to the genre in a musical milieu that was eminently cosmopolitan. Cf. ERIC BLOM, *Music in England* (London 1942), p. 108: "But it is a superficial view, too often repeated and suggested only by the eighteenth century decline in English composition, as distinct from English life as a whole, which holds that the profit was all on the English side. The foreigners benefited by no means only materially in a country musicians have always fantastically regarded as a gold-mine. Some of them learnt as much here as they imparted; a few—Clementi, for instance, as we shall see—owed so much to their adopted country that they can only be regarded . . . as Britishers."

ity to new ideas and hence foreign influences makes it an important center for the amalgamation of national styles in instrumental music.

This leads us to the second historical point. While Schobert and his successors are often credited with appropriating to the harpsichord sonata the effects of the new symphonic style, in actuality the amateur-oriented sonata continuously, if not always so dramatically, absorbed features from more elaborate concerted music. In England the dependence on the currently fashionable Italian concertos, such as those of Geminiani, is clear. There is a natural and particular kinship and even confusion between the fledgling accompanied sonata and the still young harpsichord/organ concerto.<sup>4</sup>

In the ensuing years the accompanied sonata and keyboard concerto developed side by side, and many are the bridges between the two genres. It was only the development of the pianoforte and the enriched scoring of Mozart and his generation that removed the keyboard concerto from the realm of chamber music.

Before tracing the emergence of the type in London, it will be useful to review briefly its course in Paris during the immediately preceding decades. The first full-fledged publication of accompanied sonatas in France was Mondonville's Op. 3, printed about 1734.<sup>5</sup> In one stroke Mondonville forged a workable amalgam of several diverse elements, one which would have important consequences for the remainder of the century. The most important of these elements were the Italian trio sonata, which contributed the forms and at times the texture, and secondly the *clavécin* suite which provided the obligato and idiomatic keyboard part. Further, the instrumentation is important, for Mondonville's setting—violin and keyboard—was to remain the most popular one throughout the development of the accompanied sonata. The harpsichord subsequently became only an option to the pianoforte; the violin was often optional with the flute. The major competitor with the duo setting was that with a violoncello added, a medium favored by most Germanic composers. With basically *colla parte* writing for the violoncello, the setting is only externally distinguishable from that for keyboard and violin. A final factor in Mondonville's synthesis is the joining of the *clavécin* with the tradition of the Italian concerto; the concluding number of Mondonville's Op. 3 is labelled "*concerto*", but scored for harpsichord and violin. Mondonville subsequently rescored the work for a more elaborate, concerted performance.<sup>6</sup>

Not all of the elements combined in Mondonville's sonatas remained inviolable in subsequent examples of the genre. Ensuing French publications, for instance, often

<sup>4</sup> Of course, certain elements of the continuo sonata and concerto, such as violinistic figuration, were already incorporated into the solo harpsichord sonatas of Scarlatti, Pescetti, and others. Specific dependence on the concerto is suggested nevertheless by external features such as ritornello form and the exploitation of turti-solo contrast, along with the terms themselves. The lack of precise definition of these categories in England is indicated by the publication of Rameau's collection (*infra*) as "*concertos*"; also by various comments of Charles Avison and his publication of sonatas in a quartet setting—that generally found in the English organ concerto of the time. The English organ/harpsichord concerto prepared the way for the accompanied sonata. The keyboard part was published as a reduced score with all the essential string parts indicated as well as the solo part. Hence the concertos could be played as "*solos*" without the string ripieno. Mechanically then they were scarcely different from the accompanied sonata in score. Also string concertos were published in keyboard reductions playable alone or with the now redundant string parts.

<sup>5</sup> An extensive study of Mondonville's music was made by EDITH BORROFF, *The Instrumental Works of Jean-Joseph Cassanéa de Mondonville* (2 vols., unpub. diss. University of Michigan 1958).

<sup>6</sup> BARRY S. BROOK, *La symphonie française dans la seconde moitié du XVIII<sup>e</sup> siècle* (Paris 1962) I, p. 60–65.

reverted to the format of the French *pièces de clavecin*, or suite of several movements. Also the contrapuntal aspects of trio texture, already subdued in Mondonville, became increasingly rare, while the standard melodic progression in thirds, sixths, or tenths remained characteristic, even in accompaniments intended to be optional.

The next Parisian contribution to the evolution of the accompanied sonata was the publication of Rameau's *Pièces de clavecin en concert* in 1741. In the *avertissement* Rameau appears to acknowledge the precedent set by Mondonville, and professes to have written the works so that they could be played as keyboard solos, setting a precedent for the later predominance of optional accompaniments. Rameau's *Pièces* also differ in scoring, with a prescription for two violins or violin and viola with the harpsichord.

These two publications of Mondonville and Rameau are the ones which assume importance in the early development of the genre in London. So far as has been determined, the subsequent Parisian publications in the 1740's and 1750's, those of Guillemain, Corrette, Clement, etc., were of only local consequence.<sup>7</sup> In London the first publication of significance to the development of the accompanied sonata was a reprint of Rameau. Walsh published and advertised the work as "*concertos*", and they first appeared about April 12, 1750.<sup>8</sup> They were printed with the original French *avertissement* and a parallel translation, which provides instructions for the various options in instrumentation.

The exceptional nature of the work is underscored by its republication in London at a time when French music almost never found its way into print there, both because of the domination of Italian operatic, keyboard, and string music as well as general political antagonism.<sup>9</sup> The reprint may in part stem from interest in Rameau as a theorist. In the following year Walsh solicited subscriptions for an English translation of Rameau's *Principles of Composition* which had probably been in circulation in the original format for a considerable period.<sup>10</sup>

The next major publication in the London series appeared more than a year and a half later. This is the very significant Op. 3 of Felice Giardini, published late in 1751

<sup>7</sup> These works do not reappear in London catalogues, nor is there any trace of English publications in extant library collections. Cf. EDITH B. SCHNAPPER, *The British Union Catalogue of Early Music, printed before the year 1801* (London 1957) (hereafter designated BUC EM).

<sup>8</sup> The first notice of the Rameau "*concertos*" appeared in the *Daily Advertiser* on April 5, announcing that they would be published the following week. They first appeared under the standard announcement "This day are published" on April 12. They were featured in advertising again from November 28, suggesting perhaps the necessity of a second printing within eight months.

<sup>9</sup> Italian domination was so general that even in the rare import of a German composition the composers' given names were sometimes Italianized to attract customers. Virtually the only French composer-performer of any note who was able to make his way in London during the second half of the eighteenth century was F. H. Barthelemon. Barthelemon's marriage to a popular English singer probably aided his acceptance in the musical milieu. Conflicting eighteenth century biographical accounts also suggest that he may have pawned himself off on the English public as something other than French. The anonymous *ABCDario Musico* (Bath 1780) describes him as "a Spaniard—if we are to credit his account of himself, that he was an officer in Spanish service—." *Grove's Dictionary* (5th ed.) I, p. 461 f.; states without source that he "is said to have begun life as an officer in the Irish brigade".

<sup>10</sup> A proposal for printing by subscription Rameau's treatise appeared in the *Daily Advertiser* on 18 September 1751.

or early in 1752.<sup>11</sup> These sonatas are, among other things, the first works of the type published by a composer in residence. Giardini had taken London by storm with the brilliance of his violin playing, and his success there seemed assured. They were also the first sonatas published for obligato harpsichord and violin, as opposed to violin "solos" with a basso continuo. (Rameau's "concertos" were for two treble instruments and harpsichord.) The importance of the Giardini sonatas has been overlooked or underestimated in all of the literature on the subject.<sup>12</sup> Superficially their importance is suggested by subsequent reprinting on the Continent.<sup>13</sup> Relatively few English publications of the time found their way subsequently into foreign catalogues except when traveling virtuosi published the same works at successive stopping-off points, as did the young Mozart.

While the sonatas of Mondonville cannot be denied their place as the prototype of the keyboard sonata with subservient accompaniments, Giardini's sonatas are equally significant as a harbinger of the later "high classic" concertante sonata with a truly dualistic approach to the instruments.

Giardini's sonatas are closer to recent harpsichord publications than to the violin sonata in the emphasis on a two-movement format. Only the exceptional concluding sonata contains a slow (*grazioso*) central movement and concludes with a characteristic movement, "staccato". Otherwise the succession is usually a lively duple movement followed by a minuet.

Of particular interest in these sonatas is the employment of figured bass and the relationship of the two instruments which its use implies. Violin solo passages supported only by figured bass occur in all of the sonatas and account for nearly half of the total measures. Each sonata begins conspicuously in this manner; after the first period the harpsichord assumes a solo role. This exchange is invariable, but the relationship between the two solos varies. In the first, fourth, and final sonatas the harpsichord repeats the same material first introduced in the violin, sometimes with cadential modification; in the fifth sonata the keyboard repeats the theme but in the contrasting key (relative major). In the remaining sonatas the keyboard solo involves a continuation with new material different from that of the violin. In those sonatas opening with a concertante exchange of the entire theme the double version is not repeated when the theme recurs later in the movement. The exposition of the first sonata will illustrate the relationship of the instruments (Ex. 1).

<sup>11</sup> John Cox, who published Giardini's earliest works, was relatively new to the publishing trade in London. His name was first mentioned in connection with Simpson's Music Shop on 30 May 1751 (*Daily Advertiser*). The same periodical carried, on 25 July 1751, an announcement concerning Giardini: "Proposals for printing by Subscription Six Sonatas for a German Flute and Violin, with a Thorough Bass for the Harpsichord. Composed by Signor Felice Giardini". The proposal most likely refers to Giardini's Op. 1, although the lack of the flute option on the title page of Op. 1 and the use of "sonatas" rather than the more customary "solos" points also to Op. 3. In copies examined here neither publication includes a subscription list. A royal license was granted for both of these and other works on 27 September 1751.

<sup>12</sup> While pointing up their interest as a "halfway stage", WILLIAM NEWMAN (*Classic*, p. 724f) does not suggest their importance as models for the concertante style.

<sup>13</sup> Giardini's sonatas appeared in the French catalogues of Bailleux in 1767 and remained the only item under the category of "clavecin" for several years. They also appeared in the catalogue of Le Menu from 1769. Cf. CARL JOHANSSON, *French Music Publishers' Catalogues of the Second Half of the Eighteenth Century* (Stockholm 1955) II, fac. 1-4; and I, p. 81. The sonatas were probably circulated for some time prior to the Paris reprints.



The image displays a musical score for a chamber piece with obligato keyboard. The score is organized into four systems, each containing three staves. The top staff of each system is a vocal line in treble clef, while the bottom two staves are for the keyboard accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The keyboard part is highly active, often playing sixteenth-note passages. The piece concludes with a double bar line and repeat signs at the end of the fourth system.

On the whole the two instruments take turns dominating substantial sections during the course of each sonata. At times though, there is a more condensed exchange of figurative material (Ex.1, m. 19). Elsewhere the instruments may join in a rapid complementary rhythm. Either instrument may be found to dominate when there are duets in thirds or sixths, and the upper, predominant line may shift from one instrument to another during the course of a passage. Genuine imitation (as opposed to exchange) is seldom found; when it occurs the second voice usually begins as the upper part takes a sequence up a third or sixth, and the two parts proceed in parallel fashion.

The minuets and other concluding movements differ from the first movements in the exchange of solo material. Here the keyboard often opens with the thematic material. Also the exchange of the solo roles involves a continuation rather than a repetition of whole periods as in some of the first movements. There are nevertheless long segments in these movements of figured bass.

The vestigial presence of figured bass should not obscure the uniqueness of the sonatas and the importance for the future development of the concertante duo. On the surface they may appear to be a halfway stage between the continuo sonata and the later duo, but more significantly they represent a compromise between existing genres. Elements from both the continuo and solo keyboard sonatas are combined with others from the concerto. The figured bass, of course, most readily suggests the continuo sonata but is inherent also in Baroque concerto style. The instrumentation and the ornamental and elaborate treatment of the violin also recall the continuo sonata. The two-movement sequence, bipartite form, and a flair for idiomatic writing reflect the influence of the popular Italian keyboard sonata. The basic principle of cooperative opposition in a homophonic context that underlies the entire set most resembles the concerto. The opening with the violin and figured bass corresponds to the tutti opening of a concerto. The various ways in which the succeeding keyboard solos relate to the initial theme reflect a similar variety in the contemporary concerto — exact or altered repetition or continuation with contrasting material.

Stylistic resemblances to the concerto also occur frequently enough to support the thesis. The bold but simple opening of the fourth sonata with its broad harmonic rhythm suggests the concerto. Equally conventional in the concerto is the unison outline of the triad at the beginning of the second sonata (Ex. 2).

Ex. 2. Giardini, Op. 3, beginnings of Sonatas 4, 2

Brillante

VI.

a)



The sonatas by Mondonville that had established the prototype in France were published in England after those by Rameau and Giardini, although their reprinting by Walsh suggests that imported copies may already have met with some success. The sonatas were advertised with considerable frequency by Walsh, beginning at least by January 17, 1753.<sup>14</sup> Despite Walsh's frequent advertising—usually two or three advertisements per week in the *Daily Advertiser*—his presses were sufficiently active that new items were generally introduced into the featured spot every two or three weeks. The kind of publicity given to Mondonville's sonatas was generally accorded to collections of popular songs from the opera, theatre, or pleasure gardens. These collections not only appealed to a broad section of the consuming public, but also found strong competition in similar releases by other publishers such as John Johnson, Elizabeth Hare, and James Oswald. Perhaps Walsh reprinted the Mondonville sonatas as a competitive response to Cox's publication of Giardini's Op. 3, released the previous year. In any case, Mondonville's sonatas, with all the fanfare, became a significant part of the English sonata tradition. Although specific dependence on Mondonville's example is less easily demonstrated than with Rameau or Giardini, it joined these two publications as a model for the genre.

These three important publications, with their varying approaches to the genre, did not at once provoke a deluge of imitations. The next contribution was made by the well-known Englishman, Charles Avison. Avison's primary model was the work of Rameau. In his concertos for strings, Op. 3 (1751), Avison had referred in the preface to Rameau's "*Concertos*". In his series of accompanied sonatas beginning with Op. 5 (1756), he expanded Rameau's complement to a quartet. The sonatas of Op. 5 employ, not the instrumentation of the later piano quartet (with viola), but the ensemble of the Baroque trio sonata with two violins and violoncello.

The ideal of optional instrumentation professed by Rameau is pursued relentlessly by Avison. The accompaniments add little that is not already in the harpsichord part. Even in a fugue (Sonata No. 3) there are no independent string parts, but each entry in the keyboard is reinforced by a violin or the violoncello. Avison applies the terms "*solo*" and "*tutti*" as in the concerto, but "*solo*" merely means the absence of violin doubling. The *giga* of the fifth sonata opens with apparent emphasis on the first violin, but the "*melody*" is only a rhythmic decoration of the chords; it has no distinct thematic identity.

<sup>14</sup> The Mondonville set is featured in advertisements in the *Daily Advertiser* on numerous dates from January through May as well as being listed in advertisements for other new releases both during this period and in subsequent months.

Avison's intent is clearly presented in the Advertisement to a second collection of sonatas in the quartet setting (Op. 7, 1760):

The accompanying Violins which are intended to enforce the Expression of the Harpsichord, should also be kept *always* subservient to it; for thus an Effect results from the whole, as from the Sound of one improved, or, if I may so call it, multiplied Instrument.

This kind of Music is not, indeed, calculated so much for public Entertainment, as for private Amusement. It is rather like a Conversation among Friends, when the Few are of one Mind and Propose their mutual Sentiments, only to give Variety, and enliven their select Company.

Another early composer to cultivate the new genre was Thomas Gladwin, an Englishman of local renown, both as a performer and composer.<sup>15</sup> While pursuing a "proper" English career as organist in various London churches, he also gained a wider following from performances at the pleasure gardens. His reputation as a composer seems to be based on only a handful of compositions, and most of these are clearly a result of successful appearances at Vauxhall. Gladwin must have been confident of his following when his keyboard opus was published at the premium price of one guinea. The collection includes eight "lessons" for organ or harpsichord, only three of which, the second, fifth, and seventh, have a violin part. The date of this publication is uncertain, but it was likely first issued during the 1750's.<sup>16</sup>

The composer is clearly familiar with the Italian keyboard style as represented in English publications of Scarlatti, Pescetti, and others. Like Giardini he utilizes the two-movement plan found in the newer keyboard works. More noteworthy is the dependence on the contemporary concerto in both style and form. Keyboard writing is frequently violinistic as in the imitation of bariolage (Ex. 3). The violin plays a

Ex. 3. Gladwin, Sonata 2 (m. 15)



subordinate role, except for one brief solo during the fifth sonata, where it is supported only by a bass line without figures. The violin, however, does not always duplicate the right-hand part, but may introduce important harmonic elements such

<sup>15</sup> Cf. MGG 5, col. 212; CHARLES BURNEY, *A General History of Music* (London 1776–1789); new edition (London 1935) II, p. 1003, and BUCEM I, p. 384.

<sup>16</sup> The estimated date of 1750 in BUCEM is probably several years too early. We do know that the lessons were still sufficiently marketable in 1768 for Peter Welcker to reprint them. He advertised on the title page of Vento's fourth set of lessons, which can be dated 1768 with some certainty, as follows: "Mr. Welcker begs leave to inform the Lovers of Musick that he has purchased the Plates of Mr. Gladwins eight Lessons and reduced the Price from one Guinea to 10-6."

as suspension patterns borrowed from the trio sonata or concerto. The structure of the longer movements, especially in the fifth sonata, also shows a compromise between the bipartite framework of the keyboard sonata and ritornello form.

A final English organist-composer, William Jackson, appeared within this first decade of English publications. His accompanied sonatas—in actuality his Op. 2, although not so labelled—were published about 1760.<sup>17</sup> Jackson's sonatas are for harpsichord and violin without any option in instrumentation. They are mostly in three movements, with single examples in two and four movements. A *Larghetto* opening (Sonata No. 4) and an *Adagio* bridge (Sonata No. 6) suggest the tradition of the violin sonata more readily than the newer Italian keyboard sonata.<sup>18</sup>

The violin plays an important role, although not so consistently as with Giardini. In the first four sonatas it is truly independent in only the slow movements. However, in the remaining sonatas it plays a concertante role in the allegro movements as well. As in Rameau, the composer provides detailed instructions for solo performance as "lessons". This requires the harpsichordist to appropriate specified measures or sections of the violin part, and to add them to the harpsichord part. One movement, the composer suggests, should be omitted when played as a "lesson", "as the *Larghetto* cannot have its proper effect unaccompanied". The adjustments are readily accomplished since the two parts are printed in score and the harpsichord often has only a figured bass where the violin solos occur.

The habit of printing accompanied sonatas in score plays a vital role in the evolution of the English accompanied sonata. Despite the recommendation for publication in score made by Rameau in his pioneering work, the French subsequently tended to publish in parts. One of the primary attractions of the genre was the flexibility of solo or ensemble performance; published in parts the sonatas could be purchased either way. The composer, if he preserved the ideal of optional instrumentation, was severely restricted in the degree of independence he might allot to the violin. The English, on the other hand, generally published such sonatas in score—except when reprinting from a continental publication. The result is that independent writing for the violin, either on a broad concertante level or in occasional isolated passages, remained more frequent in sonatas composed in or for England. Subsequent to Jackson's publication the necessary adjustments for solo performance were taken for granted, and composers no longer bothered to furnish specific instructions.

Jackson's sonatas not only use the violin in solo passages but show considerable regard for the refinements of violin writing, including dynamic nuance, pizzicato, pizzicato double stopping, and sections *con sordino*. These subtleties no doubt precluded publishing them with the conventional flute option.

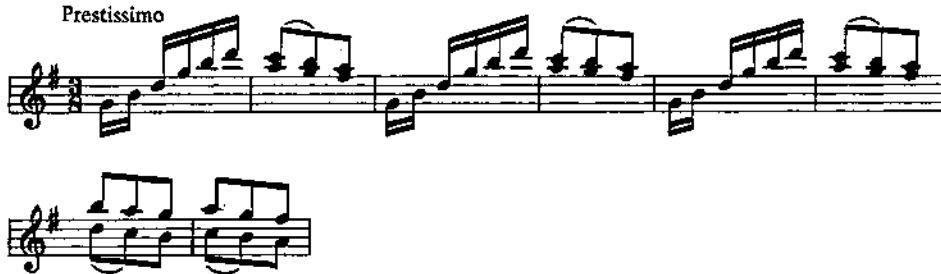
Again in Jackson's sonatas one is sometimes struck by resemblances to Scarlatti's style, as in the concluding movement of the fourth sonata (Ex. 4). Like the Italian

<sup>17</sup> BUCHEM (I, p. 551) gives 1760 as a firm date.

<sup>18</sup> So far as this writer knows, Jackson's set also includes some of the earliest examples of variation form applied within a sonata of this type. The importance of variation treatment in the English keyboard tradition, here makes a distinctive contribution to the evolution of classic chamber music.

keyboard composers also, Jackson employs sudden and striking shifts of mode, and the movement sequences emphasize modal more than tonal contrasts.

Ex. 4. Jackson, Op. 2, Sonata 4, 4th movement



Concerto elements are present here also. It was common to endow the concluding sonata of a collection with some special character. (Cf. Mondonville, whose sixth sonata is a "concerto".) In Jackson's concluding sonata the violin part is the most prominent of any of the sonatas. There is a long opening violin solo over figured bass during which a phrase is repeated with *tasto solo* providing tutti-solo contrast. Upon repetition of the first part of the bipartite frame only the keyboard continuation is repeated, omitting the extended violin solo. The latter is reserved for the very end of the movement where it provides a concluding ritornello.

The Second Decade (1761–1770)

The most striking trend in English musical history, as one proceeds from the 1750's to the 1760's, is the shift away from the Italian monopoly in London musical life. German composers and music increased remarkably during the 1760's. An obvious impetus to this trend was the importing of a new German queen. In September, 1761, George III took as bride Charlotte Sophia, of Mecklenburg-Strelitz. With her intense interest in music and German preferences, the example of her court no doubt accelerated a fashion already initiated. From the early 1760's the Earl of Kelly had promoted publication and performance of the new German symphony, examples by his teacher, J. Stamitz, and his own imitations. While the Italians held their own at the opera house, the new symphony (called "overture" in England) soon rivaled and eventually superseded in popularity the Italian concerto of the previous decade. The popularity of the new style and the interests of the court paved the way for an influx of German musicians.

Certain individual composers had preceded this broader expansion. Franz Xavier Richter, a Moravian by birth and a member of the Mannheim school, was credited by a contemporary, writing much later, with first introducing the Mannheim style to London audiences:

When Richter introduced among us this style of music, it was justly admired, being the first instance of attention to the different character of instruments.<sup>19</sup>

While he was in London, or at least as a result of his appearances there, several sets of compositions were published. Apparently the series began, according to conven-

<sup>19</sup> WILLIAM JACKSON, *Observations on the Present State of Music in London* (Dublin 1791), p. 16.

tion, with a set of trio sonatas (1759?).<sup>20</sup> The symphonies, Op. 2, were advertised in June of 1760. Meanwhile a set of accompanied sonatas was published without opus number, and a second set of accompanied sonatas followed in December 1763.<sup>21</sup> Both of these collections were in the trio setting, but like Mozart's sonatas a few years later were printed in score for harpsichord and violin, the cello part presumably being available separately. The wider appeal provided by optional instrumentation is reflected also in the violin/flute option. Although this is generally only nominal, Richter actually specified the flute in Sonatas 3 and 5 of the second set.

The major import of the Richter sonatas is the emphasis on concertante style, following presumably the model of Giardini. The handling of concertante exchange is not invariable. In the second set, for instance, half of the sonatas begin with the violin over figured bass, while in the remaining movements the harpsichord initiates the theme. There is consistency, nevertheless, in the relationship of the exchange. As in many of the symphonies of the period, Richter moves rather abruptly into the dominant, so that the concertante exchange involves a change of key. Elsewhere in the sonatas there is also a lively exchange or contrast of small melodic units.

Richter's sonatas are at once conservative and progressive. Conservatism is evident in the frequent contrapuntal independence of the parts. The concluding sonata of the second set reveals an opening theme in fugal texture. Elsewhere the independence is expressed merely in a strong, linear bass line. At times the melodic lines are typically *galant* in their ornamental quality; other themes, especially in concluding movements, are remarkable in their direct simplicity. In the third sonata this directness is combined with the short feminine incises which become so prominent in classic style (Ex. 5).

Ex. 5. Richter, "2nd set", Sonata 3, 3rd movement

Allegro non troppo

<sup>20</sup> There is no mention of this work in BUCEM. A copy of the sonatas in the Yale School of Music Library is bound with a Walsh catalogue printed in 1759 or the beginning of 1760. This, of course, is not a reliable means of dating because of reprintings, etc. The approximate date, nevertheless, is corroborated by other evidence.

<sup>21</sup> The first set is included by Walsh in a list on 25 January 1760 (*Daily Advertiser*); it was probably released in the preceding year. BUCEM (II, p. 890) gives 1759 as a firm date. The second set was advertised by Welcker on 7 December 1763 (*Daily Advertiser*).

Shortly after Richter first became known in London, there began a series of publications of Christoph Wagenseil.<sup>22</sup> London publications included symphonies, concertos, and three sets of sonatas. The initial sonatas were first published as keyboard solos, but the violin accompaniments were subsequently released separately with the following announcement by the publisher, Adolph Hummel:

Wagenseils Opera Prima having met with such general Approbation by the desire of several eminent Masters, the accompaniment to it for the Violin is likewise publish'd and may be had alone. Price 2s6d or together 7/6.<sup>23</sup>

When Hummel published Op. 2 later the same year, the violin accompaniment was printed in score and in a separate part. A set of solo sonatas, Op. 3, concluded the series.<sup>24</sup> As suggested by the manner of publishing Op. 1, the accompaniments are essentially optional, like those of Rameau and Avison.<sup>25</sup>

Each sonata consists of three brief movements. The keyboard writing is essentially simple, in two-parts, although the second set is somewhat richer in sonority. The thematic substance is generated from short ornamental motives. Besides being one of the earliest examples in England to apply the optional principle to the duo setting (Gladwin excepted), Wagenseil's sonatas are distinguished by their simplicity and possibly a didactic intent.

The opposite approaches of Richter and Wagenseil are representative of the early 1760's. Only towards the end of the decade is the concertante style increasingly submerged by sonatas with optional accompaniments. Some composers seem at first attracted to the concertante sonata, then capitulate to the more commercially successful optional instrumentation.

C. F. Abel is a case in point. His later duo sonatas, Opp. 13 and 18, are rather consistent in applying the optional principle, although the violin is given major thematic material in some slow movements. However, two early sets published during the 1760's reflect a trend away from the initial concertante style. The two earlier sets, Opp. 2 and 5, also reflect the German predilection for the trio setting.

In Op. 2 (c. 1762)<sup>26</sup> there are only a few brief sections of figured bass; the violin, however, has essential solos more often than that would suggest. Though not so prominent as in Richter's sonatas, the violin frequently leads in secondary thematic material usually, as in Richter, after moving quickly to the dominant. Throughout Abel's Op. 2 the violin is well integrated into the overall texture with motivic dialogue and contrary motion—besides the standardized procedures in parallel motion.

<sup>22</sup> These followed slightly a similar burst of publications in Paris, doubtlessly a result of Wagenseil's extensive continental tour. It is not known whether this tour included London, but the suddenness of his popularity there supports this possibility.

<sup>23</sup> *Daily Advertiser*, 29 July 1761.

<sup>24</sup> Op. 2 was advertised in the *Daily Advertiser*, 23 December 1761. Apparently Peter Welcker took over the plates for these various sets when Hummel concluded his short-lived publishing activities in London.

<sup>25</sup> The writer has not had the opportunity to determine whether these are reprints of Wagenseil's Opp. 5 and 6 published the previous year by Huberty in Paris. In that case they would have been composed to suit the prevailing French tastes for optional accompaniments.

<sup>26</sup> Although BUCEM (I, p. 2) gives 1760 as a firm date, the only known publication is by Bremner who did not appear on the London scene until late 1761 or 1762.

In Op. 5 (1764) there is already a considerable change. There is no figured bass, and there are scarcely any significant violin solos. Only in the fifth sonata—in the dominant area—is the violin indispensable. Elsewhere, although it maintains independence in brief motivic interjections and sustained writing against keyboard figuration, it is ultimately dispensable.

The case of J. C. Bach is analogous. The only accompanied sonatas published during the 1760's are those in a trio setting, Op. 2 (1764). As in Richter's sonatas and Abel's Op. 2, the violin writing is obligato. Although there is no figured bass, the first sonata of Bach's Op. 2 begins with the theme in the keyboard; the violin accompanies with broken chord patterns. After twelve measures the violin takes over the lead with new material accompanied by broken chord patterns in the right hand of the keyboard part. The majority of the subsequent movements in the set are disposed in a similar fashion. In the final sonata the first two measures of the theme are exchanged in a more obvious concertante fashion, and throughout the sonatas the violin and keyboard are often entwined in motivic dialogue. In Bach's series of duo sonatas, beginning with Op. 10 in 1773, there is dramatic de-emphasis of the violin part; there are only isolated cases of a concertante exchange. Both Opp. 2 and 10 are printed in score and so arranged that the keyboard player can incorporate all essential material into a solo performance.

Essentially the same chronological pattern is exhibited in a rather obscure composer, Frederic Theodor Schumann, presumably also German.<sup>27</sup> In a duo setting, his first set of three accompanied sonatas, Op. 3 (c. 1765), is otherwise similar to Richter and Abel. In the opening statements of the second and third sonatas an initial theme by the harpsichord is followed by a shift to the dominant and a restatement in that key by the violin. In the third sonata this occurs after only three-and-one-half measures. In the first sonata of the set there is no such deliberate exchange, but the violin seems quite indispensable in its continuous dialogue with the keyboard.

In passing, one should note Schumann's distinctive keyboard style. Possibly because of his interest in the guitar, Schumann's harpsichord part makes exceptional use of broken-chord patterns, providing a rather improvisatory quality. Such passages appear beside others which recall the figuration and sequential suspensions of the string concerto (Ex. 6).

Ex. 6. Schumann, Op. 3, Sonata 1 (mm. 26 ff.)

[Poco Allegro]

The image shows a musical score for the first two staves of a piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo marking "[Poco Allegro]" is written above the first staff. The music consists of a series of notes and rests, with some slurs and accents. The keyboard part in the bass clef shows broken chord patterns with some triplets.

<sup>27</sup> It is apparent from the dedication in Schumann's concertos, Op. 4, that he had found some favor at the court of Charlotte Sophia.

In context with the publications we have cited, Mozart's sonatas written in 1765 for London (K. 10–15) are curious indeed. He followed English fashion by including six sonatas and the example of Richter, Bach, and others in suggesting the flute option. However, while one would expect him to be most influenced by Bach, his sonatas show little trace of concertante elements in Bach's Op. 2. There is some independence in the violin part, especially in the final sonata of the set, but basically they continue the pattern set in the sonatas written for Paris (K. 6–9) and molded to Parisian tastes. They reveal little of the stylistic vacillation in English publications of the time.<sup>28</sup>

<sup>28</sup> Cf. WILHELM FISCHER, *Mozarts Weg von der begleiteten Klaviersonate zur Kammermusik mit Klavier*, in: *Mozart Jahrbuch* (1956), pp. 16–34. Fischer insists that there is steady progression toward more obligato writing. As we have indicated, there is a degree of independence in the violin part of Op. 3, but in terms of Fischer's progressive scale they are less "advanced" than outstanding London models. Fischer's basic contentions are weakened by a lack of knowledge of other publications of the period and the failure to distinguish between obligato and concertante writing.

During the 1760's Avison published two additional sets of accompanied sonatas (Opp. 7 and 8), still in the quartet setting and little distinguished from Op. 5. At least two additional Englishmen contributed to the category during the decade. Neither of these is well known among English composers of the time, although they claimed some following in their own day. George Rush gained his popularity primarily from two theatrical favorites of 1764—*Capricious Lovers* and *The Royal Shepherd*. Curiously enough, the style in Rush's two sets of sonatas reverses the progression noted in Abel, Bach, etc. In the first set (c. 1766)<sup>29</sup> the violin plays a subordinate role, although it is allowed some imitative passages and an exchange of scale flourishes. The publication is more interesting for its inclusion of a concerto and an overture, both for solo harpsichord. Reflecting the popularity of concerted music, these imitations are important in that they anticipate the subsequent tide of imports by Schobert and then Edelmann.

In the second group of sonatas, Op. 5 (c. 1770), the violin is on a more equal basis. The first sonata begins with concertante exchange of the principal theme. Figured bass is used here to support the initial violin statement but is not to be found again in the sonatas. Elsewhere obligato figuration replaces the figured bass. In the fourth and final sonata of the set there is not a concertante exchange of the entire theme, but the violin is integrated in a more intimate obligato dialogue. Here as elsewhere the keyboard player with the score before him can manipulate both parts with very little lost (Ex. 7).

Ex. 7. Rush, Op. 5, Sonata 4

<sup>29</sup> BUCEM (II, p. 908) gives 1766 as a firm date. It is included in Welcker's catalogue of early 1768. Op. 5 was published between this catalogue and one about four years later. Of the eight sonatas in these two publications six were reprinted by Hummel at the Hague as "Op. 3". They collate as follows:

Welcker	Hummel Op. 3
1st set 1	# 4
2	—
3	# 6
4	—
Op. 5 1	# 2
2	# 1
3	# 5
4	# 3



In 1768 John Garth published his Op. 2, the first in a series of accompanied sonatas. In the quartet setting, these imitate externally Avison's models,<sup>30</sup> although they now include the pianoforte—as well as the organ—options. The sonatas, although interesting for their early application of pianistic effects, especially the crescendo, reveal violin parts even more subservient than in Avison.

The Italians did not disappear from the scene with the onslaught of German composers. Giardini surprisingly did not return to the category, at least not until much later, near the end of his career. Perhaps as a virtuoso violinist he at first resisted the fashion for optional accompaniments. Several other publications, however, reflect tendencies similar to the Germans.

With most of the Italians of the decade the precise relationship with the London scene is not clearly established. However, each of them shows the influence of Giardini, or at least the pattern established by him in London, in the incorporation of substantial independent material for the violin.

There is little to suggest residence of Ferdinando Pellegrini in London, except a series of publications there, and most of these are reprints of works published in Paris.<sup>31</sup> Besides solo sonatas and concertos, there are two sets of accompanied sonatas, Opp. 4 (1763) and 7 (1770). An additional collection, Op. 10, was published only in Paris. Pellegrini has been discussed primarily in connection with his forgeries. One must agree in general with Newman's appraisal of Pellegrini's own music as not very interesting.<sup>32</sup> However, a deliberate simplicity and appeal to the amateur are indicated by Walsh's notice in the *Daily Advertiser* (9 July 1765):

Six Sonatas [Op. 2] for the Harpsichord composed by Sig Pellegrino of Naples. These sonatas are composed in an easy familiar taste for the improvement of Ladies and Gentlemen on the Harpsichord.

The sonatas of Op. 4 are identical to those of the Paris publication but in different order. All but one have three movements, while the sonatas of Op. 7 shift to a two-movement format.

<sup>30</sup> Direct association with Avison is documented by their joint editorship of an English version of MARCELLO's *Estro poetico-armonico* (1757).

<sup>31</sup> Cf. FAUSTO TORREFRANCA, *Le Origini del romanticismo musicale* (Turin 1930), p. 488 ff. Torrefranca believed that Pellegrino had moved to London after the death in 1762 of his Paris patron, La Pouplinière.

<sup>32</sup> NEWMAN, *Classic*, p. 726.

Pellegrini's sonatas resemble those of Giardini in several respects. Most significant is the use of sections of figured bass and the alternation of prominence between the violin and harpsichord. Several of the sonatas begin with a violin solo over figured bass; at times the figured bass is replaced by a patterned accompaniment.

Pellegrini seems to regard this opening as comparable to a tutti opening of a concerto. Continuation shows the same variety as in the concerto. The answering harpsichord may repeat it with variation or in the contrasting key, or may assume prominence with new material. Connections with the concerto are especially strong in Pellegrini. Not only are there resemblances in idiomatic string writing, sequential treatment, and suspension dissonances, but the formal procedures show the influence of ritornello form. The opening movement of the fourth sonata (Op. 4) particularly reveals little trace of the bipartite form utilized by Giardini; it is in ritornello form, with the opening ritornello, for violin and figured bass, repeated at the very end.

Several collections of compositions of C. A. Campioni were printed in London from the late 1750's. Burney, in his continental tours, made a point of visiting Campioni in Florence and vouchsafing the popularity of Campioni's chamber works in London, but his account does not suggest an earlier visit of Campioni to London.<sup>33</sup> In 1763 Bremner released six harpsichord sonatas by Campioni.<sup>34</sup> Although not specified in the title, the sixth sonata includes a violin part in score. The sonata with violin differs from the others of the set in being in three movements. This is of special interest. While Campioni follows the now standard arrangement of two movements for the harpsichord sonatas, the addition of the violin part provokes the format of the violin sonata or concerto. In the first and second movements there are substantial sections of figured bass, concertante exchange at the opening, and distinctive solo violin passages elsewhere as well. In the third movement there is no figured bass and the concertante exchange of the opening theme is obscured somewhat by the toccata quality and lively accompanying patterns (Ex. 8). This single sonata is attractive for its brilliant treatment of both instruments as well as the chromatic harmony and emphasis on minor keys.

Ex. 8. Campioni, Sonata 6, 3rd movement

Allegro

The musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the harpsichord. The key signature has one flat (G minor), and the time signature is 3/4. The tempo is marked 'Allegro'. The harpsichord part includes a section marked '[segue]'.

<sup>33</sup> PERCY A. SCHOLLS, *Dr. Burney's Musical Tours in Europe* (London 1959) I, p. 190.

<sup>34</sup> Advertised in the *Daily Advertiser*, 8 July 1763.

Francesco Zanetti is, to put it mildly, biographically obscure. He is described as a singer and composer, yet the works published in London are string-oriented.<sup>35</sup> From publishing information it can be assumed that Zanetti's contact with London was centered in the 1760's, although there is no known publication "for the author" to document his residence there. His trio sonatas, Op. 1, were released in 1762, while the accompanied sonatas were published without opus number, probably about the end of the decade.<sup>36</sup> Stylistically an even earlier date is suggested by the lack of the pianoforte option, substantial sections of figured bass, and the equality of instruments. Like Campioni, Zanetti chooses a three-movement framework in all but the closing sonata.

Except for the opening sonata each one begins with a concertante exchange of the principal thematic material. Instrumental equality is likewise maintained in the subordinate thematic areas in these opening movements. Sometimes instead of figured bass there are figurative accompaniments provided in the right hand, which are subsequently exchanged with the violin. Zanetti is notable for a progressive quality—that is, a straightforward, unornamented style—in most of the dance movements and some of the others. This is illustrated in the opening exchange from the third sonata (Ex. 9).

<sup>35</sup> *Groves IX*, p. 375, and *BUCEM II*, p. 1100.

<sup>36</sup> Op. 1 was apparently issued jointly by Bremner and Hummel. Bremner advertised it on 26 November (*Daily Advertiser*). On the following 29 March, he advertised that the *Quartets, Op. 2*, would be published in a few days. The sonatas are included in a Weicker catalogue of 1772, but not in one printed early in 1768.

## Ex. 9. Zanetti, Sonata 3

Like Zanetti, F. P. Ricci published only a single collection for keyboard and violin, Op. 6 (c. 1770).<sup>37</sup> This was preceded, however, by the sonatas in a trio setting with violoncello obligato, Op. 4 (by 1768). The mechanics of the latter are especially interesting. Although they are not published in score and although there is substantial concertante exchange, cues for the violin are indicated in the keyboard part. Hence, the keyboard part is essentially "complete" for a solo performance. In actuality the violoncello is rarely indispensable. Normally its "solos" occur in conjunction with those of the violin. Only in the Andante of Sonata No. 3 is there a genuine solo with both violin and keyboard in an accompanying role.

In Ricci's duo sonatas of Op. 6, while there are only a few passages of figured bass, the concertante idea is nevertheless conspicuous. Even more frequently than Zanetti, Ricci writes out the figurative accompaniments, and these are sometimes interchanged to complement the thematic material.

In Op. 6 the special character of the concluding sonata is that of being somewhat archaic. At least it turns from the current gallant keyboard idiom to the older tradition of Italian virtuosic string music. The opening melody in the violin is florid and has a motor rhythm. There is, in fact, a superficial resemblance in type to Giardini's opening sonata (Op. 3) of twenty years earlier (Ex. 10).

## Ex. 10. Ricci, Op. 6, Sonata 6

Allegro spiritoso

<sup>37</sup> Op. 6 was apparently first issued at The Hague "for the author" but was reissued under London (Welcker) and Paris (Bureau d'Abonnement) imprints using the same plates engraved by one "Turpin". The question arises as to whether the plates were transported or whether prints were shipped and new title pages affixed. The engraver's signature appears on the first page of the score in each imprint.

It should be recalled parenthetically that the works we have been discussing are approximately contemporary with Boccherini's Op. 5 (Paris 1768). Boccherini's sonatas are better known than most of those we have been discussing. They assume historical importance because of their widespread popularity and numerous reissues. Since they are generally considered as important harbingers of the concertante sonata,<sup>38</sup> it should be pointed out that they are not "progressive" in their occasional independent writing for the violin, but are a compromise between the Giardini pattern, well known at this time in Paris, and the more fashionable *ad libitum* style. In the third sonata there is the most consistent application of concertante principles while in the fifth the violin is virtually optional. The remaining sonatas are more ambivalent.

With Matthias Vento we are dealing with a composer whose career in London is well documented. He was invited to London in 1763 by Giardini and was active in composing for the Italian opera from 1764 to his death. During this time he published ten sets of sonatas, nine of them with violin accompaniments, while the ninth and a posthumous set are for solo keyboard. The sonatas are consistently in two movements. They are distinguished at this time for the consistent emphasis on optional accompaniments. This suggests the influence of Wagenseil's publications, but may also reflect an exposure to Parisian models before his settling in London.

Torre Franca made a substantial investigation of Vento's sonatas.<sup>39</sup> He was primarily concerned with establishing Italian contributions to the formulation of classic style. There is too much cross-fertilization of national instrumental styles in the lively London scene of the period to make a particular case for Vento's originality.

Vento's sonatas are interesting in that they demonstrate, during the twelve years covered by publication, a general shift from a highly ornate Rococo style to a (generally) more direct and expressive one. As in other sonatas of the period, they also absorb elements of symphonic style.

The violin accompaniment follows standardized procedures: doubling at the octave, third or sixth; playing skeletal outlines of keyboard figuration, etc. There is occasionally filler material at caesuras, or imitative exchanges that would be missed in a solo rendition. In the final accompanied set, c. 1776, the flute accompaniment is stressed and it is indicated *obbligato*. There are, however, few passages of genuine thematic prominence, and nowhere the systematic interplay of the concertante style. Aside from isolated solos, the flute is prominent only in the doubling of the keyboard part at the upper octave.

Vento is not wholly isolated in his concentration on optional accompaniments. Pietro Guglielmi, active in London as an opera composer, published his sonatas, Op. 2, in 1770; they are interesting because of the title "divertimenti". The ensemble writing follows the path taken by Vento. The imported sonatas of G. B. Sammartini (1766) are less subservient in the accompaniment. The violin is at times conspicuous in the exchange of brief motives or in contrapuntal independence. There is no attempt, however, at a concertante style on a broader scale. The sonatas seem closer

<sup>38</sup> Cf. for instance, NEWMAN, *Classic*, p. 105.

<sup>39</sup> TORREFRANCA, *Origini*, pp. 491-501; 625-703.

in the relationship of the instruments to the earliest Parisian prototypes, especially Mondonville.

Vento's first sets, with their optional accompaniments, anticipate but slightly the reprinting of similar examples by Schobert and his school. Burney claimed to have introduced London to the works of Schobert in 1766, having purchased some of his music during visits to Paris.<sup>40</sup> On the basis of English publications Burney may well be justified in his claim. Bremner, who during the same period published some of Burney's own music, was also the first significant publisher of Schobert's works in London. There were no items in his catalogue of 1768, but before his 1773 catalogue he had published four collections (Opp. 6, 7, 14, 4). By 1775 he could advertise "Schobert in sixteen opera". Following upon the rise of popularity of the new continental symphonic style, Schobert's works became immensely popular and continued to be reprinted throughout the century. Some items were still in an 1823 catalogue of Clementi's firm.

From the English point of view, that is to say Burney's, "the novelty and merit of Schobert's compositions seem to consist in the introduction of the symphonic or modern overture style, upon the harpsichord, and by light and shade, alternate agitation and tranquility, imitating the effects of an orchestra".<sup>41</sup>

The vogue for Schobert's music prepared the way for the somewhat later sonatas of Edelmann, similar in their orchestral effects. But more generally they played a significant role in stabilizing the sonata with optional accompaniments as the predominant type in London during the following decades. The concertante principle was temporarily eclipsed, reappearing for the most part in special isolated sonatas in sets of accompanied sonatas (e. g., the publications of Sacchini). Because of the tendency to publish in score, many of the English publications also continued to have occasional isolated violin solos, another vestige of the concertante type.

Besides enumerating the successive publications of the accompanied keyboard sonata in England, it is hoped that the previous discussion has demonstrated that there are distinctive characteristics and contributions in the genre as it evolved in London.<sup>42</sup> While in Paris the genre often leaned on the strong tradition of the *clavecín* suite, in London there is continuous cross-fertilization from the newer Italian harpsichord sonata and the concerto.

London, in regard to the accompanied sonata, is particularly cosmopolitan. Early publications borrowed from Paris were soon succeeded by examples from Italians, Germans, and native English.

<sup>40</sup> CHARLES BURNEY, *A General History of Music* II, p. 956. Despite Burney's own statement it has been convincingly demonstrated that his second trip to Paris took place in 1765. Cf. ROGER LONSDALE, *Dr. Charles Burney* (Oxford 1965), p. 71. If Burney's date of 1766 refers to the first publication in England, it could apply only to the Adolph Hummel edition of a single sonata or a mixed collection by Schobert and Honauer. The latter edition was subsequently taken over by Welcker. Cf. BUCEM II, p. 930; and I, p. 490.

<sup>41</sup> BURNEY, *History* II, p. 956.

<sup>42</sup> This survey does not pretend to be an exhaustive list of all publications of the period, although no additional examples are known from the first decade. A few additional publications, from the late 1760's (Pugnani, T. Schmid, etc.) add nothing significant to the assessment of the period. Additional isolated examples, not mentioned in basic references nor printed by major publishers, may ultimately be added to the list.

A wide variety of styles, and especially the vacillation between concertante and optional scoring, with various shades in between, are characteristic of the development in England.

Finally, a careful, study of the large repertory of the period weakens the traditional generalization of a direct line of progress from an early optionally-accompanied sonata to the duo sonatas of Mozart and Beethoven. While the development is more complex than that, it is at the same time much more fascinating.

## International Center for Musicological Works in Progress

Im Jahre 1969 beschloß das Direktorium der IGMW, eine internationale Dokumentationsstelle für in Vorbereitung befindliche Dissertationen und andere größere musikwissenschaftliche Arbeiten zu schaffen. Der Sinn dieses Unternehmens besteht einerseits darin, Doppelspurigkeiten, soweit als möglich und soweit sinnvoll, zu vermeiden. Andererseits soll diese Zentralstelle, durch Namen- und Adressenvermittlung, Studenten und Forscher, die über gleiche oder ähnliche Themenkreise arbeiten, miteinander in Verbindung bringen. In verdankenswerter Weise hat sich Prof. Cecil Adkins (North Texas State University), der Leiter der musikwissenschaftlichen USA-Dissertationszentrale, als Betreuer dieser neuen Dokumentationsstelle zur Verfügung gestellt. In *Acta Musicologica* wird von jetzt an jährlich eine Liste der neu gemeldeten Dissertationen und anderer in Vorbereitung befindlicher Arbeiten publiziert. Nicht enthalten in dieser Liste sind die USA-Dissertationsthemen, da diese regelmäßig im JAMS veröffentlicht werden. Es ist jedoch geplant, alle fünf Jahre einen kumulativen Index aller gemeldeten Arbeiten (unter Einschluß der USA-Dissertationen) herauszubringen.

Dieses neue Unternehmen, das für die internationale Musikwissenschaft von größter Bedeutung ist, kann aber nur funktionieren, wenn sich möglichst alle Musikologen und vor allem auch die Betreuer von Dissertationen aktiv daran beteiligen. Es liegt im Interesse von uns allen, daß ähnliche oder sogar gleiche Themen nicht ohne gegenseitige Information in Arbeit genommen werden. Als Präsident der IGMW möchte ich Sie daher auffordern und Sie darum bitten mitzuhelfen, dieses Unternehmen zu dem zu machen, was es sein soll: ein Gemeinschaftswerk der internationalen Musikwissenschaft.

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En 1969, le Conseil de la SIM décidait de créer un Centre international de documentation pour les thèses de doctorat et autres travaux de musicologie importants en cours de préparation. Le but de ce nouvel organisme est double. Il doit, d'une part, permettre d'éviter, dans la mesure où cela est nécessaire et possible, que deux ou plusieurs travaux soient consacrés au même sujet. Il doit, d'autre part, permettre aux étudiants et aux chercheurs travaillant dans le même domaine, ou dans des domaines voisins, d'entrer en contact les uns avec les autres grâce aux noms et aux adresses que ce nouveau Centre leur fournirait.